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 <p>V.V.O.B. VZW</p>	<p>PROGRESS MONITORING REPORT FOR PROJECT: SA-FLEMISH COMMUNITY ARTS CENTRE PROJECT September 2005-February 2006 PMR nr. 10 ZAF/DS/NAT 02.10</p>	
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Brief Project Description

The project will set up a national CAC Policy and Training office, located at the Department of Arts and Culture and consisting of 5 people. This office will aim at improving the capacity and service delivery of Community Arts Centres in the Limpopo, Free State and KwaZulu-Natal provinces, through three strategic components. First there will be a consultative research component aimed at the development of an adequate and efficient policy for Community Arts Centres. Second, the capacity of CAC's in the three provinces will be built through partnership development, management training and support. Finally, the project will be promoting from the second phase, a number of service delivery programmes and exchanges.

Progress monitoring visit data

Monitoring visit date: Desk monitoring due to the formulation process 2005-2009	Report written by: Gerard Hagg, Jasper Walgrave, Kgomotso Sekhabi
Monitor VVOB vzw : Christel Op de beeck	Report sent to : Y.Wantens aBB/ZA + J.Vereecke VVOB Brussels

Project data

Project title: Community Arts Centres 2002-2005	Province: Limpopo, Free State, KwaZulu-Natal
Project file number: NAT.02/10	District Municipality: Project is not linked to specific districts
Specific area of work:	Local Municipality:

Culture, community and development	Project is not linked to specific municipalities
Duration:	Implementing Agency:
3 years	DAC
Start date – planned (decision):	SA partner project manager:
1 January 2003	Dr Gerard Hagg
Start date – actual:	SA partner project executor:
1 March 2003	Department of Arts and Culture, National
End date – planned:	VVOB VZW Project coordinator:
28 February 2006	Christel Op de beek

Financial data			
Flanders total budget		Anticipated date request 3rd instalment	September 2005
In Rand 7,743,475.20	In Euro 774,347.52	Anticipated date partner's financial report	September 2005
Amount – 1 / 2 / 3 instalment	In Euro 416,231 In Rand 3,357,043	SA partner total contribution in € : 339,350	

Partners report	
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General appreciation

This report covers the final six months of the project, and a number of initiatives have matured, particularly in the Free State and KwaZulu-Natal, but financially also in Limpopo. The Free State has now fully embraced the arts centers, and has developed a provincial strategic plan, to which our project contributed. This province intends to establish six District Cultural offices with an arts center in each one. Although for the first year (2006-7) the Thabong and Zamdela arts centers budgets will be managed as part of Mmabana's, the aim is to make them independent, but within the provincial structures within a year. Both Free State arts centers have increased their activities and support by communities, and are in fact delivering satisfactory. The municipalities have indicated that they want to get involved but are too poor to invest funds. For this reason ownership remains within the provincial department. In KwaZulu-Natal a dedicated senior manager responsible for arts centers, has been appointed in the Department of Culture and Tourism. The arts center managers have increased their activities, and are recognized as lead institutions by municipalities and communities. Province is negotiating with eThekweni municipality for the independence of the Stable Theatre, but with fixed grants from the municipality. Limpopo provincial department has now appointed an assistant manager for the two arts centers, and intends to open a third one in Lebowakgomo. According to the province a budget of R5 million has been allocated for 2006-7, showing a sustainable commitment. The two Limpopo municipalities significantly contributed to the arts centers functioning, both invest funds in infrastructure, and support activities through the project managers whose appointment by the SA-Flemish CAC project has been continued until July 2006. Both managers intend to apply for the general manager's position when advertised. In both centers activities have increased significantly, despite late involvement by the province.

The project manager has delivered a paper in Northern Ireland on the challenges of community arts (centers) in a country in transformation, The HSRC has covered traveling costs.

