

ARTS, CULTURE AND FOOD SECURITY IN SOUTHERN AFRICA

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by the
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EXECUTIVE SUMMARY

International and regional studies have highlighted the integral relationship between culture and sustainable development. This can be extended into the relationship of arts and culture and food security. Clarity about this relationship is constrained by a number of problems dealing with concepts, policies, structure, capacity and information. As all livelihoods issues, the relationship is complex and crises usually entangled. Conceptually food security deals with sustainable access to food, utilisation of food, poverty alleviation and the use of arts and craft for income generation. Two meanings of 'culture' apply: 'ways of living' and 'practice of arts and craft'. Culture in both senses impact on food security, e.g. preferences for exogenous crops, lack of markets for indigenous crops, inflation's impact on reverting to traditional, cheaper technology, youth's dissociation with traditional food production, land tenure systems and artistic styles. Food security impacts on culture through exposure of migrant labourers to new cultures and the destroying of family assets for mitigation of decrease in income. Although national governments increasingly develop policies, these are generally not aligned to regional needs. National and regional structures are underdeveloped for joined action, and markets remain inaccessible to many local producers. Capacity of producers has eroded over the years due to decline in high-income industrial employment and HIV and AIDS. This sad situation is aggravated by the scarcity of reliable information on production and markets. An approach to a better understanding of the situation is proposed, which focuses on collation of existing information, the production of reports and country studies, with a focus on creating linkages and integrated frameworks for implementation.

ARTS, CULTURE AND FOOD SECURITY IN SOUTHERN AFRICA

1 BACKGROUND.

The colloquia of SADC ministers of arts and culture in Pretoria (2003) and Windhoek (2005) highlighted the importance of culture and cultural diversity for poverty eradication. The 2005 colloquium resulted in a *Framework for implementation of the project and plans of the Forum of SADC Ministers of Arts and Culture*. Priority 1, Poverty eradication through arts and culture initiatives, Under Focus Area 1. Arts/Culture and Food Security a number of points were highlighted that need to be considered for effective implementation.

In a paper prepared for the 2006 2nd *Forum of Directors/Principal Secretaries of Culture in SADC Region*, Gomani (2006) analysed the role of culture as the centre for poverty alleviation. Her remarks are in line with research since the 1990s in SADC and abroad. Examples are the *South African Cultural Industries* reports (Cultural Strategies Group, 1998), the four ILO *Development and employment creation in the cultural sector in the SADC Region* reports (Joffe 2002) and documents relating to the UNESCO *World Culture Report* (2000) and the *Convention on the protection and promotion of diversity of cultural expressions* (2005), and the UNDP *Human Development Report: Cultural liberty in today's diverse world* (2004).

The 2005 Colloquium mandated the South African Department of Arts and Culture to formulate terms of reference for this focus area. This paper is an initial response to this mandate. More serious research is required to develop a framework for implementation in SADC.

2 ARTS AND CULTURE IN POVERTY ERADICATION

Research since the 1990s clearly indicates that arts and culture are integral to sustainable development in many developing countries. This trend is in line with the use of arts and culture in urban regeneration, the building of social cohesion in diverse societies, income generation and the promotion of tourism in Europe and the Far East. Some of these issues formed the main themes in the 2006 World Summit on Arts and Culture in Newcastle, UK (www.artsummit.org).

Within SADC arts and culture have been recognised as a strategic resource in poverty eradication due to:

- massive contributions of culture to sustainable livelihoods through personal enrichment, economic empowerment, social upliftment; e.g. in Zambia crafts are for many of the poorest households the only income generating activities (Joffe 2002)
- the role of arts and culture in: nation-building and promotion of social cohesion; individual and group identity formation; personal development; addressing gender issues more easily through cultural activities, e.g. theatre productions
- the economic significance of culture through: job creation and income generation; foreign exchange through market participation and cultural tourism
- creative skills development of people, which is applicable to all sectors of life

However, the impact of arts and culture on sustainable development contains both negative and positive aspects. Cultural customs may inhibit development, often in combination with other political and economic factors. There is thus a need for more analysis of the role of arts and culture in poverty eradication, and particularly, with regard to food security

