

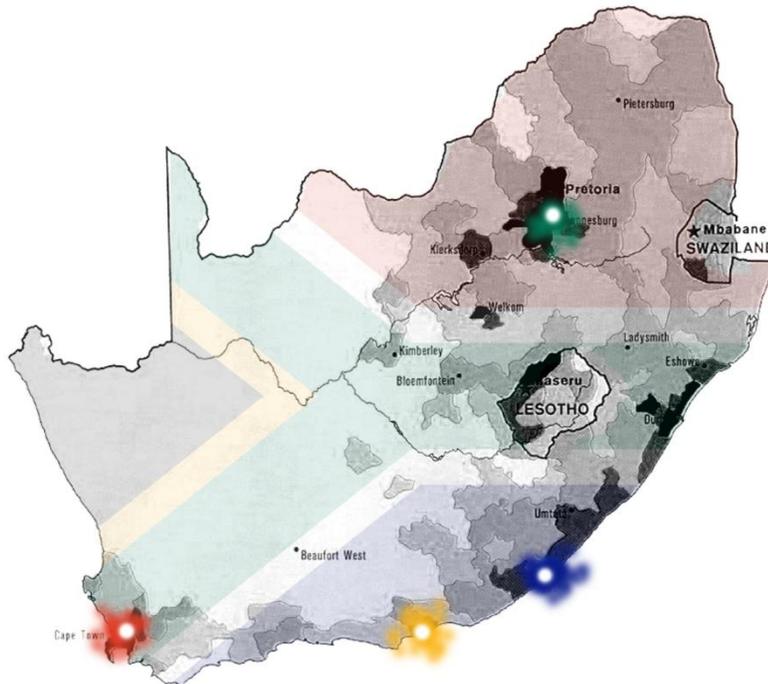
Building and Developing Healthy Communities through Arts and Culture in South Africa

Germaine Censole Gamiet

A Master's Project Presented in Partial Fulfillment of the Requirement for the Master's Degree in Arts Management

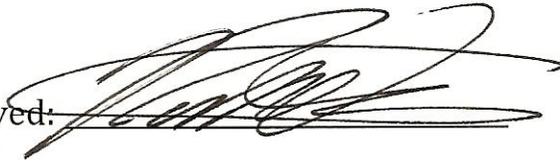
Arts and Administration Program
School of Architecture and Allied Arts
University of Oregon

June 2009



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Approved: _____

A handwritten signature in black ink, appearing to read 'Patricia Dewey', written over a horizontal line.

Dr. Patricia Dewey
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June 8, 2009

Germaine C. Gamiet

Education

- 2007 – 2009 **Masters in Arts and Administration** (Performing Arts), *University of Oregon*
- Expected completion June 2009.
“The Arts and Administration Program at the University of Oregon informs cultural sector administration, policy, research, and education. The program prepares and inspires cultural leaders based on the belief that they must be familiar with the social, economic, environmental, political, technical and ethical contexts in which arts and culture flourish”.
 - Research Topic: *“Building and Developing Healthy Communities through Arts and Culture in South Africa”.* My investigation sought to evaluate how local governments are, and can plan for arts and culture as an essential enabler of social and economic development.
- 2007 – 2009 **Graduate Certificate in Nonprofit Management**, *University of Oregon*
- Expected completion June 2009.
 - *“The objective of the Graduate Certificate in Nonprofit Management is to prepare students by education, outlook, and commitment for leadership positions in nonprofit organizations. The course of study is designed to develop the skills necessary to manage, lead, and conduct effective organizational change..”*
- 2002 – 2005 **Bachelor of Music** (Performance), *University of Cape Town*
- Graduated Degree and Piano Performance with Distinction, December 2005.

Professional Experience

- Summer 2008 **Production Intern**, *Oregon Bach Festival*
- Worked in artistic operations, communications and marketing, office and back-stage administration, and executive and artistic direction in the run-up to and during the course of the 2008 Festival.
- Winter 2008 **Residency Planning Practicum**, *Oregon Festival Choirs*
- Assisted Executive Director in conceptualizing and redesigning school education and artist residency programs.
- Spring 2008 **Curriculum Development Practicum**, *Oregon Festival Choirs*
- Designed marketing material and student curriculum package.
 - Conducted research and prepared a strategic plan for implementing artist residency.
- Fall 2007 **Marketing Practicum**, *Oregon Bach Festival*
- Conducted research focused on social networking sites as an audience and festival participant development tool.
 - Responsible for examining the formatting and all content of the Youth Choral Academy website.
- 2006 – 2007 **Choral Director and Piano Teacher**, *Stirling Primary School*
- Director of three choirs: Junior Choir (Grade 1-3), Senior Girls’ Choir (Grade 4-7), and a Boys’ Choir (Grade 4 -7).
 - Girls’ Choir adjudicated the winning senior choir (2006), and the Boys’ Choir the winning chamber ensemble (2007), at the Port Rex Lions Eisteddfod.
 - Taught the Trinity College and Royal Schools of Music piano syllabi to a studio of 35 students.

- 2006 - 2007 **Artist Liaison/Production Team, Standard Bank Jazz Festival**
- Acted as liaison between guest artists and festival management.
 - Assisted with general festival production tasks.
- 2006 - 2007 **Music Director, Good Shepherd Anglican Church**
- Responsible for music arrangement, and direction of worship bands and choirs.
- 2004 - 2005 **Secondary Piano Teaching Assistant, University of Cape Town**
- Taught keyboard skills and basic music notation to secondary piano students.
- 2002 - 2005 **Assistant Choral Conductor, A. W. Barnes Primary School**
- Facilitated choral coaching with teachers and students (Grade 1 - 7) on a quarterly basis.

Academic Scholarships, Awards and Membership

- 2007 - 2009 *Fulbright Scholar*
- 2007 - 2009 *International Cultural Service Program Scholarship, University of Oregon*
- 2008 *Graduate School Research Award, University of Oregon*
- 2008 *Allied Arts and Architecture Student Research Travel Award, University of Oregon*
- 2008 *Awarded Paul Harris Fellow, Mt. Bachelor-Bend Rotary Club*
- 2008 *Member, Emerald City Metro Rotaract Club*
- 2007 *Founders Day Alumni Achievement Award, Stirling High School*
- 2006 *Committee Member, East London Schools Music Association*
- 2005 - Present *Member, Golden Key International Honor Society*
- 2002 - 2005 *Dean's Merit List, University of Cape Town*
- 2005 *Lynette Croudace Trust Scholarship for piano performance, University of Cape Town*
- 2003 - 2004 *Johnny Windham Scholarship for piano performance, University of Cape Town*
- 2002 - 2004 *Entrance Merit Scholarship, University of Cape Town*
- 2001 - 2002 *Rotary Youth Exchange Student, United States of America, District 5110*

Computer Skills

- Proficient in Microsoft Word, Excel, PowerPoint and Finale.
- Basic skills in Adobe Photoshop, Illustrator, InDesign, and Fireworks.

Professional Development

- 2009 **Selection Committee, International Cultural Service Program Scholarship, University of Oregon**
- Selected as a panelist for the scholarship selection process. Worked with faculty members and directors from the International Affairs and Financial Aid offices.
- 2008 - 2009 **Board Member, Eugene Symphony Association**
- Part of the Public Planning & Policy Scholars on Board Program at the University of Oregon.
 - Chaired a committee and worked with staff and other board members on fundraising and community engagement projects.
- 2008 - 2009 **Vice President, Arts Administration Student Forum, University of Oregon**
- Coordinated concerts, practicum expo, and professional development activities.

- 2008 **Delegate, Symposium on Cascadia-region Cultural Planning and Development, University of Oregon**
- Attended the convening of public sector officials, private organizations, and other arts practitioners in discussion about a regional cultural policy initiative.
- 2008 **Delegate, Oregon Arts Education Congress, Oregon Arts Commission**
- Contributed to the development process of the Oregon Bill of Creative Rights, a platform of shared values that will frame a long-range visioning process for arts education in Oregon.
- 2005 **Board Member, Baxter Theatre Centre, University of Cape Town**
- Performing Arts Student Representative (Humanities Faculty).
- 2004 – 2005 **Chairman, Music Students' Council, University of Cape Town**
- Represented the music students on the Humanities Student Council, the Undergraduate Education Committee (Humanities Faculty), as well as various committees at the South African College of Music.

Creative Output

- July 2008 **RiverBend Celebration Choir, Oregon Bach Festival**
- Tenor, and chorus manager
- May 2008 **African Students Association Choir, University of Oregon**
- Coached and Directed a chorus for the ASA Cultural Evening: "The Great 56"
- August 2007 **Soloist in "Songs and Keys", Arts Theatre Club**
- Piano and Vocal Duo Showcase with Tersa Harley, Arts Theatre Club Production
- August 2007 **Choral Director, East London Schools Music Festival, Orient Theatre**
- Director of a 300 voiced choir comprised of singers from Grades 4 – 7
 - The East London Schools Music Festival is an annual event celebrating its 40th year.
- 2006 **Musical Director, Buggy Malone; Charlie and the Chocolate Factory, Guild Theatre**
- Coached the soloists and chorus for these Stirling Primary Productions.
 - Directed and played in the band.
- 2006 **Lead Role, Joseph and the Amazing Technicolor Dreamcoat, Alexander Playhouse**
- Performed as the *Narrator* in the Dramatic Society of East London's production.
- 2006 **Rehearsal Pianist and Band Member, Beauty and the Beast, Guild Theatre**
- Principal rehearsal pianist and played in the orchestra for the Guild Theatre production.
- 2005 **Finalist in the Lionel Bowman Beethoven Competition, Baxter Theatre Centre**
- One of four finalists in the annual South African College of Music piano competition.
- 2005 **Solo Piano Recitals, East London, Cape Town, Bend (Oregon)**
- Performed works by Scarlatti, Beethoven, Liszt, Ginestra, Brahms and Rachmaninoff.
- 2002 – 2003 **Member of the University of Cape Town Choir**
- Sang tenor in the chorus directed by South African conductor, Dr. Barry Smith

Acknowledgments

Thank you to...

my Saviour,

my teachers,

my friends,

my dear family,

and the men and women who fought for freedom in South Africa.

*We understand it still that there is no easy road to freedom
We know it well that none of us acting alone can achieve success.
We must therefore act together as a united people, for national reconciliation, for nation
building, for the birth of a new world.
Let there be justice for all.
Let there be peace for all.
Let there be work, bread, water and salt for all.
Let each know that for each the body, the mind and the soul have been freed to fulfill
themselves.
Never, never and never again shall it be that this beautiful land will again experience the
oppression of one by another and suffer the indignity of being the skunk of the world.
Let freedom reign.
The sun shall never set on so glorious a human achievement!
God bless Africa!*

- President Nelson Mandela, 10 May 1994

Abstract:

This Master's Project was completed in partial fulfillment of a Master of Arts degree in Arts Management from the University of Oregon. This research project explores how planning for arts and culture at the local level can build and develop healthy communities in South Africa. The primary case study sites informing the project were the City of Johannesburg and Buffalo City Municipality in South Africa. Through the exploration of literature and sites in South Africa and the United States of America - an understanding of the models, theories, and approaches which define cultural planning are documented to assist future policy and infrastructure creation, program design, and meeting developmental mandates and objectives of local government. The intent of this project is to evoke discussion, provide a base to engage stakeholders, and contribute to the body of cultural planning literature and practice currently emerging in South Africa.

Keywords:

Arts and Culture; Policy; Cultural Planning; Economic and Social Development; Local Government; Communities

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Chapter 1: Introduction and Research Design

1.1 Statement of the Problem

In 1994 a new birth of democracy saw fruition in the Republic of South Africa. Following years of oppression, segregation, violence and a people divided by the color of their skin - the world watched in astonishment as a nation's resilience sketched a future of change, equality and empowerment.

An equally important recognition is the progressive rate at which the South African arts and culture sector is establishing itself as an internationally competitive and integral force based on its cultural product since returning to the global market in 1994. Many communities, artists, education institutions and organizations that were not represented in the apartheid government have now entered the arts and culture arena, with varied knowledge, interpretation, artistic product and creative thought – creating a whole identity for the country, as well as responding to the spirited *White Paper on Arts, Culture and Heritage* (1996) enacted by the Department of Arts and Culture (DAC) in South Africa. The *White Paper on Arts, Culture and Heritage* (1996) lays out extensive guidance and visionary ideals for the creation of access, as well as sustainable and inclusive arts and culture communities (www.dac.gov.za) – the implementation thereof has had many successes.

Following the historic 1994 election, several policies were enacted towards initiating development, most notably the Reconstruction and Development Program (RDP) and the Growth, Employment and Redistribution Macroeconomic Strategy (GEAR). The RDP is a “policy framework for integrated and coherent socio-economic progress with the aim of developing strong and stable democratic institutions, ensuring representivity and participation, ensuring that South Africa becomes a fully democratic, non-racial and non-

sexist society, and lastly creating a sustainable and environmentally friendly growth and development path” (p. 7). GEAR shares a similar vision articulation: “A competitive fast-growing economy which creates sufficient jobs for all workseekers; a redistribution of income and opportunities in favour of the poor; society in which sound health, education and other services are available to all; and an environment in which homes are secure and places of work are productive” (p. 3). These visionary ideals which hailed in a new democracy do not always make direct inference to the arts and culture sector, but a need to articulate the importance cultural planning plays in enabling realization of some of these fundamental ideals for South Africa is timely.

South Africa’s Constitution, regarded as one of the “most admirable in the history of the world” (Sunstein, 2002, p.261) maps out the rights of the people and the responsibilities of government for the provision of and access to arts and culture, as well as the mandate to preserve the history this sector embodies. An investigation of national, provincial and local spheres of governance strongly show the increasingly important role local government has in facilitating cultural access, as highlighted in the *White Paper on Arts, Culture and Heritage* (1996). After all, which other entity is closer to the people than its immediate service provider? Cultural planning needs to be an integral process and not a beneficial byproduct of civic development.

A greater understanding of the models, theories, and approaches which define the field will inform the future endeavors by local governments. Literature is extensive about the role of cultural planning, and if the nation states’ constitutional mandate for arts and culture is to become practice, local level cultural planning needs to be further examined and highlighted as an integral part of creating healthy communities.

1.2 Conceptual Framework

The conceptual framework (Figure 1) outlines the topical areas which informed this project, namely the understanding, positioning and functioning of the two main geographic investigation areas in relation to the main research question and how they affect the cultural planning process.

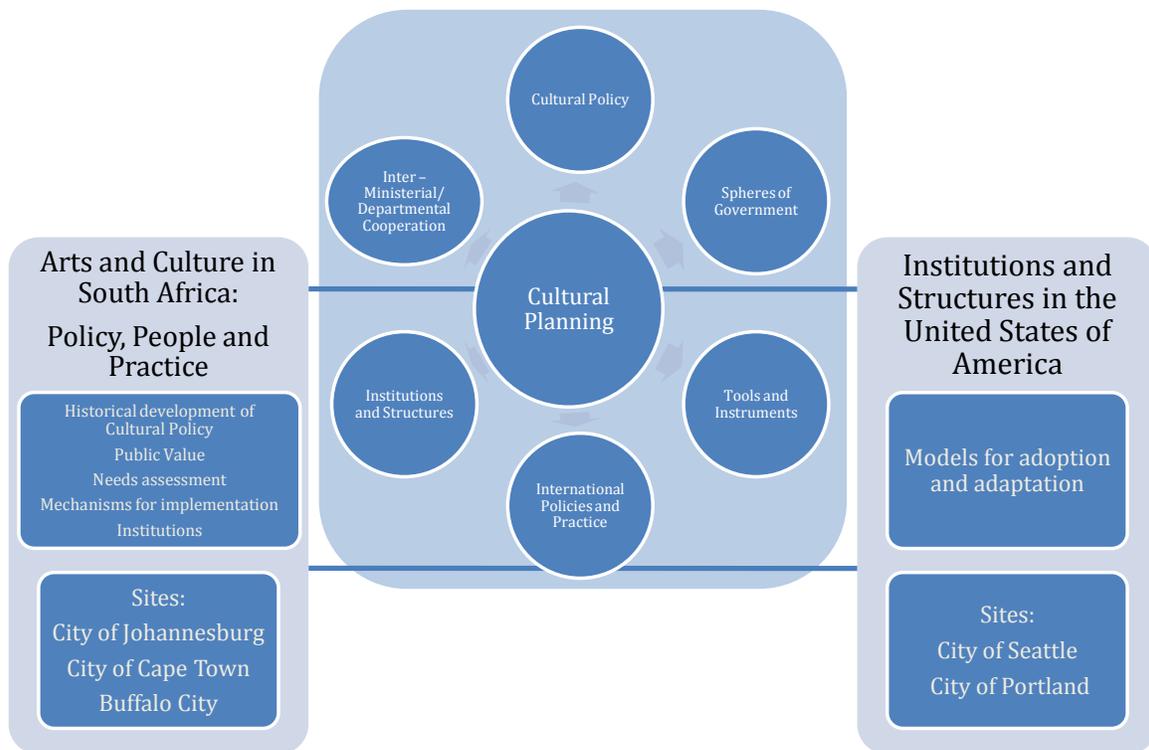


Figure 1: Conceptual Framework

Arts and Culture in South Africa: Policy, People and Practice

Through emersion in literature and conducting in-depth interviews in the Cities of Johannesburg, Cape Town and Buffalo City, it became evident that the actual policy - or lack thereof in some areas – as well as the person responsible for executing the policy are core to the definition of practice in the field.

In alignment with principles of community consultation in the Integrated Development Plans (*White Paper on Municipal Service Partnerships*, 2004, p.20), practice in a community is enabled by an ownership by the people and not imposition by government. Cultural Policy has direct impact on the local government implementation. Thus, an articulation of cultural planning is necessary, as the broader function does not lend towards specific engagement, but more towards a consensus of its intended role and constituents. Through examining the historical development of South Africa's cultural policies, public value of arts and culture, the assessment of needs and existing institutions, mechanisms for implementing cultural planning have been identified.

A major influence in this study, however, is the importance of the political history and social climate which so deeply permeates every level of administration and planning, undoubtedly affecting the arts and culture sector in South Africa. Chapters 4 and 5 discuss these influences in greater depth.

Cultural Planning

The core concept of framing this study is Cultural Planning. Ghilardi (2001, p. 6), supported by characteristics she assimilated from and with author Franco Bianchini, discusses cultural planning as encompassing of a 'way of life', co-existence and integration of the arts in every day activity of a city – empowering civic developers with key indicators for developing communities in the urban setting.

The dialogue enabled here reaches across political, professional and individual spheres, sparking consideration of history, place, people, time and economy – demystifying the inaccessible 'art world', by demanding its integral role, without advocacy in desperation. Richard Florida (2004) in his conversation about the "Cities and the Creative

Class”, has mobilized a civic school of thought, moving away from the corporate conglomerate but alludes to the realignment of a different economy, championed by a public looking for a creative point of entry. Charles Landry (2000) assembles tools and instruments for cultural planning which really are indicative of a new way of thinking about resources, people and the impact of cultural planning on urban centers.

Sustainability is a universal agenda, and has become expected to be part of any strategic planning. Hawkes (2001) adds culture to social, environmental, and economics as the fourth pillar of sustainability. Together, the discussions the above mentioned authors’ document and initiate make a strong case for cultural planning, a concept gaining much attention globally.

Chapter 2 will expand upon the development of Cultural Planning as a concept, as well as the role and function of local government planning, and why it demands a creative, inclusive and consultative approach.

Institutions and Structures in the United States of America

The United States of America (USA), in keeping with its prowess as a super power in the world, is a pioneer in the cultural planning field in practice and research. The Pacific Northwest in the USA – especially urban centers in Oregon and Washington states – are renowned internationally for their creative economies and cultural planning practices (Bulick, Coletta, Jackson, Taylor & Wolf, 2003). At the core of the investigation in the Pacific Northwest was the role of governance, resource allocation and provision, agents of planning and distribution, and general organization of institutions and structures, which enable or inhibit planning for healthy communities.

The Conceptual Framework (Figure 1) demonstrates the relationship of the core investigation areas, as well as the concepts used for thematic identification and comparison.

1.3 Purpose Statement

The purpose of this study was to gain an understanding of the role arts and culture plays in developing healthy communities in South Africa. Through an extensive literature review, in-depth interviews and analysis of documents detailing policies, departmental structures and partnerships between spheres of all sectors (public, private and nonprofit), the need for cultural planning was positioned. In pursuit of good practices which can be adopted and adapted to the needs of communities in South Africa, an exploration of structures, organization and implementation of funding, governance and planning for arts and culture in the United States of America was conducted.