A consortium consisting of Arts and Media Access Centre, the BAT Centre, New Nation Consulting, Cultural

Helpdesk and Karin Isaacs & Associates has been appointed to facilitate the training of CAC managers and the writing of the manual. The contract has been signed early February 2006. DAC has allocated R2 million for a 9 month training and production process, which will run up to end of 2006. By including the Western Cape and Eastern Cape into this training programme, DAC indicates a willingness to integrate the project into its own programmes. Oversight of the training will be located in DAC CD/Arts Culture in Society.

The second focus of the final year was on increased programming, which could partly be fulfilled through financial allocations by the National Lottery (Thabong Centre R800,000) and the Investing in Culture Fund of DAC, to a total value of R4,5 million for five CACs. DAC is now fast-tracking funding of all CACs through the Investing in Culture Fund.

Partly as a result of the SA-Flemish project, the DAC community arts centers programme has been declared an anchor programme, which makes it a core function of the Department. However the implementation is very slow again, despite the support of the national Deputy Minister as the champion. The SA-Flemish draft policy and implementation plan has been submitted to the Technical Committee of DAC (Director General and all nine Heads of Provincial Departments), from which it was referred to the CD/ACIS for processing as part of the general policy review in DAC. The visit by A Olaerts in October 2005 contributed to fine-tuning of the draft policy. The CD/ACIS has now accepted responsibility for integrating the policy document into the general DAC Policy Review process.

The visit by Minister Bert Anciaux to SA was profitable to the project insofar as Zamdela AC and the Stable featured highly on the agenda, and stimulated these centers to show their capacity. However, there is still no clarity on the new bi-lateral agreement, and whether the SA-Flemish project could contribute to the planning. A proposal by the project was submitted to DAC International Relations. The project managers of the three SA-Flemish art projects met twice in preparation for a proposal for the extension of these projects for 2007-9.

Despite a number of requests to DAC International Relations, no meeting for the SA Reference Group could be organized.

No next issue of the Newsletter appeared as DAC did not budget for it, and DAC is reconsidering its publicity on all programmes. Ultimately DAC may start publishing the Newsletter as part of a broader publication by the department.

The project has remained well within its budgets, and monthly statements have been provided by DAC.

Generally, the project has delivered in most aspects, but has two weak points: the leadership in DAC has started the integration of the project only in February 2006, and the training of managers could only start in February 2006. On the other hand this late start allows for a smooth transfer to DAC and a continued presence of expertise in DAC which is required to strengthen departmental internal capacity building.

A final report has been prepared in two versions: a short one for the Flemish government, and a more extensive one for DAC. The latter contains recommendations for taking the process forward and indicators for sustainability.

Legend for understanding symbols in the table below:

Q1	Q2	Q3	Q4	√	P	W
Q1 =	Mar-May 2005			√ =	Completed	
Q2 =	Jun-Aug 2005			P =	In progress	
Q3 =	Sep-Nov 2005			W =	To be commenced yet	
Q4 =	Dec 2005 -Feb 2006					

Description activity	Output	Year 3			
		Q1	Q2	Q3	Q4

1.1.	Advertise and identify candidates for the post of communications officer	Appointment per contract		
1.4.	Communications officer networks and facilitates relationships with all stakeholders, creating the 'face' of the National CAC Policy and training Office, and keeping the public informed	Regular communications between the project and the major stakeholders Third issue of CAC Newsletter Fourth issue of CAC Newsletter	√ w	√ w
1.5	National CAC Policy and Training Office remains furnished, equipped and operational	Functional office	√	√
1.6	National Reference Group in Flanders and SA are functioning	Meetings of NRGs and exchange of input from NRG into project documented	w	w

Effectiveness:

1.1 The vacant post of administrator was filled and performance by the administrator was professional. Communication with most stakeholders was done by the Project Manager and Coordinators. It was proposed that the Training Coordinator should take responsibility for the Newsletter as the consultant would be in the field for at least nine months. However, due to lack of funds DAC reviewed the concept of Newsletters with a possibility of integrating the news into a general departmental newsletter.