3 THE ROLE OF ARTS AND CULTURE IN FOOD SECURITY IN SADC

Studies on food security have until recently primarily focused on food production and the impact of the dynamics of droughts and food produce market. However, analyses of a number of food security crises in Africa over the past few years have highlighted the reality that a number of factors play a role in food security (Oxfam-GB 2004; Benson 2006; Tibbo & Drimie 2006). Several of these factors relate to culture (positively or negatively):

- Cultural aspects of food intake, dealing with mindsets about what is acceptable food; the need to use IKS for promotion of best food intake
- Cultural aspects of health: negative customs about appropriateness of food; use of arts and culture for health awareness campaigns
- Cultural aspects of education for sustainable livelihoods: the possibility to generate income from arts products and productions
- Arts and culture and regional economic development, trade collaboration; existing cross-border trade and exchange
- Arts and culture and tourism: value of ethno-tourism and cultural tourism which may generate income and strengthen cultural identity; the development of existing monuments, environments, infrastructure, art and culture genres; infrastructure development (Cleverdon 2002)

As food security is part of a larger sustainable livelihoods challenge, the roles of arts and culture should also be placed within these livelihoods contexts. Such an approach provides an opportunity for more systematic analysis of problems and constraints, and the setting of a regional agenda for the promotion of positive contributions of arts and culture to food security.

4 PROBLEM STATEMENT

There are a number of obstacles that inhibit implementable strategies and a regional approach to the promotion of positive linkages between arts, culture and food security. These obstacles could be categorised as follows:

- Conceptual issues with regard to arts, culture and food security
- Culture and food security
- Lack of policies and/or weak implementation
- Structural problems inhibiting national and regional coordination
- Capacity problems
- Lack of adequate information
- Overall interrelatedness and complexity of the situation in SADC

5 CONCEPTUAL ISSUES WITH REGARD TO ARTS, CULTURE AND FOOD SECURITY

5.1 Four research areas

A deeper analysis of the mandate and preceding discussions seems to indicate that the combination arts, culture and food security entails at least four research areas, each with their own concepts, interpretations and problems:

a Sustainable access to food

At least five aspects of sustainable access should be considered:

- i From an agricultural point of view, this would include the issue of food availability through production, exchanges, food aid, food through own production, etc. In this area one finds cultural influences on cultivation of crops, agricultural systems, land allocation to different crops, gender

dimensions in production of crops etc. Specific crops that come in mind are rapoko and groundnuts which have a cultural role in society (rain making, beer brewing etc). More detail appears under 6.1 below

- ii There are also issues around collective food production mechanisms. This can cater even for the most vulnerable such as orphans, widows and other disadvantaged community members.
- iii The role of social networks and extended families, traditional norms in facilitating access and distribution of food.
- iv Food storage: traditional storage and preservation efforts.
- v Besides food production there are other income-generating activities, which may include art and craft production and sales, tourism services, industrial migrant work, mining, etc.

b Utilisation and cultural use of food,

Traditional customs around the use of food impact on intake of nutritional values. Such customs and cultural values may limit/prohibit or promote usage. Food shortage is often aggravated by the reliance on staple food such as maize, which has lower nutritional value than many indigenous crops. Governments can provide supplements of nutrients, as short-term solution, but long-term indigenous crops should be encouraged. This, however, requires skills and knowledge transfers from older generations to (willing and interested) youth, and role models for acceptance of indigenous food (Benson 2006). See more below under 6.1.

c Poverty Alleviation

Although food security can be treated as a separate concept, the term security suggests a wider poverty eradication, or rather alleviation, context. The area of poverty alleviation is a broad one, encompassing much more than food, yet continuously impacting on food security, and other types of livelihood securities for that matter. Several major studies on poverty have been conducted in SADC and internationally over the past decade, e.g. the SA Poverty and Inequity Report (May, 1998) and the World Development Report on Poverty (World Bank 2001). As has been argued in many forums, poverty is underlying much of the underdevelopment and instability in SADC (and Africa), and addressing food production and usage without an awareness of the complex context of poverty, would result in insulated strategies. On the other hand, poverty itself is a complex and encompassing issue, which may lead to over-complex strategies, which do not deliver 'food on the table' in the short term.