1.4 Methodological Paradigm

The methodological paradigm in which this research was conducted is interpretive/constructivist, drawing on parts of critical inquiry as well (Schubert, 1986). This study was guided by the desire to create positive social change, through working together with individuals, departments and organizational structures to understand the multiple realities which encompass arts and culture in South Africa, and influence further development thereof.

1.5 Role of the Researcher

In a democracy as young as South Africa's, there are many fervent viewpoints concerning the needs and definition of the people. I was raised in a household that acknowledged arts and culture as an integral need for my education as a balanced

individual, who will be able to engage and understand other populations through this participation. Approaching this study it was necessary to recognize personal experience and professional education and practice in arts and culture.

I acknowledge that my lifetime, a bridge between the pre and post apartheid era, where the remains of a past regime and development of a new democratic political dispensation are characteristic, will present an innate bias. I have been mindful of, and have acknowledged these biases at all times while engaging in literature and with other informants. My understanding of South Africa and the state of arts and culture is informed by living in East London, and Cape Town, two contrasting environments both socially and economically – specifically in reference to the arts and cultural industries, resources, and identity.

I believe my experiences in arts and culture have developed my person and these opportunities need to be positioned outside of an elitist system, but as a public right which through dynamic systems can function as catalysts for building and developing healthy communities.

1.6 Research Questions

Accompanied by my personal opportunities, education and experiences in and of arts and culture, this is not a democratic practice found throughout South Africa, but is an articulated vision. These factors taken into account, below are the questions which guided this study in pursuit of knowledge to contribute to giving access, and providing opportunities for the whole population to exercise their own interpretation of culture.

Main Research Question:

How can planning for arts and culture at the local level build and develop healthy communities in South Africa?

Main Sub-Questions:

1. What is the national agenda for arts and culture, as is stipulated in the nation's cultural policy?
2. How has cultural planning become integral in developing arts and culture in communities?
3. What relationship and responsibilities for arts and culture planning and provision exist between national, provincial and local governments?
4. How do institutions and structures support the development of arts and culture in communities?
5. Which tools and instruments display effective planning for arts and culture in communities, and how can they be adapted for use in other geographical regions?
6. How do inter-ministerial/inter-departmental relations support the building and development of communities through arts and culture?

1.7 Definitions

For the purpose of this study the following definitions have been used consistently throughout the document:

Arts and Culture

Arts refer to but are not restricted to all forms and traditions of dance, drama, music, music theatre, visual arts, crafts, design, written and oral literature all of which serve as means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study.

Culture refers to the dynamic totality of distinctive spiritual, material, intellectual and emotional features which characterize a society or social group. It includes the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions, heritage and beliefs developed over time and subject to change (as defined in the 1996 White Paper on Arts, Culture and Heritage).

Communities

Communities refer to cities, neighborhoods, and groups of people associated independently or as a collective by race, gender, age and professional affiliation.

Local Level/Government

Municipalities, which govern on a four-year term basis, run local affairs subject to national and provincial legislation, but the latter may not compromise or impede a municipality's right to exercise its powers or perform its functions (as defined on South Africa Info website, www.southafrica.info).

Cultural Planning

Cultural Planning is a process of monitoring and acting upon the economic, cultural, social, educational environmental, political and symbolic implications of a city's cultural resources. Also, the strategic use of cultural resources for the integrated development of cities, regions, and countries (Evans, 2001, p.7).

1.8 Delimitations and Limitations

Through careful selection of case study sites in South Africa, I was consequently able to narrow down participants for in-depth interviews, most of whom have leadership positions with institutions and structures who served as sites of study. The Cities of Johannesburg and Cape Town, South Africa's economic centers, as well as the Buffalo City Municipality, an emerging metro, guided the study in South Africa. In the United States I focused on organizations falling within the Pacific Northwest, specifically the state, regional and local structures in Oregon and Washington.

A likely limitation to this study is that concepts and models introduced may not be adoptable and adaptable by all urban and rural regions in South Africa. Economic distribution is not consistent, nor is political agenda and human resource capacity always favorable for arts and culture planning implementation. Thus, this study is not intended to present a conclusive set of findings for across the board implementation, but it provides measures and itemization which will allow readers to assess validity for the needs of their respective communities.

1.9 Benefits of the Study

According to the DAC Strategic Plan (2008), and the White Paper policy review (2008), it is evident that the role of local governments and planning agents are crucial in promoting and implementing the mission and vision of arts and culture nationally. This study will contribute to a pool of knowledge for both researchers and practitioners who will be involved in drafting policies for arts and culture at the local level, as well as practitioners who are currently organizing for arts and culture in local communities. While this research will ultimately benefit the publics who will participate, organize and fund arts and culture, I hope too that it will equip me to be an effective practitioner and servant in implementation of policy, and organizer for arts and culture.

1.10 Research Approach

In the New Policies and Institutional Frameworks (Chapter 3) section of the *White Paper on Arts, Culture, and Heritage* (1996) a key principle is outlined as follows: “The prime role of the national and provincial governments is to develop policy which ensures the survival and development of all art forms and genres, cultural diversity with mutual respect and tolerance, heritage recognition and advancement, education in arts and culture, universal access to funding, equitable human resource development policies, the promotion of literature and cultural industries. These are our minimum standards.”

Through asking how healthy communities can be built and developed by planning for arts and culture in South Africa, this research project has not sought to point out inefficiencies within governmental service delivery and resource distribution, but look at finding ways to accompany what has been outlined as the “minimum standards”. The outcome presents a starting point for dialogue which can be used to mobilize the

development of arts and culture structures and opportunities for communities, enhancing and furthering the capacity of institutions and structures which have been successfully built since 1994.

1.11 Strategy of Inquiry

In order to be able to make any substantial contribution to understanding the factors and influences which presented themselves, various research methods were employed for this study. This investigation includes both qualitative and quantitative design aspects (Neuman, 2006). Flyberg (2006) argues that a balanced data collection using qualitative and quantitative methods best informs research, however, Neuman (2006) reports that most studies show results based on qualitative inquiry.

In South Africa three municipal regions framed the sites of study: Johannesburg, Cape Town and Buffalo City. The selected municipalities were chosen for this investigation because of their resource and geography; however, the municipalities themselves did not serve as the sole informants, in some cases the municipal participation was very minimal, other institutions served as integral references for this study, particularly when examining structure and policy over longer time periods. In the United States, the institutions and structures guided by funding and planning determined the sites of investigation. The Washington and Oregon State Arts Commissions, the Cities of Portland and Seattle, as well as private and nonprofit planning agents, all within the Pacific Northwest framed the inquiry as well. Strategies of inquiry used in this project were in-depth literature review, case studies, and historical inquiry. Data collection included in-depth interviews at various sites, and an immersion in the policies and documents of governmental departments and organizations which intersected at this research focus.

The exploratory nature of the study required the employment of ethnographic research methods, assisting in gaining understanding of various climates within the major concept areas, primarily through observation and outside positioning as a researcher. Findings have thus provided thick descriptions – especially within the context of the diverse cultural and racial constituents of the sites of study.

1.12 Overview of Research Design: Site and participant selection, study timeline

The Buffalo City Municipality (BCM) administration based in East London, South Africa, served as the site of testing for potential planning capacity and untapped and existing resources, specific for cultural application. The cities of Johannesburg and Cape Town, two of South Africa's economic centers as well as front runners in creative industries and cultural planning were to serve as studies of local policy and planning practice; both these sites having well-established cultural institutions and structures, public and private. In Cape Town a lack of commitment to participate was exhibited by key research informants, thus presenting some reluctance on my part to make inferences without grounded validity through in-depth interviews - I thus excluded the City of Cape Town as one of my sites of study. The local governments in South Africa are divided into two groups, metropolitan municipalities and district and local councils. Johannesburg falls into the metropolitan municipal division and it is anticipated that Buffalo City will in 2011 have its status moved to metro (Mabindla, 2008). These divisions are expanded upon in Chapter 3, however are integral in establishing the relationship between these cities. My familiarity with the region and organizational structures proved influential in my findings and helped identify Buffalo City as a favorable site to assess the public value of arts and culture, as well

as the city's potential to embark on effective cultural planning, contributing to developing and sustaining healthy communities.

Buffalo City's inclusion as one of the nine municipal districts earmarked by the South African Cities Network, as well as winning the National Municipal Performance Excellence (Vuna) Awards (a partnership between several government departments set up to recognize local governments who are advancing in expedient service delivery as well as completed restructuring implementation), continues to strengthen the prospect of an emerging cultural leader. BCM has many international partners contributing to redevelopment (South African Cities Network), as well as local entities such as the Border-Kei Chamber of Commerce, and a wealth of arts organizations that can make meaningful contributions to a new collective structure, unified value and policy. The purpose of selecting this site is not for its cultural services as is structured currently, but for the potential it projects to implement strategies which are indicative of the successful practice shown by other sites.

The United States of America has a wealth of resources, research and practices. The vast geographic base the country represents made it necessary to delimit the study through certain sites, in a specific geographic region. For this study I looked at the cities of Portland and Seattle for the local level planning and organization of arts and culture. At the state level, the study connected resource distribution and support structures of the Oregon and Washington State Arts Commissions. The majority of participants in this study have a leadership affiliation with an organization or public division involved in cultural planning. In-depth interviews in South Africa were conducted during a visit in January 2009, while all interviews in Oregon and Washington were completed by the end of March 2009. The

extensive findings in South Africa and the time limitation of this research study required that the data collected and fieldwork conducted in the Pacific Northwest region be kept for use in further research and is not included in this final document. The findings in the Pacific Northwest have, however, been instrumental in developing my own understanding of policy and practice, and framing a comparative lens through which to position my analysis. Please refer to Appendix B for a detailed timeline for this study.

This study is intended to benefit the public and that ethos has been maintained throughout the investigation period. Thus, I do believe there is minimal risk to any participant in this project. Care has been given to participants through applying validity mechanisms, such as member checks, as well as respecting anonymity where this was requested.

This discussion will inevitably inspire discussion where there has been none and revision where there is practice. I would like to believe that in a democratic state, the public good is the principle work consideration, thus invoking positive discussion about the need for arts and culture planning to become an integral force, yet recognizing the nature of political organization and personal agenda.

Literature and practice reviewed in the United States shows similarities and characteristics of practice and policy in South Africa. I expected to find informal and formal entities already integrating planning for arts and culture in communities. There were obvious inconsistencies and disagreement on the value of arts and culture as a mechanism of enabling the development of healthy communities, due to the pressing need for social infrastructure by the broader public. I did also recognize that 'value' was geographically guided by economic resources.

1.13 Data Collection and Analysis Procedures

At the study sites in South Africa and the United States of America, in-depth interviews, as well as collection of literature from books, journals, government documents, public policy, and on-line materials encompass the totality of data I have investigated. During collection and analysis of data, a coding scheme was applied in order to group content according to major themes and clusters of information pertinent to the study.

An adaptation of Creswell (2009) and Lincoln and Guba's (1987) validity schematics was closely adapted to guide the validity process for the study.

1.14 Data collection instruments

Four instruments were created to enhance the efficiency of the data collection process. The interview protocol sheets (Appendix E and Appendix F) have questions pertinent to public servants and arts administration practitioners respectively. The data collection sheets for participation observation and document analysis (Appendix G and Appendix H) separately itemize the type of observation attended, as well as the type of document analyzed.

1.15 Recruitment and Consent Forms

A drafted recruitment letter (Appendix C) introduced the potential participant to the research project, as well as the researcher. This letter detailed the research project, as well as provided the potential participant with information regarding their participation in the project.

All participations were required to give informed consent of their participation in this study. Appendix F addresses how I intended to gather, store and use information collected from the participant and site. The participant, in the consent letter, acknowledged

that they had been provided with conclusive information about the project, and provided opportunity to indicate their personal as well as organizational conditions for my use of the collected data (Appendix D).

1.16 Data Collection and Disposition Procedures

All data from interviews and observations were captured by an audio device and/or handwritten notes taken during the sessions, in line with consent stipulations.

Transcription of information falling within coding schemes and thematic grouping has been done by computer entry. Unless conditions stipulated in consent forms prohibit archiving, no material collected has and will be destroyed. I have appropriately filed and stored all data for use in analysis in further research, professional practice, training and conferences, should I deem it viable without compromising the integrity of this study and participants intellectual property.

1.17 Coding and Analysis Procedures

In examining the main research question, sub-questions and data to-date, the following served as the initial coding areas:

- Cultural Planning
- Cultural Policy
- State, Provincial and Local responsibility and relationship
- Institutions and Structures
- Inter-ministerial/Inter-departmental cooperation
- International Models and Practice
- Tools and Instruments

Analysis of the coding was guided by sampling, themes identified before, during and after data collection, codebooks, and text marking – all of which are integral in the comparative nature of this study.

1.18 Strategies for Validating Findings

Through employing frameworks given by Lincoln and Guba (1987) and Creswell (2009), a synthesis of validity techniques have been used to establish the trustworthiness of this study. Lincoln and Guba (1987) segment the validity process in five steps of which I have employed four: Credibility, Transferability, Dependability, and Confirmability.

Creswell (2009) similarly segments the validity process which I represent as follows:

- Interpreting the information and grouping my clusters
- Interrelating collected material for common themes and descriptions
- Coding
- Review literature and collected materials used in research
- Allow for member checks

The schematic representation of the validity process employed for this study is included in the qualitative instrument schematic (Appendix A).

1.20 Funding

This master's research project was funded generously through tuition scholarships from the Fulbright Program and the International Cultural Service Program at the University of Oregon. Additional support was received through a travel scholarship from the School of Architecture and Allied Arts Student Advisory Council and a Graduate School Research Award (University of Oregon).

1.21 Document Design

The document consists of four chapters following this introduction and research design articulation. Chapter 2 explores *Cultural Planning* as a concept as well as examines the nature and characteristics of local government planning functions through a literature review. Chapter 3, *South Africa's Policy Framework*, looks at the legal framework wherein

which planning occurs and can be positioned for culture. *Local Government Planning for Arts, Culture & Heritage in South Africa*, Chapter 4, is an in-depth profiling and representation of the nature of local planning for culture in South Africa. In conclusion, the *Findings and Recommendations* in Chapter 5 frame the thematic groupings coded to articulate the investigation findings and recommendations for future planning initiatives and research.

Chapter 2:
Cultural Planning: Initiatives and Intersections
A Review of Literature

Introduction

The urban city in South Africa today is much different than it was just fifteen years ago. Increased migration from rural areas and internationally, accessibility to infrastructure, employment opportunities, social cohesion and governmental mandates of transformation, redress and access, and most importantly the nature of changing industries, are shaping the cities. This chapter explores literature concerning the local government's developmental function in the planning for cities and how the shift in planning is now characterized by innovation and creativity – with particular attention to the integration of Cultural Planning. Essentially, the literature examines planning for culture as integral for sustainability, in both social and economic spheres, and prepares the reader for the assessment of infrastructure, policy, and government functions to be analyzed in the subsequent chapters.

2.1 Beyond Amenities - Planning for the City

Post –industrial cities, or new industry cities (Evans, 2001), are characterized by a different population and a different approach to meeting the needs of livable human settlements, encouraging a productive society, and a governance which reflects inclusivity and consultation of its publics in planning. Though planning for transport, and similar entities characteristic of traditional planning will remain high priorities, planners have and need to think broadly about how, and who they are planning for.

Today many of the world's cities face tough periods of transition. Old industries are disappearing, as value-added is created less through what we manufacture and more through the application of new knowledge to products, processes and services. The factors that once shaped the city development – transport, rivers, proximity of raw materials – have become less relevant...Whereas the dominant industries of the 20th and 19th centuries depended on materials and industry, science and technology, the industries of the 21st century will depend increasingly on the

generation of knowledge through creativity and innovation matched with rigorous systems of control. (p. 3-4, Evans, 2001)

In planning for innovation and creativity, Evans (2001, p. 6) arrives at a definition of Cultural Planning through an assimilation of approaches within which to frame the strategic application of planning concepts:

1. **Town Planning** - in Britain, Town and Country Planning legislated comprehensively in town and country planning Acts in Britain from 1947 and in the USA City Planning and at the micro-level, zoning. It incorporates amenity planning – recreation, conversation, as well as economic development. Primarily a function of population, land-use and the control of development (zoning, land-use classes) and latterly heritage/area conservation. National (and supra-national, e.g. European Union) planning policy and guidance-driven, but implementation and interpretation is a local function of statutory local planning authorities, based on a local area plan (e.g. city, town, district, and regional structure or county plan (namely County of London Plan 1943, Greater London Development Plan 1969, Toronto City Plan 1991).
2. **Strategic Planning** – public sector macro-economic resource allocation, investment and long-range planning (e.g. infrastructure, above), and private industry corporate planning and strategic business planning. It incorporates both social welfare planning and national/regional land-use and utility development, i.e. higher level ‘Structure Plans’ in town planning (Point 1 above), and in the USA comprehensive strategic or masterplans (So and Getzels 1988). Hence ‘strategic planning’ is about trying to ensure that appropriate development occurs in appropriate places and is matched and supported by the provision of required infrastructure’ (Smith, in Englefield 1987:29).
3. **Arts Planning** – the allocation of resources and distribution of public subsidy and facilities for a range of designated and prescribed arts activities – ‘art forms’ (namely theatres, galleries, museums, concert halls, dance studios, arts and media centres, film exhibition, etc.), and the support of artists and cultural workers, including education and training. It takes place at national (flagship; arts policy), regional (region or provincial arts area) and at local community and arts amenity levels. Thus the regional or local Arts Plan refers to a strategic plan (Point 2 above) of arts resources – creative artists/workers, facilities, funding, markets/audiences and participants for a given catchment area or community. This includes the concept of arts development and access (and cultural rights) – often through intervention in

communities, and local areas to stimulate demand and participation, and in some cases to empower, e.g. notions of cultural democracy and development.

4. **Cultural Planning** - on one hand the 'art of urban planning' (Munro 1967) and also the wider integration of arts and cultural expression in the urban society. It is also described as 'the strategic use of cultural resources for the integrated development of cities, regions and countries' (DMU 1995). When combined, these produce a cultural approach to Town Planning (1) which uses an infrastructure system of Arts Planning (3). Mechanisms employed include consideration of urban design public art, transport, safety, cultural workspace and industry quarters and the linkage concept of the creative production chain and scale hierarchy of facilities. Given the role of cultural development and democracy intrinsic to a cultural planning approach, the exercise of local governance and community involvement in planning processes, facility location and urban design, also incorporates Planning for Real, Community Planning and Delphic exercise such as Urban Design Action or Assistance Teams (UDATs) used for instance in the USA and UK for major development areas and sites.

Evans' crafting of the definition of Cultural Planning identifies that it not only informs a comprehensive approach to planning, but also that its function is essential for democracy, demanding local governments exercise their role in service provision, enabling community capacity and drawing attention to the need for communities to participate in setting the developmental goals of their cities. In questioning the need for the articulation of a cultural approach to local planning it is necessary to note what the characteristics of a developmental planning approach is and evaluate the positioning of culture therein:

Development planning is the process by which citizens and local government officials identify and seek to achieve a desirable future for their community. The development planning process has two principal outcomes: the first is public understanding of – and consensus on pursuing – the community's vision for future growth; the second is a land use plan that (1) translates the vision into a physical pattern of neighborhoods, commercial and industrial areas, roads, and public facilities, and (2) includes the policies and regulations necessary for plan implementation. Although the *plan* is the most tangible outcome, it is inseparable from the *process* of envisioning, debating, agreeing upon, and acting upon a shared set of community goals. (Hoch, Dalton, & So, 2000, p.141)

This process of *envisioning, debating, agreeing upon, and acting upon a shared set of community goals*, agrees with the nature of Cultural Planning – however does little to specify the consideration of culture in planning. Perhaps the general articulation is as a result of the common understanding that local governments are typically under-resourced to meet national mandates, and increasingly more prevalent, the inability to meet local publics' needs in relation to their own cultural composition.

Cultural Planning lends to a holistic responsibility and approach to planning for living, working and playing. The characteristic infrastructure creation and maintenance, along with affecting aspects which impact on the quality of life, are central to this concept exploration.

2.2 Facets of Identity: Identity and Heritage

The South African Department of Arts and Culture(DAC) *White Paper on Arts, Culture, and Heritage(1996)* is permeated with reference to the social injustices and political suppression, which wronged the majority, yet benefitted a minority of races in the past political regime. Town planning was an instrumental tool the Apartheid government used to dehumanize and negatively shape the identity of certain race groups, who historically shaped the region as the first inhabitants.