1.4. The team took the responsibility for communications, and maintained good contact with stakeholders, partly due to the coordinators' acceptance by stakeholders in government and arts centres, partly due to impact of the project in the arts centres

1.5. The office has been fully functional

1.6. The PM has requested DAC International Relations several times to organise the NRG in South Africa, which will serve all three projects. However, responses were negative. Our intention to organise this meeting ourselves immediately after the visit to Flanders (10-19 Oct) failed to realise due to preparations for the visit by Minister Anciaux and the planned exchange with Flemish art organisations. In the meantime the PMs of the three projects have met for better co-ordination and exchange of information. However, this did not lead to cooperation.

Efficiency:

1.1-4. The funds saved by not appointing a separate communication officer were used to build the capacity of the arts centres for networking and communications, e.g. placement of computers and training. The process of communication with the Flemish Reference Group did not materialise, partly due to failure of DAC IR to organise the SA counterpart.

Description activity		Output	Year 3			
			Q 1	Q2	Q3	Q4
2.1.	Build capacity of community arts centres through visits, workshops, meetings, activities, proposal writing	Fieldwork reports, project proposals for activities, positive comments by community			√	√
2.2.	Facilitate functional relationships between CACs and their respective provincial and local governments	Formal agreements or documents specifying the relationship			√	√
2.3.	Facilitate functional relationships between CACs and their respective Higher Education Institutions and NGOs	Formal agreements or documents specifying a longer term relationship			√	√
2.4.	Assist CACs management teams in development and implementation of activities and programmes in the CACs	Regular programmes well planned and executed			√	√
2.5	Assist CACs management teams in fundraising for activities and programmes in the CACs	Increase in submissions for funding to funding agencies, and higher income from fundraising			√	√

Effectiveness:

Capacity of the centres has been built considerably. This was an ongoing process (P) but came to fulfilment in the last quarter. In this period more than ever, it has become clear that a consistent number of visits to the centres bear fruit in the activism and self-confidence of the centre staff and managers. They have clearly also learnt a lot over the past few years. This translates itself in higher programming, and better day-to-day functioning of the centres, a higher buzz, and significantly more people coming to visit the centre. Indeed some of the CACs are performing to full capacity under the circumstances. The managers are dedicated and committed.

This is most clearly visible in the Stable Theatre with over 6 ongoing programmes in dance and drama and a number of competitions, festivals, seminars and shorter projects, which keep the doors open 7 days a week. In fact the Stable contracted six persons in management and programming to cope with the workload. In the Free State, Thabong has significantly increased ongoing programmes in sewing and dance, with outreach work in five municipalities. The centre now has a Doorway Portal for internet access in cooperation with the CSIR. Zamdela has also increased its services, particularly in visual arts and dance, and has started sewing courses in the nearby prison, with 20 students at a time. Indonsa is now being used by KZN government for all its cultural coordination and organising in the region, while visual arts, craft, indigenous music classes are offered. Indonsa is also starting with film showing, with an emphasis on African film productions. A programme coordinator was appointed, as well as three contracts of staff continued for another two years. In Limpopo, capacity is being built mostly through the implementation of the Investing in Culture Programs, (also in place in the other centres), developing the managers at this present stage more as project managers than as real 'centre managers'. The zeal of the manager in Giyani makes the kind of services that centre offers wider than the centre in Thohoyandou. In Thohoyandou the original project manager left the centre due to relocation of husband, and a new project manager has started in August only. However, she succeeded in completing weaving and ceramics workshops, and a digital photography training course was offered in February-March 2006.

The provincial coordinators have spent much time on assisting the managers in writing proposals for funding by the Investing in Culture Fund, which seems to pay off. Four of the centres have received amounts between R500 000 and R800 000.