d Use of arts and craft, and other cultural industries, for income generation (leading to food security)

A number of government and NGO programmes have been launched to capacitate artists and crafters to generate income from their products and services, e.g. for tourists and export (SA DAC Investing in Culture; ILO job creation through cultural industries in SADC). Although much craft production is done as an alternative to food production — e.g. during droughts or when produce prices are low — there is no automatic relationship between art and craft production and food production.

5.2 Culture and culture

Considerable research has been done in the above four areas (5.1.a-d) over the years, particularly food production and cultural industries. However, they are usually found in two combinations:

- a. Agriculture, Culture and Heritage, e.g. commercial and non-commercial food production, impact of traditions and customs, IKS.
- b. Arts and Culture and socio-economic development/income generation, cultural industries as non-farming food security measures, value chain development, access to markets

It must be kept in mind that we find here two meanings of the term/concept of culture, each with its potential for contributing/detracting from food security:

- a. *Culture in its widest sense*: ways of living, customs, traditions; a combination with food security would link this 'culture' to agriculture, IKS and supplementary activities. In South Africa this is not the primary mandate area of Departments of Arts and Culture, but of Departments of Agriculture, and Science and Technology
- b. *Culture as practice of arts and craft*: a combination with poverty alleviation would focus on production and marketing of arts and craft products on internal and external markets: this is the mandate area of Departments of Arts and Culture (particularly policy-making and funding) and of Trade and Industry

It will be imperative to find agreement on the definition of culture(s) and the application to the research areas. Examples are the relationship between the broad interpretation of culture and food

security, and culture in the narrow sense as instrument for income generation, food security and poverty alleviation. One of the main challenges of an investigation of arts, culture and food security is to formulate a comprehensive framework that accommodates both, without sacrificing their distinct meanings and contexts.

6 CULTURE AND FOOD SECURITY

The relationship between culture and food security is two-sided. Culture influences attempts towards food security and economic or social prosperity, but culture itself is influenced by social and economic developments. These relationships are dynamic, even in traditional, deep rural areas where there is a history of ignorance about alternative cultural options, and a dominance by traditionalists. This is mainly caused by improved media access

6.1 Impact of culture on food security

Culture in its widest sense has an impact on food security, as Gombani has argued (2006). This is most evident from the following examples.

- a Over the years African farmers have accepted exogenous crop types for their own farming, and have resisted suggestions to revert to indigenous types. For example, maize production has become a major crop in SADC, although it is not indigenous, and highly vulnerable to drought and pests. In addition, it is less nutritious than indigenous crops. There is a need to develop and support programmes around alternative indigenous staple crops in drought-prone regions

- b In late 2005, there was a widely publicized event by the Zimbabwean government where traditional beer-brewing and rain-making ceremonies were held nation-wide. The

importance attached to the event even confirmed the importance of growing key crops such as rapoko and millet by local populations. Yet by and large, rapoko has no known market which will allow communities to sell surplus produce so that they can raise extra cash for complementing their livelihoods. What needs analysis are the following key issues: which communities are still involved in production of rapoko and millet; what motivates such communities to produce the crops and do such crops contribute to increased food security at the household level? Why is it that there are no proper markets for traditional crops like rapoko and millet?

Such questions could lead to the following research strategy:

- a). Work with chiefs to identify communities that are still observing strong cultural practices.
- b). develop detailed cased studies, emphasizing the following: which communities, what traditional crops, size of land normally allocated to such crops, source of seeds, labour demands, storage, use of the crops and contribution to food security at household level.
- c) workshops to disseminate findings, participants to include communities who will present on their experiences of producing traditional crops.