Culture is in consequence inextricably linked with notions of local governance and identity, no more so than when identity and ethnicity are threatened or suppressed, as in civil wars in the Balkans, and in disempowered ethnic groups.(Graburn 1976, in Evans, 2001, p.13)

The national, provincial, and local identity creation or redefinition is a strong mandate and tool used by policy makers in South Africa and abroad. How does one now reconcile these mammoth ideas to nurturing a new positive identity? Town planners are

tasked to develop infrastructure, housing, and amenities to include diverse populations in the immediate urban center as well as in the outlying neighborhoods largely characterized by the need for social cohesion, redress, access, and sustainability (Landry, 2000, p. 31). Best practice references are indeed beneficial when having to consider time, money, and predicted success – however, it is seemingly a matter of concern when planners do not consult or identify the needs specific to a community, before imposing development upon them. When focusing the social dimension of cultural planning - participation, inclusion, and consultation are necessary for planning. The needs and desires of a community reflected in design influence civilian ownership and stewardship of that which represents their identity.

Modern perspectives undervalue...the consensus of minorities, local identities, non-western thinking, a capacity to deal with difference, the pluralistic culture and the cosmopolitanism of modern life. (Cooke in Evans, 2001, p.13)

Arguably because of the cultural and political hegemonies and global capital that drive mono-cultures and mass branding, and the benign nature of traditional planning processes which reinforce both norms and the control of development, culture-led planning might provide a fundamental response to the promotion of cultural diversity, the protection of cultural identities, and the encouragement of the local and the vernacular. (Evans, 2001, p. 14)

The dimensions of finding a sense of place and the outcomes from facilitating such endeavors result in positive stewardship of infrastructure, programs, and community cohesiveness. Landry (2000) comments that “strong identity has positive impacts and creates the preconditions for establishing civic pride, community spirit, and the necessary caring for the urban environment” (p.118).

2.3 Capacity of Culture

In examining Cultural Planning as a concept, and the positioning of culture in its social and economic dimensions, a preface to initiate the dialogue is necessary. Landry (2000) comments,

Culture heritage and contemporary expressions of it have provided a worldwide focus for urban renewal. In the midst of economic development we find inspiration in the buildings, artefacts, traditions, values and skills of the past. Culture helps us to adapt to change by anchoring our sense of being; it shows that we come from somewhere and have a story to tell; it can provide us with the confidence and security to face the future. Cultural heritage is more than buildings – it is the panalogy of cultural resources that demonstrate that a place is unique and distinctive. Culture lies at the core of the creative invention. Culture is thus, ironically, about a living way of life that is reinvented daily. (p.39)

Landry's articulations highlight several key factors and ideas which are characteristic of the visions and considerations demanding a cultural approach in planning:

- Urban renewal
- Culture as a catalyst for change and a affirmation of self
- Connecting periods of history
- Local identity
- Creativity embodies culture
- Present culture creation – ways of living life

The intersections of local government objectives and inter-departmental business provide a framework for conversation about the social and economic value and potential of planning with culture in mind. Regeneration efforts are often spurred on by social ills which have caused the dilapidation of communities or inner city centers – impacting a broader segment of business – not only that of a cultural entity. In seeking to communicate the impact and give indicators of the capacity growth, developmental potential, and societal

need for a Cultural Planning approach – how is measurement of the outcome going to be articulated in lieu of validating sustainability?

Nancy Duxbury (2005), in a study about cultural citizenship and community indicator projects examines these areas in two domains:

Cultural citizenship examines the formative role of culture in constructing and understanding citizenship practices such as identity formation and the altruistic behaviours that contribute to a collective's ability to "live together." Cultural citizenship focuses on cultural expression, production, and participation as key avenues through which citizenship develops and "lives". The field of community indicators, contextualised in conceptions of community wellbeing, sustainability, and grassroots democracy, forms both an evolving practice and a conceptual frame for considering cultural citizenship at the local level. (p. 49)

Duxbury (2005) talks of the development of these community indicator projects as conceptually having two parts, one being a grassroots leadership seeking ways to engage their communities, and the other, attributed to Madden (2004) "informed or influenced by general efforts to improve social indicators, often developed in response to government and social scientists' widespread aspirations to develop better measures of progress and to meet the demands for greater accountability in government policies and programs" (p.51).

Difficulty in interpretation, lack of clarity in research, and the nature of measuring outcomes for the cultural sector present challenges in assessing direct causal development of growth and capacity. Duxbury does suggest that localities look to concepts of quality of life and sustainability for these indicators, as is the case in Ottawa.

Concepts of quality of life or sustainability guide, frame, and determine the categories and measures within most community indicator projects. However, definitions of quality of life and sustainability articulated in these projects seldom refer to arts and culture explicitly. Furthermore, while the use of arts and culture indicators is generally widespread in community indicator projects, they are not yet universal practice nor are they widely understood. A beginning point for including

arts and culture in more quality of life or sustainability projects is thus to integrate cultural considerations into, or build onto, the prevailing frameworks in place. In many prevailing sustainability frameworks, if culture is included, it usually appears within a concept of social sustainability. However, culture is also being explored as a fourth pillar of sustainability, the others being the environmental, economic, and social pillars. Thinking about culture as the fourth pillar of sustainability has been most actively discussed in Australia through the activities of the Cultural Development Network¹² and has also emerged in Canadian policy circles and practices. It is also a foundation of the *Agenda 21 for Culture* (approved at the IV Forum of Local Authorities of Porto Alegre, May 2004) and UNESCO's *Decade of Education for Sustainable Development* (2005-14). The four-pillar model of sustainability promises to be a useful platform and framework for integrating cultural considerations into the broader sustainability context. (p.58)

The questions of sustainability are answered and can be represented in many forms; the social indicators, however, are not explicit and tangle at best. The 'spill over' or auxiliary indicators of the benefits a Cultural Planning approach embodies, can be measured by the impact and development of associated and unassociated departments of government, and sectors of business.

Spatial Provision and Infrastructure Creation

Public Art Policies and Culturally Planned Housing Developments are major policy drivers. From Johannesburg to Portland, the institution of a policy mandating a percentage of the development and construction of public buildings be allocated to public art is widespread practice. Landry and Bianchini (1995) reinforce that "the way a building is put together or a city laid out, affects how people feel about it and that in turn shapes their attitudes, motivations and behavior" (p.5). Infrastructure creation is an essential part of any developmental plan; however, more often than not it appears the planners cannot predict what care the community will foster for the infrastructure created. This is a direct relationship to creating infrastructure that the community needs. Business, for example,

needs a good community in which to conduct its affairs, and hence combating issues of vandalism, crime, and general anti-social behavior is counter-beneficial for their practice and often it's the design of human settlements which influences this. "Crime will be solved less by physical control and more by establishing a sense of place and mutual responsibilities in communities and neighborhoods" (Landry & Bianchini, 1995, p.6).

Neighborhood revitalization and creation, and government mandates for access often result in the creation of *community arts centers* or general community use facilities. Bianchini and Parkinson (1994) represent the contribution and participation towards cohesiveness these types of centers demonstrate in their book *Cultural Policy and Urban Regeneration*.

How can the growing divide between lively, convivial city centres in which cultural activities are flourishing and increasingly marginalized peripheries be bridged? One way of addressing such conflicts in the spatial distribution of cultural provision is to create neighbourhood-based arts facilities, as demonstrated in the experiences of two of the cities discussed in this book, Hamburg and Bologna. The city state of Hamburg created a system of neighbourhood cultural centres which are used by about half a million people every year for activities ranging from language classes to rock concerts to political meetings. In Bologna, the city councils 1981 "Youth Programme" re-equipped and renovated the city's neighbourhood youth centres and stimulated – with the provision of training courses, loans, premises and technical facilities – the flourishing of enterprises in music, video, computer graphics, crafts and other cultural sectors. As shown by Jude Bloomfield's chapter, the new youth centres contributed to enhancing social cohesion in the city. They helped integrate many young people into the local economy, and created opportunities for political dialogue between them, the local authority and the rest of civil society. (p. 201)

Not only have these centers provided effort towards social cohesion, but the aspects of education and economic stimulation as a result of local government initiative is notable.

Education and Job Creation

Landry (2000) comments that “there can be no creative organizations or cities without creative individuals, people who think resourcefully, openly and flexibly, who are willing to take individual risks, to think problems afresh and to be reflexive. Their learning style fosters a virtuous cycle of creation and re-creation which opens up some possibilities and invigorates others” (p.107). Although he may be making an inference directly related to the characteristics of a planner, qualities leadership should embody, and the type of thinking a city must attract for its development, one can also look at another facet of this statement which questions how a city can foster this type of thinking. I believe that a city must make use of its education resource to nurture this creative thought.

Schools and tertiary academic institutions play an important role in contributed revenue and skills development, and more importantly the moral regeneration of teens and at-risk youth through the investment in arts and cultural education. Although the responsibility of resource allocation and administrative organization for education in South Africa lies chiefly at the provincial sphere of government, local governments are increasingly seeking ways to further their own objectives and derive subsidiary benefits for the city through partnerships with nonprofit organizations and other public benefit authorities. Local government investment in children is an opportune way to create a generation with awareness of their importance in civic activity, while also providing opportunities which translate into job skills. Action taken by the City of Chicago in the early 1990’s has now yielded one of the most successful out of school arts education and job training initiatives in the USA, *After School Matters*.

After School Matters is a non-profit organization that partners with the City of Chicago, the Chicago Public Schools, the Chicago Park District, the Chicago Public Library, the Chicago Department of Children and Youth Services, the Chicago Department of Cultural Affairs, and Community-Based Organizations to expand out-of-school opportunities for Chicago teens. Through its innovative gallery³⁷, science³⁷, sports³⁷, tech³⁷, and words³⁷ programs, Chicago teens take part in engaging activities that provide skills that translate to the workplace. Through positive relationships with adults and peers, they are exposed to educational and career opportunities in their neighborhoods and the city at large. By coordinating city resources and anchoring the programs around clusters of public high schools, parks and libraries, ASM enriches the lives of teens and helps to revitalize Chicago's communities (www.afterschoolmatters.org).

In Tony Proscio's (2003) report to the After School Project of the Robert Wood Johnson Foundation he notes that "on an average day in two dozen neighborhoods across Chicago, some 3,000 to 4,000 teenagers take part in a pioneering after-school program run by After School Matters" (p.3). A project which intersects with urban regeneration, education, social cohesion, and job training, saw its inception when an abandoned city block in the heart of downtown Chicago needed to be utilized. The vacant block was converted into an outdoor art studio for Chicago high school students and later the program growth demanded the expansion of the job-training programs. In measuring program outcomes Proscio (2003, p.20), documents the following:

- 75 percent of Tech 37 apprentices rated themselves highly on designing, publishing, or building products using computers;
- 88 percent of Words 37 apprentices reported that they had improved their ability to speak in front of an audience, and 90 percent said they were now better at expressing their feelings in words;
- 86 percent of Sports 37 apprentices say they now know how to be fair when teaching sports, that they know appropriate drills to run with different age groups, and that they know how to teach the fundamentals of a sport;

- 94 percent of Gallery 37 apprentices feel able to express themselves through their chosen art form, and 85 percent say the program introduced them to arts institutions in their field.

This project articulates several spheres which partner in order to affect sustainability of place and person – community, government, and leaders.

Tourism and Heritage

Tourism and Culture have a long-standing relationship, one of dependency and seemingly integrated conceptually. South Africa has successfully crafted tourism initiatives at all spheres of government, and part of this research investigation will look to see how a local agency planning for arts and culture could join operations with the tourism entities.

McKercher and Du Cros (2002) write:

The growth of Cultural Tourism coincided with the emergence of a broader society wide appreciation of the need to protect and conserve our dwindling cultural and heritage assets. However, cultural tourism was seen as a double-edged sword by the cultural heritage management community. On the one hand, increased demand by tourists provided a powerful political and economic justification to expand conservation activities. On the other hand, increased visitation, over-use, inappropriate use, and the commodification of the same assets without regard for their cultural values posed a real threat to the integrity – and in extreme cases, to the very survival- of these assets. (p.2)

The struggle between the values, objectives, and goals of both tourism and heritage is a topic which needs to be addressed at length, and this document will not do that.

However, the political mandate, economic potential, and the societal need for tourism and heritage is one of consequence for this review.

2.4 Commonalities of Culture

In furthering Duxbury's (2005) discussion about looking at cultural indicators I looked to my own viewpoint, and questioned what I perceive measurable common aspects

of how we live and what we need in order to live in South Africa to be. Matching the need for employment with infrastructure creation, education development, and the opportunity for leisure – I looked to sport as a point of entry for conversation. The 2010 Soccer World Cup will be hosted by South Africa and the aspects of consideration I mentioned above, accompanied by the fanaticism and sometimes “religious” stature with which South Africans participate in sporting activities – the intersection with culture as a commonality presented itself.

John Hughson (2004), in his article about the convergence of sport and cultural policy alludes to the specific context under which the Blair Government defined the objectives of the Ministry of Culture by priority of “access” and “excellence”, accompanied by the creative industries “emphasis on economic opportunity”. He argues that the silos in which these two entities operate need to be shifted closer, due to the shared commonalities in what participation in both cultural and sporting activities evoke, as well as the infrastructural and resource support each sector needs. Though this intersection can appear rather vivid, if one is to examine the basis of community development without exclusion, it is necessary to observe this intersection. Central to the discussion of building community, is identifying that which lends towards unity and that which helps communities understand each other – the common culture (Hughson, 2004). Sport, it seems, has been an instrumental aspect of dialogue, ownership, and identification in the South African society since 1994, perhaps the *common culture* of which Hughson speaks when looking at the synthesis of policy for culture and sport is where participation, support, redress and access will find its initial strategy for emerging city cultural planning initiatives.

Janet Ruiz (2004) conducted a review on behalf of the Scottish Government, with an aim “to establish what cultural and sport research has been carried out that provides sound evidence of real benefits, both economic and social, to communities and individuals, with a view to informing future policy and investment and strategies in these fields” (p.156). The findings, an advocacy tool in its own right, provide extensive evidence that indeed the benefits are measurable, and that there needs to be a policy discussion about these intersections. The gaps in the research she directs mostly to the validity of measurement indexes, assessment tools, and longitudinal studies which document the medium to long term impact of sporting and cultural activities, especially major events (p.15).

Major events impact cultural planning in ways often not considered in the staging process, be it disruption of transportation, increased crime in neighborhoods close to the events, the positive tourism impact, the potential to lure creative knowledge thinkers to cities through carefully integrated planning and marketing, and the indirect increase in economic activity for non related industries. Beatriz Garcia (2004) in an argument for increased priority positioning for the arts and cultural sector as an integral contributor to the success of large-scale sporting events, compared the experience of three cities, Glasgow – European City of Culture (1990), Barcelona – Universal Forum for Cultures (2004), Sydney – Olympic Games and Olympic Arts Festivals (2000), each of which hosted major sporting events, that included a strong arts and cultural component as a basis for dialogue. “Major events are seen as a particularly effective catalyst for city regeneration processes because they are able to merge tourism strategies with urban planning and can boost the confidence of local community” (Roche in Garcia, 2004, p.104). Although Garcia’s analysis seems at times somewhat counter to integration efforts, it provides details pertaining to

local government regeneration which successfully and unsuccessfully positioned the arts as a central or subsidiary mechanism.

2.5 Towards a Plan

Landry and Bianchini (1995, p. 57) close their case for the creative city with the following key requirements for the success of integrating creative thinking in planning:

New ways of talking	<ul style="list-style-type: none"> • Assemble diversity at the discussion table
New ways of mapping	<ul style="list-style-type: none"> • Find alternative mechanisms to monitor and gather information needed to identify the local agenda and issues
New ways of describing things	<ul style="list-style-type: none"> • New vocabulary • Find language to articulate things which pertain to social complexities and cultural definitions – “soft infrastructure”
New forms of research and development	<ul style="list-style-type: none"> • Risk: city government must encourage experimentation and pilot projects
New selection process	<ul style="list-style-type: none"> • Public consultation is imperative for the selection, exploitation and evaluation of ideas
Removal of obstacles	<ul style="list-style-type: none"> • Structures and bureaucracies which inhibit creative development must be revisited or disabled
Orchestration	<ul style="list-style-type: none"> • Innovation and improvisation are important for the creative result • Various approaches to ideas integral
Sense of direction	<ul style="list-style-type: none"> • Strategy; with space to develop autonomously
Monitoring	<ul style="list-style-type: none"> • Monitor and document progress to enable contribution to literature and assist other planners

Figure 2: Key Requirements for Creative Thinking Planning.

Context drives situation, and that is an important determinant in exploring the role of municipalities and their planning in a global conversation. Best practice adoption and adaptation are dependent on conducive elements supporting the planning and implementation of such endeavors, “at the same time that local officials try to learn from

the best practices of other localities, they try to preserve the uniqueness of their own” (Hoch, Dalton, & So, 2000, p.3). This conversation of building local identity is central to the role culture plays in planning.

Successful cities seemed to have some things in common – visionary individuals, creative organizations and a political culture sharing a clarity of purpose. They seemed to follow determined, not a deterministic path. Leadership was widespread, permeating public, private and voluntary sectors. It expressed itself in courageous public initiatives and often risky business investments, and in a tissue of interconnected projects whether for profit or the public good. An appreciation of cultural issues, expressing values and identity, was key to the ability to respond to change – especially organizational culture. The recognition of a culturally informed perspective was crucial to making urban planning work and that no one can shape urban change alone was vital to bridging divisions between disciplines, institutions and public, private and voluntary sector approaches. (Landry, 2000, p.3)

Through exploring the dimensions of Cultural Planning as a concept, the articulation of local government planning functions, and observing the tools of assessment and factors of determination – planning for culture will now be tested. Before seeking to understand operations and planning practice and identify agents and systems which may contribute to local planning initiatives for culture in South Africa, a thorough investigation of the South African public policy framework is essential, as Arts and Culture, and the planning thereof, is a function and responsibility of government.

Chapter 3: South Africa's Policy Framework

Introduction

This policy framework discussion will describe the relationships between the constitutional law, policy mandates, institutional role, and the operations of the three spheres of governments: national, provincial and local, in determining how arts and culture functions and is provided for in South Africa.

In this chapter, the social, economic, and political history and present situation will inform how the policies of democratic South Africa (post 1994) were conceptualized, why there are shortfalls in implementation, and how programs, institutions, and systems allow for optimism in evaluating the potential local governments have in affecting its immediate communities through planning for arts and culture.

3.1 Constitution, Legislation and Policy

“This Constitution is the supreme law of the Republic; law or conduct inconsistent with it is invalid, and the obligations imposed by it must be fulfilled.”

Constitution of the Republic of South Africa Act

No. 108 of 1996

Preamble

We, the people of South Africa,
 Recognise the injustices of our past;
 Honour those who suffered for justice and freedom in our land;
 Respect those who have worked to build and develop our country; and
 Believe that South Africa belongs to all who live in it, united in our diversity.
 We therefore, through our freely elected representatives, adopt this Constitution as the supreme law of the Republic so as to-

Heal the divisions of the past and establish a society based on democratic values,
 social justice and fundamental human rights;

Lay the foundations for a democratic and open society in which government is based on the will of the people and every citizen is equally protected by law;
 Improve the quality of life of all citizens and free the potential of each person; and
 Build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations.

May God protect our people.

Nkosi Sikelel' iAfrika. Morena boloka setjhaba sa heso.

God seen Suid-Afrika. God bless South Africa.

Mudzimu fhatutshedza Afurika. Hosi katekisa Afrika. (p1243)

The South African Constitution is a much studied document, by individuals such as Harvard Law professor, Cass Sunstein. Sunstein (2001) speaks of the “root and branch” (p.224), whereby the transformative nature of the Constitution was intended to get rid of the injustices the apartheid laws exercised. The intent was to create a document which would never again allow for such perverse violation of human rights, while also ensuring governments of the future would have a firm guide as to its obligation and responsibility to its citizens.

Chapter 2 of the Constitution houses the Bill of Rights (p. 1245), where the capacity of those who may not possess the education level to knowledgably exercise their rights as citizens are strengthened through ensuring that their rights are upheld by the law:

Article 16

Freedom of Expression

(1) Everyone has the right to freedom of expression, which includes-

(a) freedom of the press and other media;

(b) freedom to receive or impart information or ideas;

(e) freedom of artistic creativity; and

(c) academic freedom and freedom of scientific research.