- c In Zimbabwe, the Zunde Ramambo Concept has been promoted by politicians over the last couple of years (source: various reports). Under the arrangements, communities, under the leadership of chiefs and headmen, receive farm inputs (seeds and fertilizers) for use in collective fields. Communities are expected to donate labour while the food produced is expected to be distributed to orphans and other vulnerable groups. What is yet to be investigated are the following issues: which communities and chieftainships have 'bought' into the idea? Are social relations in communities still strong enough to allow collective food production to

happen? What other social and cultural factors have influenced the uptake of the idea? How has the initiative performed in terms of levels of agricultural production, targeting of the vulnerable and food distribution?

- d Before the advent of technology (e.g. refrigeration), communities had developed their own methods of food processing and food storage. With modernization, many dropped the practices they had developed for years in favour of new technologies. However, the current economic hardships where inflation in Zimbabwe was estimated at over 1000% (Central Statistical Figures), many are failing to cope. The cost of seed has become unaffordable and many households are reportedly going back to the practice of using 'traditionally prepared seeds'. The challenge is: do communities still have the traditional knowledge relating to seed storage, food production and food storage? To what extent are households re-engaging in such survival strategies.
- e There seems to be a trend among youth to dissociate themselves from agricultural production, as they have higher aspirations for their future. This is partly due to increased levels of education, which expose youth to alternative, and more lucrative, job opportunities. In view of exposure to new cultural forms, youth also increasingly dissociate themselves from traditional food and food production. The influence of TV and movies lead to new priorities among youth, such as cellphones and expensive clothes.
- f Crop production and animal husbandry is closely linked to tenure systems. Access to land depends on ownership of land, influence of rural traditional authorities and linkages to government. Most land is still owned by a small number of

people, and ownership is often linked to historically advantaged groups, e.g. whites or rural chiefs. Access is obtained through permission by owners, rather than buying of land. In rural areas, women tend to be even more disadvantaged due to reduced access to productive resources and support services. A number of studies have shown that women who are widowed due to HIV/AIDS sometimes lose rights to land, adding to an already precarious situation. In some contexts, if a widow does not marry her husband's brother she loses access to her husband's property. The issue of AIDS and inheritance is therefore particularly important in this context. Many customary tenure systems provide little independent security of tenure to women on the death of their husband, with land often falling back to the husband's lineage. While this may, traditionally, not have posed problems, it may create serious hardship and dislocation in the many cases of AIDS-related deaths. The practice of widow inheritance is often the only option open to a widow for retaining access to land, which contributes to the further spread of infection.

- g. Agricultural technology is often custom-bound. New technologies are not readily accepted, even if available, e.g. drip-irrigation. There is a need for agencies dealing with food crises to promote other forms of agriculture (Tibbo & Drimie 2006)
- h. The general perception is that arts and craft should primarily focus on traditional genres, e.g. wood carving, pottery, music and dance, particularly for tourism. Taking the view of culture as a dynamic force within society, new genres and forms may become more influential and generate larger incomes, such as film and television, design and publishing. An important opportunity is the international film industry's

interest in selecting SADC sites for filming. This requires government regulation to promote regional growth and prevent undermining of local industries

- i There appears to be a direct relationship between cultural diversity and xenophobia. Where local cultural communities feel threatened by outsiders, e.g. with regard to access to markets, sales of products or import of cultural objects, cultural difference is emphasised, and competition may lead to violence towards foreigners.

6.2 Impact of food (in)security on culture

Food security or insecurity can have a major impact on cultural patterns and customs. The following are some examples.

- a Many households receive income from remittances, often from work in industries and mines in other SADC countries. This creation of income can have major cultural implications:
 - Migrant labourers are exposed to higher levels of material welfare, due to cash availability at point of employment. During visits to their homes workers bring comparative luxury items for the family. In addition, migrant labourers are exposed to other cultural relations and phenomena, which undermine traditional cultural practices at home.
 - Where remittances are irregular or too small, income at home is decreased, and households have to compensate or suffer.
 - Furthermore, absence from home leaves men and families vulnerable to breakdowns in family and marriage relationships, and in many cases to death due to AIDS.