Article 30

Language and culture

Everyone has the right to use the language and to participate in the cultural life of their choice, but no one exercising these rights may do so in a manner inconsistent with any provision of the Bill of Rights.

Article 31

Cultural, religious and linguistic communities

(1) Persons belonging to a cultural, religious or linguistic community may not be denied the right, with other members of that community-

(a) to enjoy their culture, practise their religion and use their language; and

(b) to form, join and maintain cultural, religious and linguistic associations and other organs of civil society.

These rights, embodied as constitutional laws have framed the organization, mandate and objectives of the Arts and Culture portfolio – these are the underlying values.

Sunstein (2001, p.31) remarks that the ongoing discussion about the inclusion of socio-economic rights in constitutions was challenged and also successfully demonstrated in South Africa's case, where the law does not allow for individuals to demand their rights, but that systems for provision where individuals can access mechanisms to exercise their rights are the state's responsibility. Essentially, government spheres, departments, and programs need to be in place, and funded; so that the basic rights tabled in the Constitution can be exercised.

When the African National Congress (ANC) came to power in 1994, it rolled out the Reconstruction and Development Program (RDP), a socio-economic policy to guide the transitional government in developing an integrated, non-sexist, non-racial, sustainable society. The Growth, Employment and Redistribution (GEAR) macro-economic strategy which followed RDP has its outlying visions (p.3) established along the same principles, namely:

- a competitive fast-growing economy which creates sufficient jobs for all workseekers;
- a redistribution of income and opportunities in favour of the poor;
- a society in which sound health, education and other services are available to all; an environment in which homes are secure and places of work are productive.

Although both these policies were received with much praise and criticism, supporting their implication is not the business of this study. Instead, understanding the principles and visions of these policy directions assist the observer and practitioner in the arts and culture sector on how to approach the context in which its sector must and can function. The state is the enabler when looking at affecting systemic and major institutional shifts.

3.2 Spheres of Government

In Chapter 3 of the Constitution, cooperative government is articulated as follows: “In the Republic, government is constituted as national, provincial and local spheres of government which are distinctive, interdependent and interrelated” (p.1267). According to Section 41 of the Constitution, the spheres of this cooperative governance system are mandated to do the following:

- a) preserve the peace, national unity and the indivisibility of the Republic;

- b) secure the well-being of the people of the Republic;
- c) provide effective, transparent, accountable and coherent government for the Republic as a whole;
- d) be loyal to the Constitution, the Republic and its people;
- e) respect the constitutional status, institutions, powers and functions of government in the other spheres;
- f) not assume any power or function except those conferred on them in terms of the Constitution;
- g) exercise their powers and perform their functions in a manner that does not encroach on the geographical, functional or institutional integrity of government in another sphere; and
- h) co-operate with one another in mutual trust and good faith by
 - i. fostering friendly relations;
 - ii. assisting and supporting one another;
 - iii. informing one another of, and consulting one another on, matters of common interest;
 - iv. co-ordinating their actions and legislation with one another;
 - v. adhering to agreed procedures; and
 - vi. avoiding legal proceedings against one another.

The design of this governance model as it is articulated here creates a seal of shared responsibility, an aspect of South Africa's democracy which has unfortunately been severely challenged by human and financial resource shortfall or inadequacy. The spheres of government on some accounts have had difficulty in discerning what their particular responsibility is, due to policy articulation and insufficient resource allocation that does not allow for the vastly different socio-economic contexts within which each province and municipal region operates. Arts and Culture has not been excluded from this difficulty, the distribution, resource allocation, and skill capacity is unequally distributed and existent in different regions.

When investigating the enabling mechanisms for local governments in creating sustainable communities with the inclusion of arts and culture, policy documents such as the White Paper on Local Governments, the White Paper on Municipal Service

Partnerships, Local Economic Development policies, Public Finance Management Act, and their relationship to South Africa's cultural policies, have major implications for the positioning of arts and culture, and will be explored throughout this study. This exploration allows for practitioners and observers to evaluate the potential frameworks within which advocacy for or planning of arts and culture can operate, as there is minimal to no articulated legislation that obligates local governments to make provision in their budgets for the sector.

According to the Constitution, municipalities have the "right to govern, on its own initiative, the local government affairs of its community, subject to national and provincial legislation, as provided for in the Constitution" (p.1331).

Mohammed Valli Moosa, Minister for Provincial Affairs and Constitutional Development in 1998, defined local government in his foreword as "the sphere of government that interacts closest with communities, is responsible for the services and infrastructure so essential to our people's well being, and is tasked with ensuring growth and development of communities in a manner that enhances community participation and accountability" (p. 7). In meeting the Constitutional objectives for local government, the *White Paper on Local Government (1998)* discusses these under broader areas through articulating the objectives of a municipality, developmental duties, and co-operative principles as follows:

Section 152. Objects of local government

1. The objects of local government are -
 - a. to provide democratic and accountable government for local communities;
 - b. to ensure the provision of services to communities in a sustainable manner;
 - c. to promote social and economic development;
 - d. to promote a safe and healthy environment; and

- e. to encourage the involvement of communities and community organisations in the matters of local government.
2. A municipality must strive, within its financial and administrative capacity, to achieve the objects set out in subsection (1).

Section 153. Developmental duties of municipalities

A municipality must

- a. structure and manage its administration, and budgeting and planning processes to give priority to the basic needs of the community, and to promote the social and economic development of the community; and
- b. participate in national and provincial development programmes.

Section 154. Municipalities in co-operative government

1. The national government and provincial governments, by legislative and other measures, must support and strengthen the capacity of municipalities to manage their own affairs, to exercise their powers and to perform their functions.
2. Draft national or provincial legislation that affects the status, institutions, powers or functions of local government must be published for public comment before it is introduced in Parliament or a provincial legislature, in a manner that allows organised local government, municipalities and other interested persons an opportunity to make representations with regard to the draft legislation.

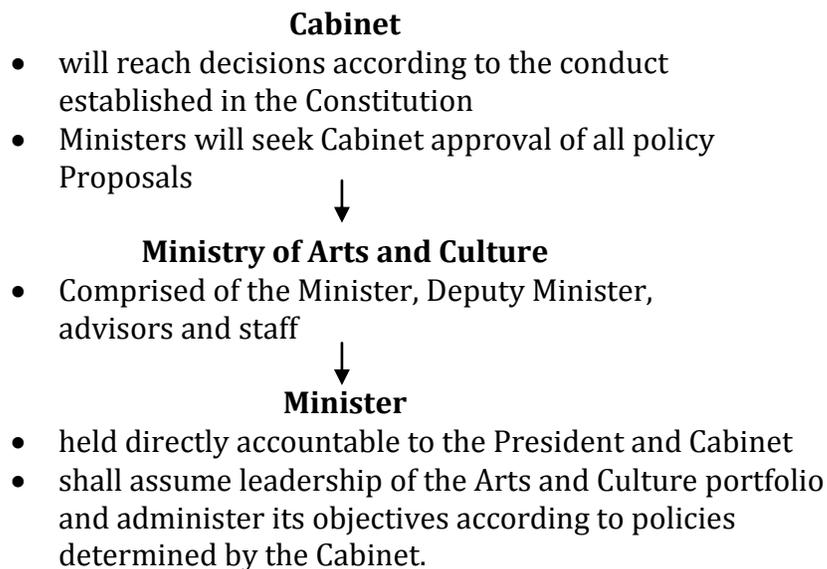
The language in these laws leaves much room for interpretation and gives local government sufficient flexibility in prioritization. With carefully crafted statements such as “*on its own initiative*” and “*within its financial and administrative capacity*”, perhaps one is able to understand how it is feasible that not creating assigned budget or staffing allocation for arts and culture is an accepted and not negated practice.

At this stage of engagement in this study it is clear that a framework of operation indeed exists, and matters of advocacy in respect to arts and culture can be strongly presented based on the Constitution, and the policies which have emerged as consequence and responsibility.

3.3 Arts and Culture Structures and Institutions

The structural organization of the arts and culture sector, specifically in government, is extensive. Since the adoption of the *White Paper on Arts, Culture, and Heritage* in 1996, the Ministry of Arts and Culture has undergone several changes and created many wings of operation through programs, funding agents and oversight mechanisms as was envisioned for implementation. When South Africa hailed in democracy the leading political party highlighted arts, culture and heritage as a priority and responsibility of government (Sack, 2009). Thus, the government’s primary place of business in the sector lies within the Ministry of Arts and Culture.

The Ministry of Arts and Culture is made up of officials and staff including the Minister and Deputy Minister appointed by the President (political leadership) and then advisors and staff (operational human resource) either elected to positions of office or appointed by the Department of Arts and Culture (DAC). The structural schematic below (Figure 3) is a representation of the responsibilities and relationships which place the “policy and person” in a framework nationally, as is assigned in the Constitution:



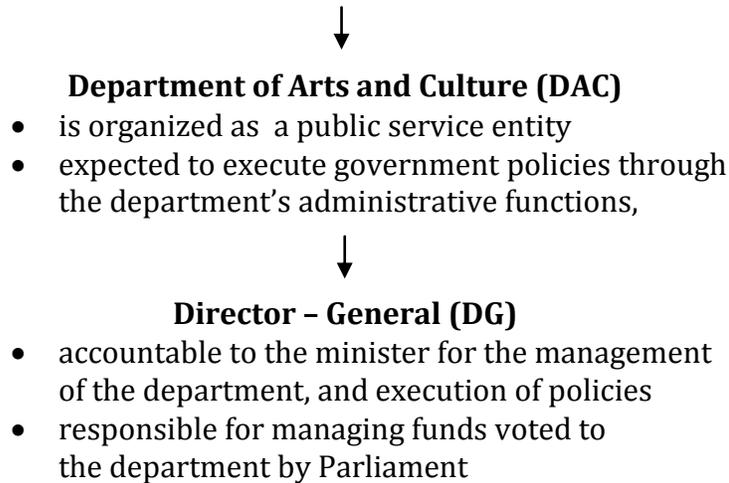


Figure 3. Organizational Hierarchy of Leadership and Policy Framework

These relationships and structures are the mechanisms with which implementation of the *White Paper on Arts, Culture and Heritage* is framed. The DAC is the centralized national government department for arts and culture. Each of the nine provinces in South Africa has a department for arts and culture, sharing the national goals, but implement what appears to be a very individual mandate. Local government planning for arts and culture appears to exist largely at the discretion of the municipality.

3.4 Cultural Policy Development and Mandate

The *White Paper on Arts, Culture and Heritage (1996)* frames South Africa's Cultural Policy. The significance of the *White Paper*, the formulation of the Ministry of Arts and Culture, the vision with which and process through which this agenda came to fruition, has a notable place in South Africa's history. For the first time in the country's history, arts and culture practitioners had the opportunity to have dialogue about arts and culture together, across gender, religious affiliations, artistic discipline and- most significantly- racial lines, "creating public policy and structures which directly affect their lives and livelihood, and the quality of life of the community at large" (p.5).

Through the appointment of the Arts and Culture Task Group (ACTAG) in November 1994, comprising of artists, educators and administrators (three facets which are becoming less and less autonomous of each other in the field), a body was mandated by the Ministry of Arts and Culture and Heritage to conduct an extensive needs assessment for the purposes of formulating this historical policy. Through written and verbal accounts, as well as several convenings at local, regional, and national levels, ACTAG through international advising from UNESCO, Germany, the Netherlands, the United States of America, Sweden and policy experts such as Michael Volkering, presented policy recommendations to the Ministry in July 1995.

A synthesis based on ACTAG's recommendation, departmental research, and governmental alignments by the Ministry, put the *White Paper* on the table in June of 1996. The purpose of the *White Paper* is to articulate its mandate to establish favorable funding arrangements and institutional structures which will best allow for the "creation, promotion and protection of South African arts, culture, heritage and associated practitioners" (p.4). The document focuses on matters which pertain to the arts, culture, heritage and literature, defined as follows:

- Arts refer to but are not restricted to all forms and traditions of dance, drama, music, music theatre, visual arts, crafts, design, written and oral literature all of which serve as means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study.
- Culture refers to the dynamic totality of distinctive spiritual, material, intellectual and emotional features which characterise a society or social group. It includes the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions, heritage and beliefs developed over time and subject to change.

- Heritage is the sum total of wildlife and scenic parks, sites of scientific and historical importance, national monuments, historic buildings, works of art, literature and music, oral traditions and museum collections and their documentation which provides the basis for a shared culture and creativity in the arts. (p.6)

South Africa's political history is permeated throughout this document. In a chapter articulating the stories behind the policy, the document makes reference to "understanding ourselves, our inheritance" and how those two spheres influence a policy creation.

"The past", referring to the apartheid years, favored a very limited artistic product. Institutions and funded programming were found more frequently in major urban cities, disabling access through geographic limitations. Paragraph 18 of the Legacy Chapter articulates the difficulty government faces in reconstructing and creating these systems, "No government can legislate creativity into effect. At best, government can seek to ensure that its resources are used equitably so that impediments to expression are removed, that the social and political climate are conducive to self-expression, and that the arts, culture and heritage allow the full diversity of our people to be expressed in a framework of equity which is committed to redressing past imbalances and facilitating the development of all of its people" (p.10)

The new visions and principles of the DAC were identified by these seven areas:

- transparent and catalytic mechanisms for distributing public funds
- transformation of all arts and culture institutions and structures
- redistribution, redress and access
- human resource development: practitioners, administrators and educators
- integration of arts and culture into all aspects of socio-economic development
- the rights and status of practitioners, and
- sources of funding. (p.13)

The DAC's objectives did not remain visionary; there is evidence of practical application. The major institutions created and reorganized since the *White Paper's* inception are the National Arts Council (NAC), Performing Arts Councils (PAC), and the National Heritage Council (NHC).

The NAC was formed as a distributor of public funds in grants, bursaries and other support to individuals, organizations and institutions. The NAC Board is comprised of a leader from each of the nine provinces, as well as an additional nine to fourteen members appointed by the Minister. The Foundation for the Creative Arts which was incorporated in 1989 by the previous political regime was de-registered and became part of the NAC.

The Performing Arts Councils, which used to be representative of the four geographic regions in South Africa, enjoyed favorable funding of very specific artistic product, while also serving a minority of the population. The PAC's had to reorganize their programming as well as look for alternate funding sources as government reduced the direct funding stream to PAC's by 22% in 1996/1997 (*White Paper on Arts, Culture, and Heritage*, p. 17), in order to free up funding for distribution to art forms not historically associated with the PAC's. PAC funding was used largely to fund the national performing arts facilities, as per the Companies Act of 1973 (*White Paper on Arts, Culture, and Heritage*, p. 15). A topic of much contention is the DAC's negligence in amending the National Institutions Act to make a larger financial resource available to regions that do not have institutions that benefit from this vote, or do not have flagship national "heritage" stature such as those in urban centers.

Arts Education is highlighted as a Constitutional right. Extensive policy directives communicate the Ministry of Arts and Culture's commitment to ensuring that through an

education in the arts, the population will heal, while empowering itself to contribute meaningfully to society. Several mechanisms are explicitly and implicitly existent to serve as a continued collaboration and partnership in education between the two Ministries (p.19).

Literature, library and information services, infrastructure and human resource development are all strategically accounted for and have shown quantifiable results. Funding arts and culture is outlined as a prerogative of the public and private sector. In lieu of developing new audiences and sustaining services for existing audiences, the government recognized it would need to solidify alternative mechanisms of funding. On numerous occasions, policy discussion in the *White Paper on Arts, Culture, and Heritage* (1996) points out threads of convergence, where arts meet with opportunities in various other governmental sectors and plays an essential role in providing opportunities of potential employment and wealth:

Arts and culture are also important industries: they offer potential employment and wealth creation opportunities. Investment in arts and culture provides a stimulus for activity in the broader economy. Participation in arts and cultural activity frequently involves the use of transport and other public utilities, creates media value, and the need for catering and other support services. Libraries are an important component of cultural life. They support lifelong learning and also stimulate the private purchase of books. The scale of these interdependencies is substantial. (p.5)

The resource partnership endeavors which were strategically crafted after the visioning of the *White Paper for Arts, Culture and Heritage* are detailed in the next section.

3.5 Resource Partnerships

According to Section 26 (c) of the Lotteries Act (1997), the *National Lottery Distribution Trust Fund* (NLDTF) “the fund from which monies allocated to good causes are

paid” (NLDTF Annual Report, 2008), has a specific mandate for the arts: “not less than the prescribed percentage shall be allocated for expenditure on or connected with the arts, culture and the national historical, natural, cultural and architectural heritage.” Granting systems have been the principal method of resource dispersion and an extensive process is enacted to distribute these funds. Primarily, three Distributing Agencies (Arts, Culture and Heritage; Charities; and Sport and Recreation) review and approve application for funding. The Distribution Agencies are comprised of individuals appointed by the Minister of Trade and Industry through public nomination and other ministerial consultation. In the 2007/2008 financial year the NLDTF distributed funds as follows:

Sector	Number of Awards	Amount (Rand)	Amount (US Dollars)
Arts, Culture & National Heritage	161	R. 96,429,232	\$11,972,065
Charities	520	R. 328,491,628	\$40,783,513
Sport & Recreation	262	R. 211,207,394	\$26,222,219
Total	943	R. 636,128,254	\$78,977,798

As the state’s resources dwindle, the private sector is asked to play a more significant role in funding the arts. Efforts by South African organizations such as the Non-Profit Consortium, the Legal Resources Centre, the South African Council of Churches, the Charities Aid Foundation Southern Africa, and abroad the International Center for Not-for-Profit Law, have helped reform tax laws regarding the operating of nonprofits or public benefit authorities, as well as the benefits donors receive when giving to these entities (Brewis & Wyngaard, 2006), encouraging a lot more support from the private sector. Accompanying the favorable operational and giving climate, public funding and endeavor saw the creation of influential funding bodies in partnership with the private sector since the inception of the *White Paper on Arts, Culture, and Heritage*. The establishment of

Business and Arts South Africa (BASA) in 1997 has made considerable strides in creating meaningful partnerships between artistic product and corporate responsibility, as well as contributing to the development of a sector and the sustainability of artists. “BASA’s primary aim is to promote and encourage mutually beneficial and sustainable business-arts partnerships that will, in the long term benefit the community at large” (www.basa.co.za).

Another notable funding arm is the *Arts and Culture Trust* (ACT) for which Nedcor Bank and Sun International were the founding trustees. The Trust is the oldest funder of Arts and Culture in the new democracy, a partnership which began between the private sector, government and local cultural community, which has now become an internationally supported fund. ACT’s mission is to “attract and provide funding for the sustainable development and growth of the arts, culture and heritage in South Africa, actualised through mutually beneficial partnerships between the corporate, public and cultural sectors focused on making a positive difference to the lives of all South Africans” (www.act.org.za).

3.6 Positioning

The policy formation (*White Paper on Arts, Culture, and Heritage*) in 1996 was guided by the Constitution’s mandate pertaining to national, provincial and local levels having shared legislative competencies, the reality of state provision, accessibility and social cohesion is that the mechanisms in place are not yet functioning according to the minimum standards mandate:

The prime role of the national and provincial governments is to develop policy which ensures the survival and development of all art forms and genres, cultural diversity with mutual respect and tolerance, heritage recognition and advancement, education in arts and culture, universal access to funding, equitable human resource

development policies, the promotion of literature and cultural industries. These are our "minimum standards". (p.11)

The emergence of this democracy is going to take years, lifetimes, to stand comfortably rid of the destruction apartheid masterminded, but should practice and policy exist in a more equitable and functioning climate, the arts and culture sector may in time overcome its segmentation, and have the capacity to affect widespread development of communities.

This chapter focused on the national policy framework, the exploration will now focus specifically on examining the main research question and the realities of the outlined policies: "How can planning for arts and culture at the local level build and develop healthy communities in South Africa?" The realities of cultural planning at the local government level in South Africa will be examined through the practice found in the Johannesburg Metropolitan and Buffalo City Municipality, as is discussed in the next chapter.

Chapter 4:
Local Government Planning for Arts, Culture & Heritage in
South Africa

Introduction

Cultural Planning activities in municipalities across South Africa are conducted based on the interpretation of constitutional mandate, local policy design, and varying degree of political prioritization and resource commitment. Across the country, however, there are strong indicators that municipal communities understand the role of local level planning for culture through mechanisms such as the Integrated Development Planning (IDP) process, per the Municipal Systems Act 32, (2000). The IDP, when adopted by council, is the,

1. principal strategic planning instrument which guides and informs all planning and development, and all decisions with regard to planning, management and development, in the municipality;
2. binds the municipality in the exercise of its executive authority. (p. 36)

Through observations of two sites in South Africa, this chapter explores the functions and integrated planning for culture, in the City of Johannesburg and Buffalo City Municipality. Key policy documents, institutions and role players, which align with trends for Cultural Planning, have been identified to assist the analysis. The segment of observation in Buffalo City will be used to observe needs and identify both soft and hard infrastructure (assets) for Cultural Planning, while the City of Johannesburg will account for the successful implementation, policy creation, and partnerships which make it a leading African city.

4.1 City of Johannesburg – Profile

City of Johannesburg (CoJ) has unquestionably led the development of provision for culture, integration of culture in planning, as well as the development of the creative industries at the local level in South Africa. According to statistics found in the CoJ Overview

(2008), Johannesburg has a population of 3,790,324 and land area spreading across 1646km². The municipality accounts for 16% of South Africa's GDP and employs 12% of the national workforce. The CoJ's chief principles of activity (City of Johannesburg Overview, 2008, p.26) are defined in six working areas:

- Proactive absorption of the poor
- Balanced & shared growth
- Facilitated social mobility
- Settlement restructuring
- Sustainability & environmental justice
- Innovative governance solutions

In this profile, I will explore the operating framework of the CoJ's chief cultural planning unit, as well as the intersections with other governmental departments – outlining resource streams, policy formulation, partnerships and overall planning coordination between agents in the city, at the provincial level (Gauteng Province), and nationally.

4.2 Cultural Planning Framework and Operations in the City of Johannesburg

4.2.1 Directorate: Governance and Resources

The Directorate for Arts, Culture, and Heritage Services is located within CoJ's Department of Community Development. The department's vision is: "A city where community development, personal growth and social mobility are enhanced so that the challenges of poverty and vulnerability, inequality and social exclusion are fundamentally addressed" (City of Johannesburg, 2009). The primary objectives of the department are defined through activities in these six areas:

- Programmes to uplift the poor;
- Celebrating the city's diverse heritage;
- Providing residents with creative and cultural outlets and access to galleries theatres and museums;

- Catering for the physical well-being of residents through sports and recreational facilities; and
- Providing access to information through libraries and information centres.

Steven Sack, Director of the Arts, Culture and Heritage Directorate for CoJ, and former staffer of the Department of Arts and Culture (National), reiterates the objectives of the department as principal to the directorates' undertakings:

Community development is concerned with poverty alleviation, job creation, social services, social benefits, youth programmes, orphans, poor, the elderly –all informed by the Human Development Agenda policy document of the City of Johannesburg. All of our work/programmes in the directorate are informed by the Human Development Agenda. Though I try to ensure that core values of the arts and artistic activities are still respected within the policy framework, we are not there for art for art sake, we are arts for social purpose, economic purpose (Sack, 2009).

The total budget of the department is approximately 630 million Rand (\$6. 3 million). Arts, Culture and Heritage gets approximately 10%; 40% of the budget goes to sport and recreation, and the balance to human development.

4.2.2 *Infrastructure and Programs*

The scope of this master's project and the short timeline within which this research was conducted, did not allow for a complete infrastructure and industry audit in the CoJ. The sheer size of the industry and number of organizations and institutions far exceed that of other municipal areas in South Africa, and on the African continent. For the purpose of this project, I focused primarily on documenting programs and institutions affiliated and who partner with the CoJ, again not in its entirety.

Cultural Precinct: Newtown

As is the trend globally, downtown inner city spaces have become the center of many urban regeneration plans. The CoJ, and Gauteng Agency Blue IQ, through the

Johannesburg Development Agency, embarked on transforming Newtown into center for “major investment, particularly in the creative industries, culture and tourism; create a vibrant mixed-use area; a destination centre for visitors and residents” (Johannesburg Development Agency, 2009).

The project entails several improvements of the area, all aimed at making Newtown safe, accessible, and attractive. These include five housing developments catering for different income levels. Over 2,000 housing units will be built over the next three years...This destination has been made accessible through the construction of the Nelson Mandela Bridge and associated M1/Carr Street interchange. The Nelson Mandela Bridge opened on 20 July 2003 and has become the new gateway from the north into Newtown. (Johannesburg Development Agency, 2009)

Co-funded by the National Roads Agency and the National Department of Transport, access to Newton by numerous organizations has led to increase activity in the city centre. Some of the entities which encompass Newton are listed below (City of Johannesburg, 2009):

- New Carr Street Interchange
- Mandela Bridge
- Old Railway Station
- Metro Market
- New Residential Development
- Africa Cultural Centre & Children's Museum
- Market Theatre Precinct
- MuseuMAfrica
- Mary Fitzgerald Square
- Dance Centre
- Worker's Library & Museum
- Multimedia Centre
- Turbine Hall & Boiler House
- Mega Music
- Dance Factory
- Sci-bono discovery centre
- SAB Museum
- Reserve Bank
- Bus Factory

Theatres

CoJ owns two theatres, Johannesburg Civic Theatre (JCT) and the Roodepoort Theatre. The JCT is regarded as Africa's most successful theatre. With annual ticket count of 450,000, the JCT programs across artistic genres, though struggling with finding the balance in programming to attract diversity. Steve Sack (2009) comments about the localization of historically western performing arts institutions,

Johannesburg's key institutions are completely localized, and this can be measured by the response of the diversity in audiences. The Civic Theatre has a complex issue of class: If the cost of your ticket is R250 – we have an affordability issue. Programming for ethnicity is also not always the most successful thing. The institution's reputation and the changing demographics of our middleclass movement, demand similar/same artistic product as are associated with that theatre, never mind the content.

Chapter 5 will address the local content dynamic in further detail.

Arts Alive and Joburg Carnival

Arts Alive, the City of Johannesburg's month-long festival, brings together a wide spectrum of cultural programming for a month-long festival, "from music performances to theatre productions, from poetry and photographic workshops to dance classes. It is a celebration of all that the city has to offer culturally. It is about expanding horizons and improving the quality of life for the residents of Johannesburg" (City of Johannesburg, 2009). The festival attracts a diverse audience and has several international partners, the Indian and French government's both bringing artists to the *Arts Alive* stages in 2009.

The annual New Year's Eve *Joburg Carnival* is a success story of partnership in combating a severe social problem through an investment in culture, "Besides being a way for Joburg residents to celebrate their city and to take ownership of the streets, the carnival also provides training opportunities for related industries in the performance art sector"

(City of Johannesburg, 2008). The Carnival addresses of issues of social cohesion, stemming from the need to curb anti-social behavior which came to light specifically on New Year's even in the depressed suburb of Hillbrow (Sack, 2009).

We worked with the police department to introduce a big New Year's Carnival, and an inner-city concert: providing entertainment, public space activities, properly policed and managed in the inner-city. For Carnival to work, we need communities to emerge, troops, families, parents, and youth all working together. The most successful carnivals across the world are community driven, they happen in a neighborhood, and they bring a very local identity into the fabric of that event. The affordability is a problem –activities are largely dependent on volunteerism, and unfortunately in South Africa it is not part of our societal make-up, people expect to be paid especially if it's a government program, there is no volunteerism besides the context of the church. Perhaps if we have a better social welfare system, volunteerism may increase. (Sack, 2009).

The Directorate spent R1.8 million on the 2008 festival, with the most important aspect being the two week holiday program in the community centers where choreographers, artists, people with sewing machines, all work with the groups so that they can prepare for the carnival (Sack, 2009).

Percent for Public Art

The CoJ's Percent for Public Art Policy requires that one percent (1%) of the construction budget of all major city building projects (R 10 million or more) be devoted to public art. Aligning with trends across the world, Steven Sack says the intervention of the Arts, Culture and Heritage Services and the CoJ, created more work through public art, because of a policy, and not because of treasury. The percentage for public art is levied on all capital projects, new buildings or renovations undertaken by CoJ.

Heritage and Museums

A high concentration of cultural and history, specialist, science museums and heritage sites make Johannesburg the most concentrated institutional steward of South Africa's history. From the Museum Africa, Constitutional Hill Museum, to the Hector Pieterse Museum –exhibits telling stories about “apartheid and the heroes who fought against it; to gold, military and Boer history; to transport, money, zoology, culture, medicine, anthropology, beer”, are institutionally strong (CoJ, 2009). A sum of the museums listed on the CoJ's website totals 24 museums in the city.

Community Arts Centers

A national infrastructure initiative by the Department of Arts, Culture, and Heritage saw several community arts centers built as a mechanism to create access to the arts for previously disadvantaged communities. The arts and culture directorate along with the sports and recreation directorate, also housed in the Community Development Department, manage these facilities (CoJ, 2009). The Community Art Centers will be discussed at length as part of the infrastructural approach to planning for arts and culture in Chapter 5.

4.2.3 National and Regional Policy, Planning, and Partnerships

The CoJ sits on the doorstep of South Africa's capitol, Pretoria; immediately surrounded by two metropolitans, Tshwane and Ekurhuleni, and is the center of much political history and muscle, in its township, Soweto. Sack (2009) says that it is often a misconception that CoJ's directorate for Arts, Culture, and Heritage Services receives favorable treatment from national entities, because of its proximity to national government and access to the core of South Africa's industries.

Historically the budgets and cultural infrastructure in the CoJ were taken over from the nationalist government pre-1994, and at that time the government did not want anything to do with Johannesburg as it was seen as a liberalist, capitalist center...We have resources and infrastructure mainly because we have provincial, local, and private support...However, in Johannesburg, we have good interface with the province and national, a lot of it has to do with personalities (Sack, 2009).

Observation has shown that conducive conditions for local level planning are aided by strong leadership at the provincial level. The Gauteng Province Department of Sport, Recreation, Arts and Culture (DSRAC), led by Minister Barbara Creecy, is driving several initiatives and funding programs in the province as well as specifically in CoJ. The department's key priorities listed below allow for context of its programs and funding priorities:

- Promote Gauteng as the home of champions where major Sports, Arts and Culture events contribute to growing Gauteng's economy and promote sustainable livelihoods for sports women and men, artists and crafters.
- To promote the development of young sporting and artistic talent by providing opportunities for talent spotting and the development of talent from the entry level through to high performance or professional level.
- Promote safe, secure and sustainable communities, and healthy lifestyles, through the delivery of community based recreation programmes and mass participation in Sports, Arts and Culture and by encouraging community involvement in heritage management.
- Deepen democracy and promote nation building by organising and coordinating the celebrations of national days and promoting our heritage.
- In addition SRAC will focus on building an effective and caring government, by improving the department's ability to render services efficiently, working to align the department's work with other spheres of government, and promoting cooperative governance in all spheres of work. A particular focus in the Youth Directorate's role in ensuring that Youth Development is mainstreamed in all Gauteng provincial government departments.

The priorities, policies, and programs of the DSRAC are very clearly aligned to national focus on job creation, sustainable human settlements, and accountable governance. The Cultural Affairs Directorate, responsible for the development of Arts and Culture and the management of heritage resources, has six key strategic informant areas:

- Promoting the identification and development of talent through the Legacy Project showcases, Heritage Month events, the Carnival and grant-in aid support as well as provide support and build the capacity of the Arts and Culture Council to disburse funds in line with the objectives.
- Facilitate the growth of the Carnival into a major cultural event, as well as supporting and building the capacity of sustainable structures and systems for Arts and Culture development
- Form partnerships to market and promote Gauteng as a preferred venue for major Arts and Culture events, which includes attracting National and International Arts & Culture events to the Province, and participating in national and international festivals. This will include forming partnerships to facilitate the upgrading of Arts and Culture facilities as well as sponsorships for young artists and crafters.
- Develop a comprehensive craft development strategy for implementation in partnership with GEDA, GTA and other stakeholders as a contribution to building creative industries as part of GPG's growth and development strategy and opening economic opportunities for crafters.
- Work in partnerships to identify gaps in heritage and cultural sites and museums, theatres and exhibition spaces, which could be developed and marketed, in conjunction with private sector partners and local government to promote sites of historical interest in the province and thus contribute to tourist attraction.
- Developing and promoting integrated Arts, Culture, Sport and Recreation programmes through 22 community based centres and broaden the range of activities offered at these centres to promote healthy lifestyles and contribute towards building safe, secure and sustainable communities.

The DSRAC's 2008/2009 Budget allows for an observation of the key funding intersections for Arts and Culture, within the framework of preparation for the 2010 Soccer

World Cup, "In addition to providing opportunities to showcase local talent, major sports events support urban regeneration, improve economic revenue and increase global media attention" (Creecy, 2008). Key funding areas:

Siyadlala Programme: to promote mass participation in sports, physical activities, arts and culture in the most disadvantaged communities across Gauteng.	R15 million
Music Industry	R5,2 million
Puisano Jazz Programme: improving the stage performance, image and professionalism of aspiring jazz musicians	R1,25 million
Moshito Music Market and Conference: opportunity for sector stakeholders to draw on global knowledge resources, discuss issues affecting the local music industry and to address challenges to growth together	R2,5 million
Pale Ya Rona Carnival	R4 million
Gauteng Arts and Culture Council	R7,1 million

www.info.gov.za

The Gauteng Arts and Culture Council Act (1998) defines the objectives of the provincial council as (1) To develop and promote arts and culture within the Province to the advantage of all the inhabitants of the Province, taking the historical imbalances in the development and promotion of the arts and culture into account; and (2) to advise the Minister on the disbursement of grants to artists, cultural workers and students of the arts and culture (p. 3). Though the funding reports and activities of the GACC are not easily accessed, it appears through an increase of 486 percent from the R1,4 million allocated in 2004/05 financial year to R7,1 million for grants in aid in the 2008/09 financial year, that GACC has been meeting its mandate and continues to expand provision.

The Gauteng Arts and Culture Council is the primary vehicle through which the Department identifies and develops young talent. From November last year, the

GACC led various road shows across Gauteng to inform various stakeholders, organisations and individuals about the new funding procedures. Greater emphasis has been placed on capacity building and training workshops with those organizations who do not comply. For the first time this year, bursaries will be awarded to post-graduate students with the aim of assisting the Department with research in the Arts and Culture area. (Creecy, 2009)

The high concentration of national institutions which fund and organize for culture in the CoJ and Gauteng province, makes it significantly difficult to discern where projects and programs are individual entity initiatives or collaborative partnerships. Collectively, however, this audit presents both an anomaly in South Africa's context, as well as a challenge in equal geographic distribution of resources by the nation state. The CoJ audit will be used to inform the asset and infrastructure audit in Buffalo City.

4.3 Buffalo City - Profile

Buffalo City Municipality (BCM) is geographically demarcated along the Indian Ocean coastline, somewhat centrally in the Eastern Cape Province. BCM, along with the Nelson Mandela Metropolitan, is one of the major urban areas within the Eastern Cape Province, regarded as the second poorest province in South Africa. With the second largest land area in the country, the Eastern Cape Province stretches across 169,580 square kilometers, translating into to 13.9% of South Africa's total land area. The provincial population is approximately 6.4 million people (Census 2001), 14.1% of the national population. BCM's population according to Statistics South Africa's estimates was at 765,343 in mid 2005, with a land area approximately 2,515 km², and 68km of coastline (Integrated Development Plan, 2008/2009, p. 5).

BCM spans across a tri city-cluster, that of King Williams Town, Bhisho, and East London – East London being the primary city (node), surrounded by large townships and rural communities on the outer limits of urban demarcation.

BCM has an approximate budget of R 2.1 billion (\$2,607,231) with principal industries based mainly in motor vehicles and associated industries, as well as textile and pharmaceutical industries.

4.4 Cultural Planning Framework and Operations

4.4.1 Directorate: Governance and Resources

The BCM Directorate which implements and plans for Arts and Culture is the Directorate of Community Services. The directorate has five divisions: Arts & Cultural Services, Amenities and Environmental Services and Solid Waste Management Services and the Integrated Environmental Management Unit. The function of the directorate is articulated as follows:

It is responsible for the provision of recreational and sporting facilities, arts and cultural facilities, cleansing services and environmental services that are sustainable, accessible and affordable to all communities within Buffalo City, within the framework of legal standards and regulations. (Buffalo City Municipality, 2008)

The key functions of the Arts and Culture division are outlined in three areas: Libraries, Heritage Promotion, and Halls. A sub-directorate, Culture and Heritage, created in 2005, has been coordinated by Mzodidi Kwinana since its inception. BCM has a draft policy for Culture and Heritage which has not been adopted by council. The policy, in its early developmental stage, will not be referenced in its entirety as a representation or illustration of local planning for arts, culture, and heritage by BCM. Based on cultural policies studied and observed in practice outlining local planning and provision for arts, culture, and heritage, it appears the proposed BCM policy document needs to further

position the role of the sector in social and economic development, outline a clearer resource accumulation strategy, through an assigned budget for the sub directorate, or integration into other municipal directorate budget allocations. Hence, the accounts of Mzodidi Kwinana will largely inform the positioning of the city's function for cultural planning, as there are no other published documents which elaborate on this function post-1994, and no evidence which alludes to the existence of a planning entity for arts and culture in BCM pre-1994.

The directorate funding allocated by BCM is chiefly for matters of facility maintenance. The Eastern Cape Department of Sport, Recreation, Arts and Culture (Province), National Arts Council, and National Lottery, mostly through grant subsidies, fund the cities programs and operations for Arts, Culture and Heritage. The absence of policy articulation makes it difficult to assess the permanency of funding and percentage distribution which the sub-directorate receives for its operations and programming.

Kwinana (2009) outlines the mandate of the Culture and Heritage sub-directorate as follows:

- Research different communities within BCM
- Facilitate projects
- Consultation: Broad, inclusive consultation of all role players: politicians, councilors, church leaders, schools, NGO's
- Look after monuments/memorials
- Preservation, restoration
- Liaise with local economic agency – publicity
- Coordination of projects and programming by facility managers employed by both the city and the province

The Culture and Heritage sub-directorate appears to be actively engaged in research, collection of data from stakeholders, and collaboration with national government in heritage site activity. "If NAC wants to erect a monument/memorial in the BCM, it has to

consult with BCM in order to facilitate the acquisition of land, and involving the community in the whole process” (Kwinana, 2009) and Kwinana further comments that being a single staffer for the portfolio is a challenge and progress is somewhat inhibited. However it has forced partnerships in operation. For example, the Local Economic Development and Rural Tourism divisions of BCM organize all publicity on behalf of the CH sub-directorate.

4.4.2 Institutional and Organizational Capacity Audit

A primary objective of the BCM’s Community Services Directorate is to commit to maintaining and providing facilities for the community’s use – libraries, halls, museums, theatres, and galleries. Accompanying the city’s institutions are several privately run entities that play a significant role in job creation, heritage preservation, and establishing an identity for Buffalo City. In assessing the hard infrastructure for culture, Buffalo City has a number of facilities in its inventory. Data shows that there are 33 halls situated in urban areas and 59 halls situated in rural areas, typically used for community events, non-profit events, sports clubs, political rallies, church services and ward meetings (Buffalo City Municipality, 2008).

Museums and Heritage Sites

The three cities which make up Buffalo City: East London (EL), King Williams Town (KWT), and Bisho, along with the second largest township in South Africa, Mdantsane, are home to important museums and heritage sites in the Eastern Cape:

Museums	Heritage Sites
East London Museum (EL) Gately House (EL) Calgary Museum of Transport (EL) Amathole Museum (KWT) Missionary Museum (KWT) Haddon Grotto Museum (EL)	The Military Reserve (KWT) Bisho Massacre Site (Bisho) Anglo Boer War Memorial (EL) Fort Glamorgan (EL) Bus Boycott Monument (Mdantsane) German Settler Monuments (EL & KWT) City Hall (EL)

	Steve Biko Statue (EL) Walter Rubusana Grave (EL)
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Performance Venues

Post-1994, South Africa's performing arts industry has boomed and the further development of the industry largely finds discussion around the development of infrastructure, recording studios and performance spaces. Buffalo City has very few fully-equipped performance venues; however, several multi-purpose facilities have to prove adequate for the needs of performing arts within the city limits. Three entities which found their formation through community leadership in the arts are the Guild Theatre, Arts Theatre, and the Alexander Playhouse – all in East London.

The most influential unit as a performing arts facility is the Guild Theatre, which at best can be seen as the institutional face of performing arts for the city, as it is the largest fully equipped facility. Many practitioners in the region are of the opinion that the Guild Theatre's potential is not being fully exercised, and others that its management needs transformation. Board members and management, in separate conversations, address both these issues. Pre- 1994, the theatre was a member of Cape Performing Arts Board (CAPAB), who served as the managing authority for theatres in the now Eastern and Western Capes. When the demarcation of provinces occurred, and the dissolution of CAPAB into entities within the provincial government, the Guild Theatre was required to incorporate as a nonprofit organization (Section 21). The building now belongs to the DAC (national), and the facility maintenance is done by BCM, budgeted for by the province. Hence BCM Public Works cannot fulfill its maintenance responsibility if the provincial department breaches its commitment to providing the funding for it. Subsidiary funding mechanisms such as the

National Lottery and a very small corporate contribution, accompany rental and ticket revenue which keep the theatre running.