- b It is believed that households under stress from hunger, poverty or disease will be adopting a range of strategies to mitigate the impact through complex multiple livelihood strategies. In many cases these strategies are asset-destroying, e.g. sale of cattle and land, or stopping cultural rituals. These mitigating strategies entail choices that are essentially “erosive” (unsustainable, undermining resilience) and “non-erosive” (easily reversible). The distinction between erosive and non-erosive strategies depends crucially on a household’s assets (for example, natural capital, physical capital, financial capital, social capital and economic capital), which a household can draw upon to make a livelihood (Oxfam-GB 2004:4)

- c Artists who follow traditional art styles that lead to low income, are prone to stylistic adjustments or changes under pressure from galleries and tourists. This leads to hybrid or acculturated forms of art, according to tourists’ tastes, and without real content. This may eventually decrease the artistic value of artworks.

7 LACK OF POLICIES AND/OR WEAK IMPLEMENTATION

Although most SADC countries have national policies for agriculture, food production and marketing or culture, these tend to be limited to national interests. Particularly within a regional and global context, policies should increasingly make provision for regional approaches. The trans-border game reserves are examples of how countries can cooperate for a shared future.

In addition, within the countries little intergovernmental and interdepartmental cooperation exists, particularly between arts and culture, and agriculture and trade and industry. Even when arts and culture are

within the same ministry as education, there is no automatic cooperation, e.g. in the promotion of arts and culture at schools.

In most SADC countries cultural policies exist, but implementation is weak due to lack of structures or capacity of government departments and civil society organisations. Even if governments support WIPO intellectual property policies, implementation is not taken seriously, and artists sometimes have to take on piracy producers to defend their own rights.

Most countries have local content quotas for television and radio, but these are not implemented effectively, due to uncertainty about who leads creative industries: arts and culture departments or economics/trade and industry?

There is also a need for tax incentives for cultural investments, e.g. donations to museums and training and production centres for arts and craft.

The relationship between global and local forces in the arts and craft sector may inhibit the promotion of local cultural development and production/marketing. The *Unesco Convention on the protection and promotion of diversity of cultural expression (2005)* offers an international framework, which governments should use for the promotion of local arts and culture production and marketing. This promotion of local arts should be integrated in ODA strategies, e.g. making arts and culture part of international funding packages.

8 STRUCTURAL PROBLEMS INHIBITING NATIONAL AND REGIONAL COORDINATION

Over the past two decades there have been profound transformations in livelihood systems in Southern Africa, set in motion by Economic Structural Adjustment Programmes, the removal of agricultural subsidies

and the dismantling of parastatal marketing boards (Oxfam-GB 2004). Both food production and cultural production are highly vulnerable to such shock, be it from weather (droughts) or international pressures (ESAP) (Ersado 2005). Increased poverty then leads to diversification of income strategies and methods, which may impact on markets. E.g. the move from agricultural production to crafts may lead to saturation of local craft markets, and less income

The potential of producers to benefit from markets often depends on the existence or use of comprehensive value chain systems and structures for cooperation and support in SADC. Distribution and marketing systems are generally nation-based. There are major gaps within and between countries, which prevent producers from satisfying demand in other cities or countries.

There are few high profile agricultural and cultural enterprises, and many project-based micro enterprises. As a result there is little use of economy of scale, and job security is low. Within agriculture and culture work is mainly on contract, e.g. the film industry has almost no full-time jobs (Joffe 2002).

Culture does not seem to be a primary economic investment area for governments. The cultural industries still rely heavily on primary economies, e.g. artists look for jobs in the main industries, and make art in their spare-time.

Delivery mechanisms for the cultural industries are limited to a small number of exhibitors, broadcasters, venues and outlets. Artists have ambitions that go beyond their own country, as they look for international recognition. To promote local culture as 'lekker', government should target programmes and initiatives that bring back talent for the promotion of the arts in the region.

Although there are a number of coordinating bodies in each country, e.g. representative associations or government commissions and councils, there is a clear lack of regional coordinating bodies. Cultural exchanges are still mainly organised by private companies. Such coordinating bodies could help to expand existing platforms, such as galleries, theatres, halls, events, and festivals, to become regionally representative or accessible.

There is an urgent need to structure linkages between the cultural and the education sectors, e.g. for art promotion at formal school system and through cultural industries' training. Sustainable cultural industries largely depend on growing audiences. Through the cultivation of an awareness of cultural heritage and a sense of identity and pride, governments can cultivate cultural appreciation and critical awareness of traditions, and the development of creativity among youth

9 CAPACITY PROBLEMS

Capacity to ensure food security has eroded over the past two decades in SADC. For example, remittances, particularly from mining, that underwrote consumption back in the home (usually rural) areas as well as for providing funds to buy farm inputs, hire farm labour and tractors, and to invest in cattle, dried up as the sector faced increasing economic pressures and restructured (Oxfam-GB 2004). This was compounded by a decline in formal jobs in many regional cities along with falling wages in real terms, which effectively cut back on the urban remittances flowing back into the rural areas. Economic stagnation in many national economies left governments without the revenues to invest, to provide services, or to subsidise their economies. Coupled with this, inadequate agricultural policies, which favoured large-scale commercial enterprises, did little to underpin a small farmer sector ensuring that they marketed little if any produce and were largely net buyers of food, depending on farm labouring and non-farm activities to provide cash.

While traditional communities have a stronger tendency to share wealth and the burden of shocks, they also often lack the organisational capacity for production of food for external markets.

As the 2002 ILO study on cultural industries highlights, SME support is urgently required for the promotion of small arts and craft companies (Joffe 2002). This also applies to the agricultural sector (Aliber 2006). This SME support should include systems and structures for linking local SMEs to national, regional and international markets, e.g. through training, establishment of network organisations and use of new ICT, trans-regional trade in cultural products. The SA Landbank concept and approaches to loans could be replicated in the cultural sector. There is a need to link up with international agencies for the promotion of local culture, e.g. Culture 2007 of EU Programme on Culture, for trans-national exchange opportunities

Illness and death of income generators have major impacts on food security and income. Studies on the impact of AIDS on food production indicate a decrease in production due to the need to care for the sick. Particularly in rural areas, where public services may be absent, traditional community support systems are crucial to impoverished households. However, evidence shows that HIV/AIDS weakens this critical social and economic capital, as traditional knowledge may be gradually lost as working age adults die and leave children orphaned.

Craft is one option as a substitute for agricultural-based income generation, but this can only be effective if it is part of larger strategies for income generation and SME development. This is due to lack of local markets for cultural products in areas of most need. What is urgently needed is entrepreneurship promotion, through the provision of training, initial capital; extending traditional forms of business development and provision of new business development services. In the cultural field there is a dire need for training of artists to elevate them from the lowest

income-generating production. On the other hand, there is a tendency of leakage off talent to global markets, with little profit to local communities.

10 LACK OF ADEQUATE INFORMATION

Information exists with regard to food production and security in Southern Africa, e.g. Forum for Food Security in Southern Africa, SARPN, FANRPAD. However, empirical information on the cultural aspects is often anecdotal or context-bound. Lack of information is one of the main stumbling blocks for economic development and regional cooperation in non-farming income generation and diversification (Ersado 2005).

Information is also deteriorating in the transfer of knowledge, and particularly IKS. Oral traditions are not recorded in official statistics.

Although a large number of arts and craft/culture projects exist in SADC, few country studies exist on their impact on the economy, and particularly household income, and food security. In fact, there is a severe scarcity of information on the contribution of arts and culture to income generation in all SADC countries. Most of the information in SA is based on case studies. The planned Cultural Observatory, if implemented thoroughly, may contribute to data collection and analysis

Data on arts and craft production is scarce, and there is a lack of uniformity in indicators and data sets, which prevents comparison within and between countries, as was highlighted in 2005 Dakar meeting of cultural ministers. Non-farm income shares are in any case difficult to measure, particularly in rural areas (Ersado 2005:30). There is an urgent need for a framework and capacity for data collection, statistics and comparisons, e.g. implementation of SADC OCPA. As the 2003 Colloquium indicated there is a need to map the cultural assets in the region and structure this information in ways that promote their usage in poverty alleviation programmes. Mapping has an advantage of collating information through processes that increase awareness and foster

collaboration across a wide range of creative stakeholders, building momentum that can then influence the political sphere and encourage suitable public policy-making (UNESCO/GACD). This should include the documentation of best practices.