Galleries

The visual arts, in my observation, are not largely a prioritized activity by BCM. Very minimal provision for exhibition space exists. However, due to a bequest which left the Ann Bryant Art Gallery in the care and ownership of the East London Council, now the BCM, the city has one major art gallery, and several privately owned spaces. BCM employs the staff for the gallery and is also responsible for the maintenance of the property and grounds (*Buffalo City Municipality Draft Culture and Heritage Policy, 2009*). The activities and programming at the Ann Bryant are not clearly articulated in documentation; however, a governance advisory board is referenced in the policy document.

Community Arts Centers

According to BCM’s draft Culture and Heritage Policy (2009), an agreement signed between the Eastern Cape Department of Arts and Culture and BCM outline the responsibilities of the Gompo and Mdantsane Arts Centres as follows:

Buffalo City Municipality	Eastern Cape Department of Sports, Recreation, Arts and Culture (ECDSRAC)
<p>Subject to financial availability will :</p> <ul style="list-style-type: none"> • be the custodian of the community arts centres • be the custodian of the immovable property • maintain the property and the building • establish an arts and culture portfolio in its council • subsidise the operational costs of community arts centres. 	<ul style="list-style-type: none"> • Provider a subsidy for the centres for operational expenditure annually, save that amount will be determined by the budget. • Transfer/ lace one official at each community arts centre and such transferred official, or his/ her replacement, shall work in that centre for a period of five (5) years. • The transferred officials shall be paid by the Provincial Department.

	<ul style="list-style-type: none"> • The transferred officials' job description and reporting relationship shall be determined by the municipality.
<p>Both parties agree to ensure that use of community arts centres will be for:</p> <ul style="list-style-type: none"> (a) training arts and culture practitioners to improve skills in craft (b) training in arts administration and project management (c) training arts administrators to run cultural tourism programmes. (d) Providing in-service training to teachers who are cultural practitioners but remain untrained. (e) Restoring, conservation and development of the rich cultural heritage of the Eastern Cape. 	

Figure 4: Relationship and Responsibility for Community Art Centre Management

Education Institutions and Schools

Buffalo City Public FET College, Walter Sisulu University satellite campuses of Border Technikon and Eastern Cape Technikon in East London, and the University of Fort Hare, are but a few of the tertiary education opportunities for students in the area. These institutions attract a very diverse population to Buffalo City.

The University of Fort Hare (UFH), one of South Africa's historically significant and oldest tertiary institutions, with graduates to the likes of Nelson Mandela, finds its satellite campus home in East London. Not only does this institution feed the community a strong pool of educators, but it also houses the Eastern Cape Audio Visual Center (AVC), a joint project of the UFH and the Eastern Cape Department of Sport, Recreation, Arts and Culture (ECDSRAC). The AVC, located in the Miriam Makeba Performing Arts Centre (MMPAC), was conceptualized when the ECDSRAC recognized the need to retain its creative capital and

overt the mass exodus of performing artists to other regions in search of industry related infrastructure.

The main focus of the centre is recording, production and marketing of musical genres such as pop, gospel, choral, jazz and traditional/indigenous groups using the medium of CDs, Cassettes and DVDs. It will record, document and archive indigenous knowledge systems and rich cultural resources in the semi urban and remote rural areas of the Eastern Cape. The Centre has divided its mandate into mutually reinforcing public and commercial mandates. (AVC Business Plan, 2007)

Hotep Galeta, internationally acclaimed jazz pianist and AVC Project Manager, speaks of great pride about the Centre's development and the future plans, which include the establishment of fully fledged academic program. Newly acquired land adjacent to the current facility will enable expansion of the MMPAC to allow for the construction of facilities to meet the needs of a music, drama, dance and film school. The intent is to have an open campus which will morph into a cultural precinct, allowing for commercial, academic and public intersection at the structure (Galeta, 2009).

Though the value and intrinsic benefits of providing arts and culture opportunities in school is not always well communicated or enforced, several schools in Buffalo City have been actively engaging their learners in the arts. Resources and skilled instruction are scarce, however, and most schools with established programs are in a favorable position because of the historical inequality of funding in South African schools or the income level of the parents, which has not recovered or been redressed in most schools. The choral legacy of the Eastern Cape has continued to show fruition as Buffalo City schools on several occasions achieve top results at the Tirisano Eisteddfod. Buffalo City is also home to some of the best jazz educators in South Africa, with students from East London making up the majority of the Standard Bank National Schools Band, consistently over the last decade. The

Port Rex Lions Eisteddfod continues to draw hundreds of participants from all over the Eastern Cape for one of South Africa's finest choral, percussion, orchestra, solo instrumental and voice eisteddfods (music festivals/competitions).

Tourism and Major Sporting Events

Tourism Buffalo City is heavily dependent on the cultural sectors health for its own growth. BCM has an extensive tourism development strategy, however little of the infrastructural development or visioning involves cultural prioritization, at best recognition of the sectors intersection and shared business is mentioned to an extent. In light of the city emerging as a choice destination for major sporting events, the developmental agenda has moved towards becoming a "lifestyle" city (www.buffalocity.gov). Though this interpretation is not widely defined, the Buffalo City Development Agency has in its recently (May, 2009) opened discussion presented plans for a development, not articulated the placement of culture (Makhubu, 2009). The city is growing and creating fairly rapidly – Cultural Planning, incorporating planning for culture and the arts, however, is not actively at the table of engagement in the tourism, sport, and events intersection.

4.4.3 National and Regional Policy, Planning, and Partnerships

"Government chose to have Arts and Culture provision as a function of the state, as opposed to tax incentives to encourage individual and corporate giving" (Steven Sack, 2009). Sack's comments highlight the mighty task and visionary intent articulated in the *White Paper on Arts, Culture, and Heritage*. The three spheres of government and a focus on both public and private partnerships are of significant notice in discussing the cultural sector's development.

At the provincial level in the Eastern Cape, the *Department of Sport, Recreation, Arts and Culture* is the primary link to national government, receiving and distributing funding on their behalf to the various entities which plan for culture. The Eastern Cape Arts and Culture Directorate (ECDAC) have three areas of business: Libraries and Archives; Museums and Heritage, and Cultural Industries. Interestingly enough, the Libraries and Heritage functions BCM is addressing to some degree, but the Cultural Industries have not been driven as much as the provincial initiatives have seen fruition. The Cultural Industries division focuses its activity in four grouped disciplines:



Some key functions of the Directorate are funding festivals and competitions, subsidizing theatres as well as skills development of both managers and students. ECDAC has been a successful partner in many provincial projects, and also initiated some important institutional and infrastructural developments. The Eastern Cape Craft hubs, the Miriam Makeba Centre for the Performing Arts, and driving the publishing industry in partnership with Lovedale College, and recently the establishment of a Film Office housed at the Eastern Cape Arts and Culture Council (ECPACC). ECPACC “is a statutory ‘arms length’ body appointed to advise on policy and support arts and culture in the province” (ECPACC, 2009). ECPACC serves a function for the ECDAC (province), as the National Arts Council (NAC) does for the Department of Arts and Culture (national).

Though the partnerships in Arts and Culture in BCM may not yet be notable, a stone’s throw away in Nelson Mandela Bay cultural planning initiatives show potential for

coordinated and expanded regional initiatives. When thinking about resource distribution, partnerships, and integrated planning, a regional cultural initiative will be explored in Chapter 5. However, the activities at the local level and stemming from partnership with the ECDAC are important when examining the potential of cultural planning in the province. The Swallows Partnership / Sihlanganiswa Ziinkonjane led by esteemed urban cultural planning scholar, Peter Stark, is one such example:

The Swallows Partnership / Sihlanganiswa Ziinkonjane is an international partnership – based in the arts and culture - between the North East (NE) of England and the Eastern Cape (EC) of South Africa. Its immediate objective is to develop a mutually agreed programme of arts and more broadly cultural projects between 2008 and 2012.

This programme to date has included exchanges; teaching and training; commissions and productions; festivals; placements and residencies - within areas of co-operation, including:

- Arts and Culture.
- Museums and Heritage.
- Film and Media.
- Libraries and Archives.
- Sport and Recreation (to follow in 2009).

With special emphasis on:

- The role of culture in economic and social regeneration.
- The role of the arts culture in Education.
- Training in Cultural Leadership and Management.

www.theswallowpartnership.com

Stemming from a partnership originally between the Nelson Mandela Bay Metropolitan in the Eastern Cape and the Local Authorities of Tyne and Wear in the North East of England, the project has expanded to encompass the whole of the Eastern Cape Province – urban and rural. The map below shows areas in the province where Swallows facilitated projects:



(www.theswallowpartnership.com)

Extensive research and development, asset assessment (artists and infrastructure), political consultation, cultural practitioner engagements, thorough dialogue with designers of cultural policy in both the Eastern Cape and the North East of England, have enabled the growth of the project. The Swallows Partnership / Sihlanganiswa Ziinkonjane office, which operates within Peter Stark's close corporation, *Cultures in Regeneration*, receives funding support through local governments in England, Arts Council England, Tyne and Wear Museums, Northern Film and Media, and research grants for the project leaders. Support in South Africa comes from the Eastern Cape Province, Metropolitan Government, the NAC and ECPACC (Peter Stark, 2009).

The national participation in documentation appears active; however a sentiment of dissatisfaction with national prioritization of the region exists in comments from civil servants and independent practitioners interviewed at various sites in the Eastern Cape.

The concentration of arts and culture projects funded by the National Lottery, National Arts Council (NAC), Business and Arts South Africa (BASA), show substantial support nationally, but not as flush in the Eastern Cape. Quantitative and qualitative speculations are not conclusive and do not provide a comprehensive positioning from which to comment on this distribution. An important contribution by the Arts and Culture Trust (ACT) is perhaps the only strong “independent” support base for the Eastern Cape. ACT’s 2008 annual report shows that five projects were funded, to the value of R113, 000 (\$11,300) in investment.

4.4.4 Municipal Strategic Integration and Planning, and Intergovernmental Coordination

Creating infrastructure is policy of the democratic South African government, as that is one of the major mechanisms to facilitate redress and access. However, when looking at the framework within which Arts, Culture, and Heritage currently exists and then evaluating the process involved in advocating for the prioritization of the cultural sector, it might prove most efficient and effective to examine existing strategic parameters and how Arts, Culture and Heritage can assist the municipality in meeting its objectives. BCM’s City Development Strategy is summarized into these core points:

- A road map for the future with a long term perspective of 20-25 years
- Integrated with and giving direction to the short/medium term Integrated Development Plan
- Overall focus on poverty alleviation based on growth and development
- Clear focus on a selection of action areas
- Positioning of the municipality in the regional and national context
- Requiring tight interaction between the various spheres of government
- Building on private / public partnerships (PPP)
- Engaging in the new economy – the knowledge and information society, higher education etc.
- Taking into account national and international trends, opportunities and threats

Alongside the city development strategy, through extensive stakeholder consultation and surveys, the city’s key issues and municipal objectives are outlined in Figure 5.

KEY ISSUE	BCM KEY OBJECTIVES
<i>Buffalo City lacks a clearly defined long-term development strategy this negatively impacts on the ability of BCM & Buffalo City stakeholders to work towards the achievement of Buffalo City's vision.</i>	BCM1 Local, Provincial & National stakeholders support and work together to achieve the vision for Buffalo City.
<i>The sustainability of BCM is dependent on expanding its revenue in relation to costs and its financial viability, whilst implementing its mandate.</i>	BCM2 Effective, efficient, co-ordinated financial management and increased revenue - enabling BCM to deliver its mandate.
<i>Inefficiencies exist within the institution, which compromise BCM's ability to deliver services.</i>	BCM3 BCM's institution is capacitated and structured to enable efficient, effective, and sustainable service delivery.
<i>Low economic growth, high unemployment, low skills levels, high levels of poverty and high inequality exist within BCM.</i>	BCM4 BCM creates an enabling environment for an economy that is growing, diversifying, generating increasing number of sustainable employment opportunities and contributing to increased incomes and equality.
<i>Whilst BCM delivers basic services (water, sanitation, waste removal & electricity) to about 70% of households, many households still lack adequate transport, social services, economic opportunities and an enriching environment.</i>	BCM5 Buffalo City is well structured, efficient and supports sustainable human settlements, thus enabling residents to meet their physical, social, developmental, environmental, cultural & psychological needs. (live, work & play)
<i>Lack of sustainable development and inappropriate use of resources has a harmful impact on the health and well-being of present and future generations of BCM.</i>	BCM6 BCM has a safe, healthy & sustainable environment protected for the benefit of present and future generations through securing ecologically sustainable development and use of natural resources, whilst promoting justifiable social and economic development.

(Buffalo City, 2008)

Figure 5: Integrated Development Plan Key Objectives

4.5 Conclusion

The City of Johannesburg and the Buffalo City of Municipality have very different capacity, resource and infrastructure. The needs from, and dependence on, national government are clearly a consideration when in conversation about planning at a fiscally weaker municipal region. The role of province, however, shows more integral in facilitating a regional role, and acting as a catalyst for the national mandate. The final chapter of this research project provides a synthesis of literature reviewed and in-depth interviews conducted, in order to inform the tools and mechanism, factors and objectives, and realities of measuring the capacity and identifying the opportunities for a local level Cultural Planning initiative.

Chapter 5: Findings and Recommendations

Introduction

At the outset, the purpose of this study was to gain an understanding of Cultural Planning, as well as assess institutional structure, policy and practice in South Africa which enable local governments to plan for arts and culture, towards building and developing healthy communities. Further, an exploration of policies and institutions in the Pacific Northwest of the United States of America was used to frame my understanding, as the principal investigator, on good practices in the field.

The findings have shown that comparing and adapting institutional and policy models alone were not where the conversation for local governments needed to begin. Rather, the context was rooted in a deeper political and societal framework. Essentially, the investigation shaped to focus on getting a deep understanding of the positioning of culture within South Africa's political, social and economic context. The understanding of the context was paramount in assessing practice and the viability of infrastructure creation – in lieu of the grandiose models and structures which have informed the primary concept of investigation.

The research questions revisited guided the coding of data into the thematic identification in the remainder of this document:

Main Research Question

How can planning for arts and culture at the local level build and develop healthy communities in South Africa?"

Main Sub-questions:

1. What is the national agenda for arts and culture, as is stipulated in the nation's cultural policy?
2. How has cultural planning become integral in developing arts and culture in communities?

3. What relationship and responsibilities for arts and culture planning and provision exist between national, provincial and local governments?
4. How do institutions and structures support the development of arts and culture in communities?
5. Which tools and instruments display effective planning for arts and culture in communities, and how can they be adapted for use in other geographical regions?
6. How do inter-ministerial/inter-departmental relations support the building and development of communities through arts and culture?

5.1 Thematic Identification

The emergent themes coded from the data collection answer to the investigation problems. However, they also pointed to a much deeper need for societal and political assessment as a pre-cursor to the evaluation and measurement of major institution structures as the integral method to advance planning at the local level. The themes below identify both tools and instruments which enable and currently challenge local level planning - institutionally, socially, and with human aspects at the core.

5.1.1 Policy and Programs

In conception, I envisioned positioning the need for a Cultural Planning agent within the policy frameworks which currently inform the developmental goals of national, provincial and local governments. There were conversations which supported the alignment of cultural development with the broader policy framework. A policy approach versus a programmatic approach, however, was a dichotomy of dialogue in visioning what the future of local level planning will be for culture. Research participants confirmed that a lack of clarity in the policy articulation has limited the responsibility demanded of, and resource provided to local government for the management of arts and culture in South Africa. Confirming one of Evan's (2001, p. 5) findings, an articulation, and mistranslation of

'amenities' in the Constitution has been regarded as a further reason for the confusion surrounding local government responsibility for the cultural sector. Although there is no single ratified local policy for arts and culture in any of the cities investigated in South Africa, there are draft documents and intentions to have cohesive policies. The City of Johannesburg's (CoJ) public art policy is the most lauded and perhaps the pioneering effort towards the integration of arts and culture policy within the local operational framework in South Africa. Steven Sack (2009) comments:

We have created more work through public art, because of a policy, not because of treasury. A policy around the support of Arts and Culture like they have in the USA is an advantage. The more you make the responsibility shared and not that of one department, the more successful you are going to be. We (City of Johannesburg Directorate of Arts, Culture, and Heritage) sit on committees to help inform where the money is spent, we don't spend it ourselves- the Johannesburg Development Agency, City Parks, Housing Companies, are the ones spending. On the success of our public art policy, we are now planning to write an arts and culture policy that will compel all departments in the city to spend money on arts and culture; they do it anyway – e.g., urban development spends on heritage activity; the health department spends money to do training on AIDS awareness programs through the arts. You have to incentivize, encourage, and give recognition for that work and put a policy in place that supports that.

The importance of interdepartmental integration in policy and resource design is without a doubt integral in this developmental conversation. If building communities is a governmental concern, it does not excuse any sector or department from the responsibility of respecting culture at the core. Establishing a policy of shared resources and responsibility not only increases meeting performance objectives and encourages widespread accountability, but also presents an opportunity to plan in a logical way, with culture in mind.

The “programs” approach (*Festivals and Carnivals*) is a popular recommendation for emerging local planning entities as a means to expedite participation, creation, and evaluation of cultural activity in building a foundation upon which advocacy for city planning can be based. Although a planning unit is needed to administer programs, practitioners are suggesting that the further inflation of the public sector with too broad of a mandate will hamper productivity of local initiatives geared toward Cultural Planning. The Joburg Carnival, Cape Town Minstrel Carnival, and Arts Alive in Johannesburg are all examples of mechanisms which have engaged diversity, partnered resources, and created visibility. The “programs” approach is also one which challenges the relationship and responsibility of spheres of government, especially in implementation and sustainability, more importantly appropriate needs assessment. Joseph Gaylard, visual artist and policy consultant (2009), articulates his observation:

Policy is one thing, but you have to have good programmatic ideas, where you can work in partnership with local government, stimulate the capacity for local government to take on this mandate, so that you don't have national government constantly taking on projects that should be driven by local government. National cannot and should not be implementing programs at local level across the country. In the way that it behaves, it frequently invests in the type of projects that should be driven by local government - its role should be to stimulate local government to be able to provide support, technical assistance, matching grants, conditional grants, in the way that they are doing with libraries to address the mandate that local governments can't address themselves and then in the future, you can look at those budgets being integrated into local government. I think there has been a fundamental misunderstanding at the national level of its role, or more a failure to grapple with how to engage with local government in a meaningful, sensible, financially appropriate way. Often, it is perceived by local and provincial that national comes along with a program and dumps it on them and then the program comes and goes...end of story. That is not sustainable, it is not building capacity.

A primary challenge around the implementation of policy, and the balanced and fair prioritization of programming, is the ethical conduct and the skill competence of individuals in the civil service administrating for the cultural sector as well as those of independent and “arms-length” entities. Accompanied by these human resource challenges is the struggle of separating the political party mandate from a public service mandate – these will be expanded upon in the *Human Resources* theme.

5.1.2 Departmental Mandate

The departmental mandate is a key factor in assessing how the cultural planning unit may function, which goals measure performance, and how it is prioritized by the executive authority. Determining what the role of the unit is, positions the strategy of development. Is the strategy urban regeneration, tourism, social, or job driven? Various cities in South Africa categorize local organizing for culture in different directorates, as depicted in Figure 5 below:

Municipality/Metro:	City of Johannesburg
Department :	Community Development
	<p><i>Mandate:</i></p> <ul style="list-style-type: none"> • Programmes to uplift the poor; • Celebrating the city's diverse heritage; • Providing residents with creative and cultural outlets and access to galleries theatres and museums; • Catering for the physical well-being of residents through sports and recreational facilities; and • Providing access to information through libraries and information centres.
Directorate/Sub-Department:	<i>Arts and Cultural and Heritage Services</i>

Municipality/Metro:	Buffalo City Municipality
Department :	Community Services <i>Mandate:</i> It is responsible for the provision of recreational and sporting facilities, arts and cultural facilities, cleansing services and environmental services that are sustainable, accessible and affordable to all communities within Buffalo City, within the framework of legal standards and regulations
Directorate/Sub-Department:	<i>Arts and Cultural Services</i>
Municipality/Metro:	Nelson Mandela Bay Metropolitan
Department :	Economic Development and Recreation Services <i>Mandate:</i> <ul style="list-style-type: none"> The sub-directorate is responsible for identifying and facilitating infrastructural development necessary for key tourism, cultural and heritage sites in Nelson Mandela Bay. The sub-directorate also provides funding for cultural events and coordinates training programmes aimed at capacitating tourism and cultural practitioners.
Directorate/Sub-Department:	<i>Tourism, Culture, Heritage and Museums</i>

Figure 5: Departmental Mandate

The various objectives and mandates unquestionably impact on the operations and capacity of arts and culture to articulate, and in most cases defend, its value amongst and within departmental groupings. Positioning arts and culture in either a social development structure or an economic development structure present two separate challenges. When grouped in a social strategy, getting resources committed for arts and culture is challenged

when evaluating it as a priority against waste removal, or youth education on HIV/AIDS *per se*; the challenge of measuring performance impact in an economic strategy on the other hand, relies on the quantitative report, which many aspects of culture and the arts do not easily translate into. Hence, in order to nurture a relationship of “we’re adding value- not competing” is paramount in positioning the sector in an integrated manner at the municipal level.

The analysis and identification point to a need of clear understanding on the part of the planner and constituents affected by any potential planning effort, that the strategy be well defined, articulated in objectives, and match the department or directorate mandate wherein it is positioned.

5.1.3 Stakeholder Assessment – Civic Engagement

Assessing the need and involving the community when planning on their behalf is essential for any sustainable effort to either create space or implement programs. In relation to activity around the Integrated Development Planning process, all local municipalities must consult communities in the developmental strategies, proposed policies, and include extensive collection of the needs, while also reporting on the challenges and achievements the city administration is able to evaluate. These platforms are proving to be essential in the South African framework, in particular as related to evaluating the implementation of policies and programs of government post- 1994. Cultural planning as a concept needs to be defined by the societal definition of culture. A consultative venture is characterized by the desire to foster participation, and ownership of hard infrastructure, and the nurturing of soft infrastructure.

The nature of distrust and dissatisfaction which the past and present politics in South Africa evokes needs careful consideration in thinking about Cultural Planning. The planner's personal role is in no way insignificant in relation to the professional role he/she fulfills. Stakeholder assessment, in lieu of understanding the societal context, political and historical significance of specific communities, needs to engage on the following areas:

- Assessment must not only be a platform to discuss suggested means of meeting the needs identified by the community, but be an opportunity to gain understanding about how that community has been treated, and what their cultural compositions lends for in infrastructure.
- Stakeholders should draw on and learn from policies and programs already enacted, irrespective of their intersection with cultural activity, and assess the visible impact they have made on communities.

5.1.4 Infrastructure Creation and Identification

The age of infrastructure development would justly describe the policies which the South African government has been employing in meeting redress and access for the last fifteen years. The challenge ultimately for the cultural sector is that of spacial infrastructure, the geographic location of current infrastructure, the lack of resources to manage new development centers, and the champion of challenges in accessing infrastructure - transportation and safety. Practitioners are at various spectrums of the continuum with regard to what type of infrastructure is needed and where it is needed. The challenges of building cultural infrastructure of western facility in rural areas, accompanied by a growing frustration with national government's slow recognition that it needs to do a thorough assessment in matching the cultural assets of a community with the infrastructural need of the community before providing infrastructure, has made for

recommendations showing the need for much dialogue in examining the role of infrastructure.

From the northern to the southern regions, there is consensus that there needs to be an audit of the current assets and that their capacity to function needs to be enabled to its fullest potential before additional facilities are acquired.

We can't build more institutions when those we have are not being utilized effectively. Let's use what we've got in our flagship institutions in urban centers and then look to see where the gap needs to be filled through the use of community halls in rural areas. More institutions right now, might lead to white elephants. (Peggy Calata, 2009)

The community arts centers have been cause for much dialogue amongst practitioners and have genuinely in its failure to meet its objective, forced practitioners and planners to assess this infrastructural challenge and inform future projects.

In 1997 national government built and refurbished community centres, it was a building centered approach driven out of a policy that demanded tangible deliverables. In metaphorical terms, it was like building a clinic and not building the road to the clinic or not having a doctor at the clinic. We need to assess the 'soft' infrastructure. We have to start with programming and not buildings, to stimulate participation in the arts, be it in schools, or whatever infrastructure that is there. Start to work with what is there, the practitioners that are there, invest in training, programs, in those people and those places. What naturally evolves as the capacity grows, is that the horizons of ambition for infrastructure and what they need become clearer. The program will, in a sense, come to demand a building. (Joseph Gaylard, 2009)

Gaylard and others in their comments shape the core business of infrastructure as not a matter of buildings, but a question of sufficient resources, management capabilities, and a plan to facilitate capacity growth – all framing the sustainability of any development endeavor. Principal to the ability to maximize soft infrastructure is the division of resources from national government through policies such as the Cultural Institutions Act

(1998). The act, which favors certain “traditional” institutions in a narrow geographic dispersion, exhausts a large amount of resources because of a policy which has not recently been revised to define itself more broadly. Acknowledging that a revision of the resource provision to these national institutions will impact negatively on them, the support of infrastructure, and delivery of new infrastructure to all groups who were under resourced in the previous political regime are not being successfully addresses in the stagnation of policy revision.

If we consider that South Africa has three major urban metropolitan centers - Johannesburg, Cape Town, and Durban - with very little creative industry or weighted infrastructure outside of those geographic regions, smaller municipalities will have to consider a regional cultural planning strategy. The vast rurality in the Eastern Cape, for example, and larger peri-urban demarcations are characterized by a lack of diverse industry and infrastructure. The maximization of natural, human, and infrastructural resources towards a comprehensive and viable Cultural Planning initiative will likely be more successful if it is visioned regionally.

The segregated nature of human settlements, poor public transport, high levels of crime, and the largely incoherent and inner city centered placement of cultural infrastructure creates a tremendous challenge in fast tracking access and tackling redress. Zane Flanagan, General Manager of the Guild Theatre in East London, says that effects of a lack of coherent transportation not only impacts on the diversity of audience and safety of patrons, but would also be the simplest opportunity to diversify the theatre’s funding base. He comments that people’s ability to purchase tickets, added to the cost they need to pay for transportation, immediately impacts on those living in the peri-urban centers. “In order

for us to get schools (learners) from outlying areas into the theatre, we have to subsidize their ticketing and transportation – otherwise they will not come to the theatre.” Though this appears to be a resource challenge, Flanagan believes that the development of an effective transportation system will increase the theatre’s capacity to meet the needs of access, while presenting community with the opportunity to choose to come to the theatre, a choice which is challenged at the moment.

To the north, Johannesburg has recognized this problem and is addressing it through an opportunity presented as a result of the 2010 Soccer World Cup transportation investment. The new bus system will go past all cultural institutions, and Sack (2009) believes that perhaps with improved transportation, “we can build communities through the arts more effectively”.

The South African Government will spend R787-billion (\$97,709,112) on public infrastructure over the next three years (2009 – 2011), with a prioritization of transportation, health, and education (Appel, 2009). Finance Minister Trevor Manuel’s response to the global economic crisis and South Africa’s policy approach is defined through these four areas (www.info.gov.za):

- protecting the poor
- employment and training
- investing in infrastructure
- building a competitive economy

These areas lie central to all articulation of arts and culture as an integral social and economic agent, but no more important will be the resources allotted specifically to the creation of infrastructure, and the need to advocate for the planning of cultural infrastructure aligned to these goals.

5.1.5 Human Resources: Skills and Transformation

With a reported unemployment rate at 23.5 percent (Statistics SA, 2009), and a total of 208,000 people losing jobs in the current economic downturn (first quarter of 2009), South Africa is grappling with major concerns with regard to employment. According to economist Mike Schussler, South Africa has 1.2% of the world's labor force, makes up approximately 5.3% of the world's unemployed, and has the third highest unemployment rate in the world among 73 countries measured by the International Labour Organisation (Pickworth, 2009). The situation is dire, and the need for diversification of industry, and the roll out of extensive skill training is paramount.

Since 1994, the public sector (civil service) has battled high vacancy rates and has subsequently made its goal one of filling positions, and not one of hiring competency. Many employees of the state are the very reason internal mechanisms between policy and resource distribution are inefficient. Skill competency is one flaw, cronyism is another typical reality, and then a huge challenge of self enrichment is at the core of internal corruption of government in South Africa.

When looking at the creation of an arts and culture entity within local governments who do not currently have one, there is much fear that resources will be depleted by the creation of a new governance entity, as opposed to perhaps looking at positioning it within existent frameworks. Alan Webster (2009), educator and arts administrators, highlights a further concern - the decentralization of national functions and the creation of further arms of service. "We have a crisis of planning, some people (in government) can't judge for tomorrow, let alone five to ten years ahead. The more people you give the job to do, the longer it's going to take."

Transformation is another key area which impacts human resources in all sectors. The changing racial demographic of institutional management, the economic and investment benefits of having diversified management, and the challenge of finding a platform of understanding and value between white and black leadership in a system which rightfully shows bias in favor of one impact the development of the sector. However, regions with a high concentration of western cultural institution, with untransformed leadership are either under pressure to revisit the status quo, or ultimately risk the continuous disregard of funding from the state. Peggy Caleta (2009) comments, "Where government provides, it must also transform."

5.1.6 Nurturing and Communicating Value

In seeking the tools, mechanisms, and instruments which can be used to enable planning for culture at the local level, the findings are channeled towards the aspects which influence articulating value and the agents that would most successfully prioritize implementation. Essentially, the findings identify the power of the individual, the importance of the individual's cultural education and understanding of the sector's value, as well as the capacities of public and independent planning agents. Perhaps one should not approach the identification of these entities as the superior priority in assembling action tools, but more as enabling dimensions, as per Figure 6 on the next page.



Figure 6: Enabling Dimensions of Value and Planning Implementation

The Triangle of Influence: Policy and Resource, Political Will, and Visionary Leadership; accompanied by the chief role players, the community stakeholders (Figure 6), are showing as integral partners in moving the agenda forward, determining what that agenda is, and how and by whom it should be implemented. The frameworks and operational potential within existing policies, and the need for the creation of new, comprehensive policies for arts and culture at the local level specifically, were addressed in the *Policy and Programs* theme. Policy creation and implementation, however, lie on the table of politicians and civil service. The political landscape of South Africa demands that leadership from government accompany planning endeavors. It is a known fact that government process impact severely on immediacy of implementation. However, the resources within government, and its capacity to provide infrastructure, are favorable to the vast needs of a cultural sector positioning.

Civil servants and arts administrators have contradictory and congruent views on which planning agent will be the most effective in driving a cultural planning dialogue. Both

government-driven initiatives and privately-driven initiatives are trumpeted. Recognizing that each municipality, metropolitan, and province has a very unique resource capacity and political landscape, it is quite apparent that government must take action. The advantages of private organization are a distance from systemic control in operations and programming, the opportunity to react much faster and vocally in public policy discussion, and the assembly of bipartisan support – with a mission-driven agenda, not politics. Government, however, has a constitutional mandate to provide for arts and culture, accompanied by its access to human capital, financial resource, and legislation muscle, it is an integral wing for development.

In evaluating the systems and people within them, the access to the flow of practice is very limited and can perhaps be explained if one makes an inference from the personal nature of relations within government, as many of the research participants alluded to:

Administrative and political spheres must remain separate. One problem is that the party is also the government, and even within the leading party you have different factions. Much of the policy implementation work is based on an interpersonal relationship and not a neutral administrative system that is functioning. (Hagg, 2009)

Relationship building at governance levels is a key tool, but the overarching inquiry does not always yield solid articulation about how one begins to communicate the developmental need and agenda for culture. Does it lie in an individual's long-term association with the arts and culture sector, is it in the foundations laid in the education system, or is it simply the ability to understand the sector's value? The answers from research participants often stemmed from more philosophical and very personal accounts. However, the necessity of an effective education in the arts was trumpeted throughout conversation.

Our school system is focused on sports which is a lopsided view in my opinion. Arts and Culture drives a country, we need to prioritize that. Arts and Culture is a deterrent for the youth to behave in an anti-social manner (drug abuse, gangsterism). We still have government officials who think inside the box, we need officials who see the potential of developing arts and culture infrastructure from primary school to tertiary institutions. Education is going to help us build. (Galeta, 2009)

If the education system was serious about arts and culture, we would have the fastest multiplier of redress in our society (for the cultural sector). If the education is of a good quality or at least an entry point to community arts education programs, we can rely on those points of entry. However, if the schools can't provide that, you are reliant on incidental encounters. (Hagg, 2009)

The lack of delivery of quality Arts education is a fundamental problem in the development of our sector. Education is the largest budget item in government and the returns have been miserable. From 1994, we will need at least thirty years to turn around our public education system. We need a societal commitment to make it happen. Generally government is more concerned with science and maths, so arts education is not on the priority list. (Gaylard, 2009)

The institutional place of arts and culture education is evidently challenged and perhaps highlights one of South Africa's biggest tasks since 1994, the redress in education, with policy based on the assumption that resources and skill capacity will meet the vast demand. Peter Stark (2009) suggested that perhaps recognizing the alternative reinforcement of a "value" education in the absence of schools teaching about culture and the arts, is another means of dialogue (for example, via radio, television and internet). This, too, emphasizes the essential consideration that any developmental initiative needs to happen in parallel with the demands of our technological existence, and the integration thereof in many spheres of culture.

However, some view an arts and culture education as only part of the communication, but lean more heavily towards individuals, political leadership

particularly, understanding value - understanding that arts and culture is mandated by them (government), and is being met to fulfill their (government) responsibilities as per the Constitution.

Included in governments responsibility is the absolute need to consult communities in developmental agendas, as is address in the *Stakeholder Assessment* theme. The RDP housing scheme is repeatedly referenced as an opportunity government missed in giving the people something they want, instead of creating a community of grids and blocks which met government goals. The danger of planning for people in the imposition versus consultation method is the challenge in lack of ownership. Although this ownership is often thought of in relation to built infrastructure, it is necessary to think more broadly in terms of garnering potential advocates, donors, organizers, and caretakers of projects – the community must be on board for there to be sustainability.

A reality the cultural sector faces is that unless the community stands up and puts arts and culture on a high priority, no local councilor will touch it, even if they love arts, they may invite artists to events, but they won't budget for a structure with a continuous life. (Hagg, 2009)

Underlying this entire system and structure however, is the role of the catalyst, the driver of policy, the spine of the programs, the initiator and the enabler of trust - the visionary leader. Every single research participant highlighted the role of the dynamic individual who is going to be the instrument through which any initiative has any chance of sustainability.

The success of major cultural endeavors has not been through government policy creation, it is individual driven. It's all about the people, we need powerful and sharp personalities to drive it, the person must know the community and the community must want to have dialogue with that individual. You can't make a policy of magnetic personalities; creation of infrastructure doesn't guarantee growth of the

sector either. We need to be looking for those individuals, and not suppress their visionary capacity, but as government assess how we are going to support them to get things moving. (Webster, 2009)

It comes down to facilitators; we need people who have authentic intent for the facilitating: we need people who are well equipped to do their jobs. (Bothma, 2009)

We need individuals with similar vision and thought process; you'll have a lobbying group to talk to the structures, as a collective unit. We need to do a skills audit, go into different communities, find the people who think alike, particularly in arts and culture development, the people in government, and convene a forum to discuss the issues and move the agenda forward. (Galeta, 2009)

Several comments by research participants frame the relevance of the individual in affecting systemic change and empowering the voices of the publics to which government is responsible. Dissecting and doing an elaborous analysis of the "why" in this instance would not add to the depth of the investigation. Ultimately, the communication needed to create understanding and push prioritization of Cultural Planning requires that government, nonprofits and private concerns (corporate), as well as the community at large be at the table, and the conversation can only be enabled through the commitment and vision of leaders who embody ethical intent.

5.1.7 Idealism and Realities of Arts and Culture Community Building Capacity

What are the limitations? What is the capacity? Is it idealistic to believe that arts and culture can build communities? Yes and no, according to civil servants and arts administrators in South Africa. Conversations around this questioning largely sided on the opinion that the employment of arts and culture in the community building capacity will not lead to communities going from poverty to wealth directly, but that the capacity of individuals to access, participate, and create opportunities is beneficial for the growth of the community. Hence, affecting societal understanding and economic growth.

However, underlying this dialogue are four areas of consideration which challenge the questioning of capacity:

- the definition of what art, culture, and 'arts and culture' is
- the interpretation of what community building means, whether it is a moral, economic, social, or political capacity that needs to be enabled
- the challenge in measuring capacity growth
- the racial dimension of leadership and institutional representation

It is my assessment that a causal relationship is a challenge to define and advocate for. If we think about culture as that which defines our very being, it would make logical sense, in my opinion, that having the space to exercise that which defines you, will increase your quality of living and enable you to be a more valuable contributor to a community. Further complicating the defining of culture is the placement of Heritage. As a researcher, it has been a point of continuous consideration whether it is necessary to articulate arts, culture and heritage as a single concept, or whether understanding that both art and culture ultimately, for me, encompass heritage. The challenge in South Africa however, is that as we weave together a new social fabric, much of what is defined as arts and culture to the general public and governmental leaders, is a thinking of leisure of the (old) rich, essentially the white population. Yet, if one looks at the landscape of arts and culture as is, it is a far cry from a colonial stronghold in most areas. South African stories are being told, local music is thriving. But it appears that the flagship institutions still have the capacity to foster the uniformed view of what arts and culture is, because of the lack of management transformation in many historically "western art form" institutions, and the poor revision of programming – which focuses discussion to race, a sensitive but real part of the South African fabric:

We have to have a different point of view, African arts and culture is broad. We are part of a global village and our racial demographic is very diverse and we need to develop a new concept of what arts and culture is. Yes, we can fuse Europe and Africa, but our performing arts institutions for example are very Eurocentric in management, we need to change that. There needs to be inclusivity in programming and management. The racist mindset in the sector is still controlling through institutions managed by high-art western art leaders. (Galeta, 2009)

Peter Stark further comments:

As a visitor to this country it is my observation that it [future cultural planning initiative at the local level] has to have a committed black cultural leadership. If it has that, if the established white administrators can see themselves in service of and support of that leadership, there is no way that it can't go forward. But when it's seen as a particular previously advantaged communities' dominance of everything, whatever their motivation, it will never go anywhere. The generation of black leadership needs to catalyze and move forward. (Stark, 2009)

This goes beyond what the definition of arts and culture is, even beyond what measurement tool best represents growth and development of cultural activity, there is a segregation of individual strength, caused by an unfortunate and deeply scarring political history, and a challenge in equitable and fair redress.

Most of the new museums and heritage projects that are lobbied for, are telling the story and history of the country as that of one liberation movement – but in fact there were multiple movements, diverse populations involved in the struggle – it's a complex history which we cannot tell as one monolithic story. (Ali Hlongwane, 2009)

The capacities of government are dependent on the individual; the endeavor for a cohesive society is also reliant on the individual. The realities of our landscape do not put everyone on an equal footing to enable dialogue which is true for all race groups, and class groupings within them. Perhaps the starting point in demasking what arts and culture represents, what potential exists, and what access and redress can be achieved through its

employment, needs to begin with finding a platform of idea sharing between white and black leadership (old and new), and the commitment to begin understanding each other. This may allow for arts and culture’s capacity to show itself as a definition of “a way of life”, purely in the nature of its existence in different communities, and not through the historical definition and the “western art form” grouping of the concept.