Information exchange is also problematic. There is a general lack of ICT infrastructure and connectivity, particularly in the poorest areas is low. Even where infrastructure is available, skills for its full implementation may be lacking (Sagnia 2005).

11 OVERALL INTERRELATEDNESS AND COMPLEXITY OF THE SITUATION IN SADC

The above problems are increased due to the complexities of issues at stake, leading to entangling crises (Drimie & Mousseaux 2004). For example, very few households derive their income from a single source (Ersado 2005), and income diversification is used to cope with decreasing income, shocks, exploitation by market middlemen. In deep rural areas additional income methods are often used by those in power to augment their income, and income inequalities increase. Those nearer to the urban areas are less dependent on powerful people (Ersado 2005:28).

The interdependence of arts, culture, tourism, agriculture and trade and industry requires interdepartmental and inter-sectoral partnerships with effective monitoring and evaluation systems, which do not yet exist. The development of such partnerships and systems is time-consuming, but would contribute significantly to the OCPA development.

A typical example of the interdependence of many factors in food security, is tourism. The UN World Tourism Organisation offers opportunities to promote micro-credit schemes for tourism-related economic activities, which should benefit the poor, the environment and traditional cultures (www.world-tourism.org). However, there are a number of challenges to tourism: disasters, security of tourists, quality of products, civil conflicts,

and inadequate international access and tourism product development. The prevalence of these challenges lead to fluctuations in success in the tourism sector (Cleverdon 2002:8).

12 OTHER LINKAGES AND ISSUES THAT MUST BE TAKEN INTO CONSIDERATION

As the Framework for Implementation and the 2006 paper by Gomani indicate there are a number of linkages between the allocated Focus Area and others, as well as an unevenness of information and knowledge. There are obvious linkages between this Focus Area 1 and:

- Priority Area 1: Focus Areas 3 (arts and culture and education)
- Focus Area 4 (Arts/Culture and Economic Empowerment and Tourism)
- Priority Area 3: Cultural Observatory
- Priority 6: Mainstreaming heritage to enhance social cohesion so as to attain improved socio-economic development.

Any further investigation should communicate with the other research teams for alignment and exchange of data.

13 PROPOSED APPROACH TO FURTHER INVESTIGATION

13.1 The above combinations and complexities have significant ramifications for the proposed research approach, and puts a considerable constraint on what can be accomplished in terms of time and money. It also requires the involvement of high-level expertise and governmental commitment, which increases costs. It must be stressed that this work can only be accomplished if SADC Departments of Agriculture and Arts and Culture make available senior managers for providing access to information sources and communication channels within each and between all countries.

- 13.2 It seems that the research will have to start with an analysis of existing information in the areas 5.2.a and 5.2.b as well as that of poverty alleviation, leading to the identification and analysis of critical gaps in information in the various countries, and what is needed to address these gaps to make a contribution to the questions being posed. This would probably apply more to the arts and craft fields and indigenous cultural practices in food production and usage, then to commercial agricultural production.
- 13.3 It is proposed that in the first phase only six countries be involved: Botswana, Malawi, Mozambique, South Africa, Zambia and Zimbabwe. A second phase could apply the methodology to other SADC countries on invitation to ensure commitment from governments.
- 13.4 The investigation could be managed across at least two phases:
- a) general workshops and consolidated report writing
 - b) in-country workshops and final report.

The approach will require a multi-year plan, delivering a first consolidated report for the Ministers' Colloquium in December 2006, and phase 2 in 2007-8, delivering six in-country reports and consultation and a final report, including a draft instrument. This would prevent compromising on the quality of the research. The draft instrument should be tested and evaluated over the next years to enable governments and SADC Colloquium to amend and fine-tune it.

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