5.2 Investigation Summary

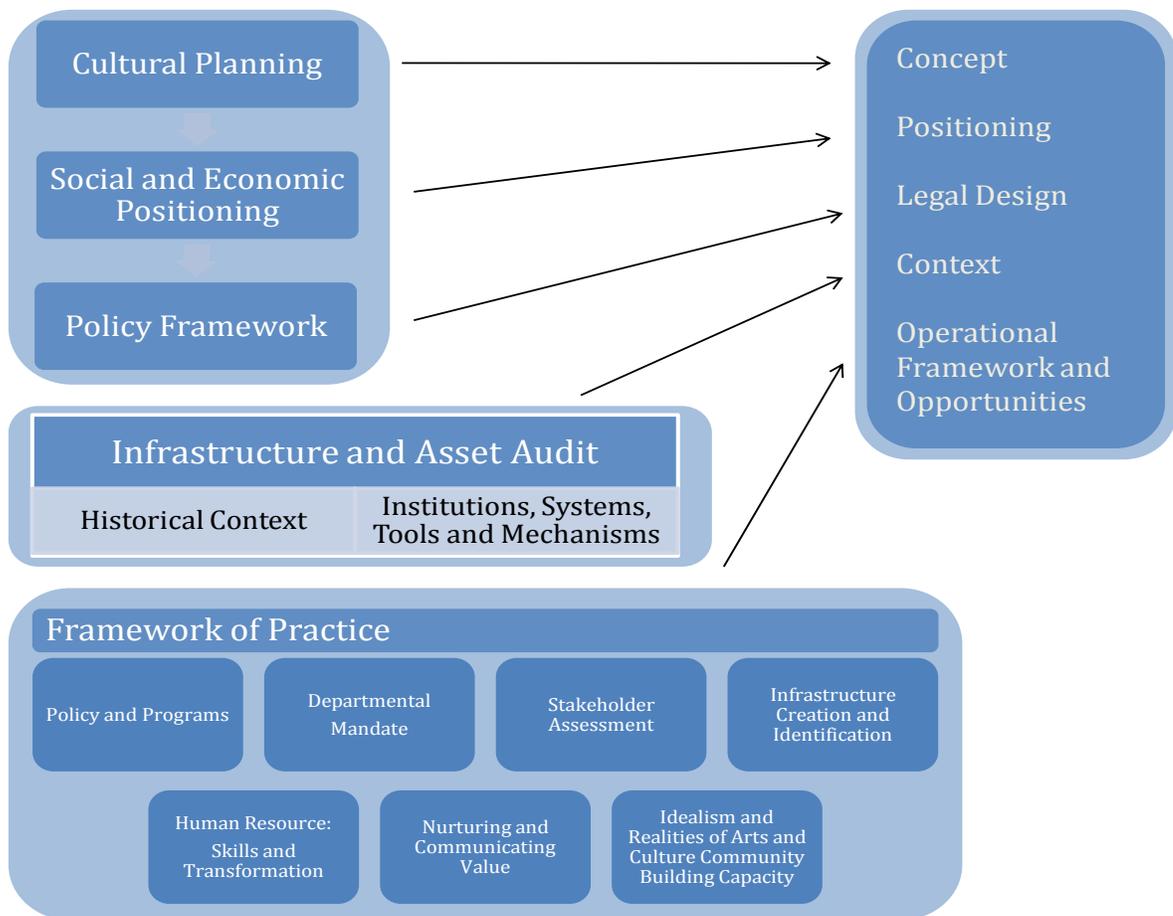


Figure 7: Final Investigation Conceptual Framework

As represented by Figure 7, this study allowed for exploration of a key concept in developmental planning, Cultural Planning. The structural and advocacy positioning in

economic and social development realms proved consistent in evaluating local planning. Understanding the policy design and the legal guides and limitations which enable a positioning of arts and culture was an integral foundation exploration. The most important aspect of the investigation was the infrastructure and asset audit, through case site visits. These visits then ultimately informed the operational framework and opportunities for integration, discussed in the thematic identification section above.

5.3 Further Research and Conclusion

This project has its limitations and is by no means a conclusive account of local government planning initiatives for arts and culture in South Africa. Areas which require further research based on where this study concludes are:

- 1) **Responsibility:** An enquiry needs to be conducted into the constitutional definition of amenities. A broad look at whether the implications of an amendment which articulates that arts and culture is indeed a listed amenity (function) will indeed affect systemic change, within the framework of current response to law and policy.
- 2) **Resource:** i) A further investigation into a dedicated stream of funding for local arts and culture is timely. Policy mandate and resource provision must be of equal enabling; otherwise local governments' capacity to implement planning for a culture will continually be challenged. ii) The nature of the creative industries and the way the arts and culture sector behaves requires that there be flexibility in meeting the immediate needs fiscally. Monitoring and Tendering process constrain the functions of culture within government. An exploration into the viability of diversifying options of service contracting for arts and culture, within government, will further assist shaping strategies for planning.
- 3) **Reality:** Regions must be able to measure the contribution of arts and culture to local economies, audit the existing infrastructure and assets, and initiate dialogue regionally about capacity building. This potential research is an opportunity for national government to use its capacity to resource this type of information for local planning.

Community building is everyone's business, all stakeholders need and have to be involved in the process of building and developing the communities in which they live. It is not going to be through the sudden employment of arts and culture that a positive settlement develops. Hence, it is important that the discussion around cultural planning is not done in isolation from policies, programs and departments which do not share its core business, but that it is integrated into business as is practice in the current system.

The validity of the study was aided by the unintentionally sought after diverse racial demographic of the research participants. Participants who contributed to the design of this project were of Black, Indian, White, and Coloured descent - some bipartisan and others deeply rooted in their political ties (both pre and post 1994). Their understanding of the climate for planning was evidently informed from both personal bias and professional expertise (See Appendix I for a list of research participants).

I navigated my own expectations, experiences and understanding of the social, political and economic contributing factors and developed the framework of this study. At the core of the role of the researcher, myself, and the findings based on recommendations from practitioners, the chief determinant in wanting to affect any systemic change with regard to the prioritization and the education of arts and culture as integral, is going to come from visionary leadership. I hope that this document will evoke discussion and provide a base upon which emerging arts administrators in South Africa will respond to the need to take responsibility for the institution of change.

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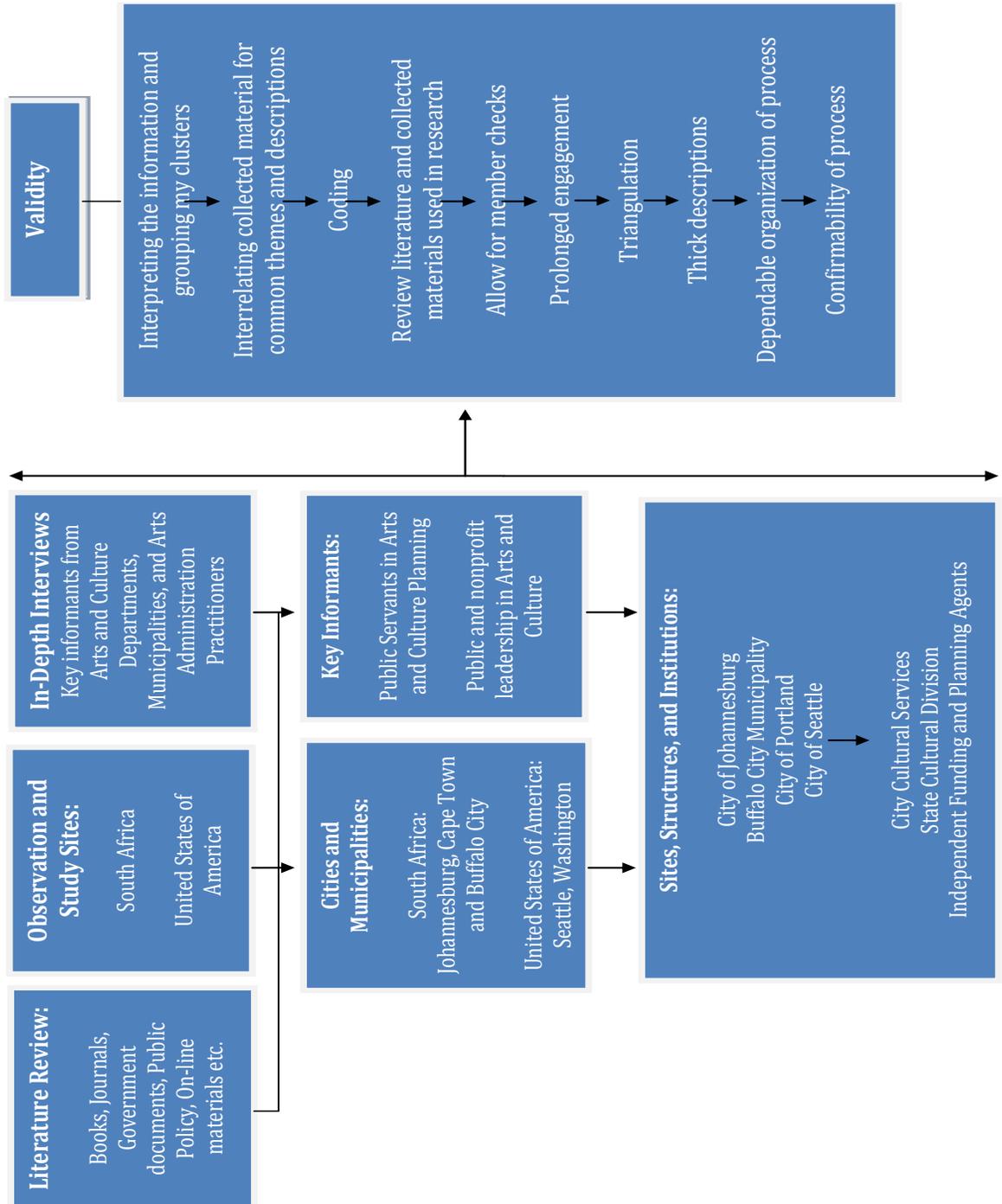
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Appendix A: Qualitative Instrument Schematic



Appendix B: Research Project Timeline**Fall 2008 (AAD 631)**

- Complete full research proposal, and meet regularly with research adviser
- Draft detailed research instruments
- Draft human subjects documents and complete CITI training
- Create general outline of final document
- Submit human subjects application

Winter 2009 (AAD 601, 605)**January**

- Begin data collection and data analysis
- Conduct interviews in South Africa
- Refine research instruments
- Convert proposal into chapter drafts
- Plan dates for draft chapter submissions with advisor

February/March

- Continue data collection and analysis
- Prepare detailed outline of full document
- Begin to submit chapter drafts
- Conduct and complete interviews in the United States

Spring 2009 (AAD 601)**April**

- Complete data collection
- Continue with ongoing data analysis
- Write full first draft of final document, submitting chapters to advisor for review

May

- Monday, May 4: Submit draft of full document to advisor
- Week of May 11: Feedback from advisor prior to master's research presentation
- Friday, May 15: Presentations of master's research
- May 18-29: Continue revisions to full document
- Friday, May 29: Submit full final draft to advisor

June

- (Exam Week June 8-12): Submit final document and PDF

Appendix C: Recruitment Letter

Date

Name

Address

City/State/Zip

Dear <POTENTIAL INTERVIEWEE>:

You are invited to participate in a research project titled *Building and Developing Healthy Communities through Arts and Culture, in South Africa*, conducted by Germaine Gamiet, a graduate student in the University of Oregon's Arts and Administration Program. The purpose of this study is to gain an understanding of the role arts and culture plays in developing healthy communities in South Africa.

South Africa is emerging as one of Africa's most thriving countries. Equally important in this recognition is the progressive rate at which the arts and culture segment is receiving accolade for its cultural product since returning to the global market in 1994, after the first democratic elections in the country. More importantly is the high prioritization given to arts and culture by the state. However, a gap exists in policy and guides for local governments to effectively do cultural planning.

To begin to address the need for local cultural planning in developing healthy communities, this study aims to analyze literature, assess the public value and investigate how arts administration practitioners and public servants function for the arts and culture sector in South Africa and the United States of America.

You were selected to participate in this study because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to cultural planning in <CASE STUDY CITY>. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during winter 2009. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

Should the opportunity arise to attend workshops, panel or forum discussions, strategic planning meetings or council meetings at your affiliated institution, you will be asked to obtain permission for me to attend such an assembly as an observer. If permission is granted the intent of the study, use of findings, anonymity of the individuals present at the meetings, and the use of handwritten notes to capture findings must be communicated by you to all observation session attendees.

If you have any questions, please feel free to contact me at (541) 513-4841 or ggamiet@uoregon.edu, or Dr. Patricia Dewey at (541) 346-2050. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Germaine Gamiet
655 West 11th Alley
Eugene OR 97402

Appendix D: Consent Form

Research Protocol Number: _____

Building and Developing Healthy Communities through Arts and Culture, in South Africa

Germaine Gamiet, Principal Investigator

University of Oregon Arts and Administration Graduate Student

You are invited to participate in a research project titled *Building and Developing Healthy Communities through Arts and Culture, in South Africa*, conducted by Germaine Gamiet, a graduate student in the University of Oregon's Arts and Administration Program. The purpose of this study is to gain an understanding of the role arts and culture plays in developing healthy communities in South Africa.

South Africa is emerging as one of Africa's most thriving countries. Equally important in this recognition is the progressive rate at which the arts and culture segment is receiving accolade for its cultural product since returning to the global market in 1994, after the first democratic elections in the country. More importantly is the high prioritization given to arts and culture by the state. However, a gap exists in policy and guides for local governments to effectively do cultural planning.

To begin to address the need for local cultural planning in developing healthy communities, this study aims to analyze literature, assess the public value and investigate how arts administration practitioners and public servants function for the arts and culture sector in South Africa and the United States of America.

You were selected to participate in this study because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to cultural planning in <CASE STUDY CITY>. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during winter 2009. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. There are minimal risks associated with participating in this study, particularly since this study is intended to benefit the public through building and further developing good practice.

Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications. If you wish, a pseudonym may be used with all identifiable data that you provide. Topics related to the role of arts and culture in community development and well-being can be controversial and sensitive. Though minimal social and economic risks are associated with this study, should your comments portray your institution in a different light than your colleagues and supervisor(s) would, it could potentially displease these individuals. If necessary, please communicate your participation in this study, as well as the intended usage of any data collected during the interview, to a senior representative of your institution.

If your institution has granted the researcher permission to observe workshops, panel or forum discussions, strategic planning meetings or council meetings, audio recording devices will not be used to capture the proceedings, nor will attendees of the meetings be individually identified in this study. Findings from the observation sessions will be referred to by the assembly name (i.e Buffalo City Council Meeting). Your consent below indicates that the meeting attendees are aware of the intent of the study, anticipated use of findings, as well as the anonymity of the individuals present at the meeting. The length of the observations will be determined by your institution; typically these will be one time observations at a particular site and not a series of meetings.

Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate that the results of this research project will be of value to the arts and culture sector as a whole, especially those publics who will participate, organize and fund arts and culture in South Africa. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at (541) 513-4841 or ggamiet@uoregon.edu, or Dr. Patricia Dewey at (541) 346-2050. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent:

___ I consent to the use of audio recording and note taking during my interview.

___ I consent to my identification as a participant in this study.

___ I consent to the potential use of quotations from the interview.

___ I consent to the use of information I provide regarding the organization with which I am associated.

___ I wish to have the opportunity to review and possibly revise my comments and the information that I provide, as well as findings of observation sessions conducted at my affiliated institution, prior to these data appearing in the final version of any publications that may result from this study.

___ I wish to maintain my confidentiality in this study through the use of a pseudonym.

___ I have obtained permission for the researcher to observe a meeting and have communicated the intent of the study, anticipated use of findings, as well as the anonymity of the individuals present at the meeting.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____ Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Germaine Gamiet
655 West 11th Alley
Eugene OR 97402

Appendix E: Interview Protocol for Public Servants

Key informant group:

Data ID:

Interview location:

Date:

Interviewee name & position:

Years at position:

Department:

Contact information:

- Address:
- Telephone:
- Fax:
- Email:

Consent

<input type="checkbox"/>	Oral
<input type="checkbox"/>	Written (form)
<input type="checkbox"/>	Audio recording
<input type="checkbox"/>	OK to quote
<input type="checkbox"/>	Member check
<input type="checkbox"/>	Thank you sent

Notes on Interview Context:

--

Information Summary:

Code	Key points	Additional Notes

Semi-Structured Interview Questions:

1. What is your/department’s role in implementing the national agenda for arts and culture, as is stipulated in the nation’s cultural policy?
2. In what ways do you think cultural planning is an integral component in developing healthy communities?
3. What is your understanding of the relationship and responsibilities for arts and culture planning and provision between national, provincial and local governments?
4. Which existing institutions and structures, to your knowledge, support the development of arts and culture in communities?
5. Which tools and instruments do you deem essential for effective planning for arts and culture in communities, and how can they be adapted for use in other geographical regions, or from urban centers to rural areas?
6. How do inter-ministerial/inter-departmental relations support the building and development of communities through arts and culture?
7. Which tools from your department do you regard as unique, and may have significance in contributing to developing a set of strengths upon which to build communities, through arts and culture?

Appendix F: Interview Protocol for Arts Administration Practitioners

Key informant group:

Data ID:

Interview location:

Date:

Interviewee name & position:

Years at position:

Organization:

Contact information:

- Address:
- Telephone:
- Fax:
- Email:

Consent

	Oral		OK to quote
	Written (form)		Member check
	Audio recording		Thank you sent

Notes on Interview Context:

Information Summary:

Code	Key points	Additional Notes

Semi-Structured Interview Questions:

1. What is your/organization’s role in implementing the national agenda for arts and culture, as is stipulated in the nation’s cultural policy?
2. In what ways do you think cultural planning is an integral component in developing healthy communities?
3. What is your understanding of the relationship and responsibilities for arts and culture planning and provision between national, provincial and local governments?
4. Which existing institutions and structures, to your knowledge, support the development of arts and culture in communities?
5. Which tools and instruments do you deem essential for effective planning for arts and culture in communities, and how can they be adapted for use in other geographical regions, or from urban centers to rural areas?
6. Do and should organizations work together in delivering opportunities for communities to thrive through the application of arts and culture – do you know of any examples where this has worked successfully?
7. Which tools from your organization do you regard as unique, and may have significance in contributing to developing a set of strengths upon which to build communities, through arts and culture?

Appendix G: Data Collection Sheet for Document Analysis

Key informant group:

Data ID:

Date:

Document Location:

Document Type

	Report, Article, Book etc.
	Government Document, Public Policy
	Arts Management Instructional Materials
	Cultural Statistics
	Arts Organization's Written Materials
	Online Information
	Notes
	Other

Reference Citation:

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Code	Information	Additional Notes

Appendix H: Data Collection Sheet for Participant Observation

Key informant group:

Data ID:

Activity location:

Date:

Organization/Department:

Activity contact information:

- Address:
- Telephone:
- Fax:
- Email:

Activity

	Participant in Workshop, Panel, or Forum
	Strategic Planning/ Council Meeting
	Facilities and City Tour

Activity Details:

Code	Observation	Additional Notes

Appendix I: Research Participants

Eastern Cape

Amanda Bothma

Board Member, Guild Theatre and Arts Theatre Club
January 7, 2009 – East London

Peggy Ka Calata

Council Member, Eastern Cape Provincial Arts and Culture Council
January 22, 2009 – East London

Zane Flanagan

General Manager, Guild Theatre
January 9, 2009 – East London

Hotep Galeta

Project Manager, Eastern Cape Audio Visual
January 26, 2009 – East London

Mzodidi Kwinana

Culture and Heritage Coordinator, Buffalo City Municipality
January 6, 2009 – East London

Godfrey Mona

Arts Administrator
January 23, 2009 – East London

Peter Stark

Project Director, Sihlanganiswa Ziinkonjane/The Swallows Partnership
January 21, 2009 – Port Elizabeth

Alan Webster

Festival Director, Standard Bank National Youth Jazz Festival
January 7, 2009 – East London

Gauteng Province

Michelle Constant

Chief Executive Officer, Business and Arts South Africa
January 14, 2009 – Johannesburg

Joseph Gaylard

Arts Administrator
January 12, 2009 – Johannesburg

Gerard Hagg

Chief Research Specialist, Human Sciences Research Council
January 14, 2009 – Pretoria

Ali Hlongwane

Chief Curator, Museum Africa
January 12, 2009 – Johannesburg

Eric Itzkin

Deputy Director: Immovable Heritage (City of Johannesburg)
January 12, 2009 – Johannesburg

Steven Sack

Director, Arts, Culture and Heritage (City of Johannesburg)
January 13, 2009 – Johannesburg

Western Cape Province

Zayd Minty

Creative Cape Town Coordinator, Cape Town Partnership
January 19, 2009 – Cape Town

Oregon

Eloise Damrosch

Executive Director, Regional Arts and Culture Council
March 23, 2009 – Portland

Chris D’Arcy

Executive Director, Oregon Arts Commission
March 27, 2009 – Salem

Robyn Williams

Executive Director, Portland Center for the Performing Arts
March 23, 2009 – Portland

Washington

Jim Kelly

Executive Director, 4Culture - King County
March 25, 2009 – Seattle

Michael Killoren

Director, Office of Arts & Cultural Affairs (Seattle)
March 25, 2009 – Seattle

Robert Nellams
Director, Seattle Center
March 26, 2009 – Seattle