2.2. Provincial governments have now committed themselves formally to the arts centres. KZN has appointed a senior official exclusively to the case of the arts centres. KZN has renewed its three year contract with Zululand District Council for managing the Indonsa centre. Stable Theatre has been made responsible directly to the department, and budgets for 2006-7 have been increased with 30%. Province aims to make Stable independent, but with grants from municipality and province. The Free State has made huge progress on provincial level and has produced a strategic plan and performance plan, fully integrating the arts centres into provincial structures, and changing volunteers into full-time appointments. The Limpopo department has at long last agreed to allocate R5 million on its 2006-7 budget for the arts centres, and is planning to open a third one in Lebogakomo. A visit of the provincial and municipal officials to Flanders took place in October with good results wrt commitment and cooperation between municipal and provincial officials. In a discussion with DAC on the transfer of the results of the project, the CD was sure that DAC had been capacitated to take over responsibility, and built on the foundation work that has been done.

2.3. Strong relationships continue to be nurtured with the University of Venda, of Zululand and of the Free State, this has resulted in formal agreements and the assistance in development of projects for the centres, especially in the University of Venda and of Zululand. These relationships were strengthened through the SA-Flemish AET and CAC joint project for artist-in-school and community arts centres, for which implementation was contracted to the universities.

2.4. There has been a lot of involvement of the coordinators in the development of programmes in the centres. Due the Investing in Culture process, a whole number of activities have been designed and implemented in the centres, in close partnership between the coordinators and the centre staff and users. A second set of such programs has been developed on paper and submitted, and four centres have received their funds. Also a number of other activities have been promoted and supported by the field coordinators. This corresponds to the most important recommendations made by evaluation and monitoring done during the project, and formed the most crucial tasks of the coordinators.

2.5. Fundraising has also been assisted by the coordinators, such that this is an integral part of 2.4. It remains a fact that the basis of funding for the centres is not very broad. Thabong Arts Centre received R800,000 from the National Lottery Board, while Stable Theatre received several amounts from the eThekweni Council for services to the city. Although Indonsa is not paid for its services to the province, it makes it a permanent partner in cultural development in the region, ensuring future commitment and budgets for its functioning.

Efficiency:

The logframe was not realistic in the process of formal training and the relationship development between the provinces, municipalities and arts centres. This is partly due to low capacity at national and provincial level, and lack of policy (see below). Despite the fact that the proposed extension of the projects for another three years was not accepted the formal training of arts centre managers and officials will take place as well as the production of a management manual, which will be completed under guidance of DAC. This shows the needed commitment from DAC to build capacity in CAC sector. Due to the slow process of recruitment of a training coordinator, the formal training started in February 2006 only, and will last for 9 months at least.

<i>Description activity</i>		<i>output</i>	Year 3			
			Q 1	Q2	Q3	Q4
3.1.	Facilitate a process of consultative policy formulation	Consultative process reported in documents with input from stakeholders			√	√
3.2.	Facilitate research, collate existing research and record insights from stakeholders with regards to the current needs of CACs so that the creation of a CAC policy framework can be informed by a shared understanding of the current nature and context of CACs and can be responsive to their needs	Document as basis for draft policy			√	√
3.3.	Develop a policy document for CACs	Policy document			√	√
3.4.	Follow the formal government process for CAC Policy's legitimisation	Submission to government documented			√	√
3.5.	Liase with DAC to formulate guidelines for government funding of CACs and other processes of fundraising	Proposal document and report			√	√
3.6.	Facilitate partnerships with other departments for involvement in DAC CACs	Memorandum of understanding with DPLG, Dept of Education			P	P

Effectiveness

3.1, 3.2, 3.3. The research process delivered a policy, in a consultative way, and the experience of policy making in other sectors was taken into consideration. This brought some changes to the process: presentations were made to the DAC in preparation for consultation with local and provincial stakeholders. This process has not yet been completed due to slowness of bureaucracy in DAC, which is natural to policy making processes which take place in isolation. The process is now being linked to the general policy review of the DAC. In general DAC is satisfied with the policy, and the CD ACIS has taken the responsibility of aligning the policy to national review, to take the policy through the DAC and develop necessary guidelines and legislation where applicable. The proposal includes a summary of the financial implications and a strategy for implementation towards a policy (practice and policy writing informing each other) which will be scrutinised within broader funding strategies of DAC

3.4., 3.5 The formal government process is being followed, and the visit by Flemish policy expert Ann Olaerts has contributed to clarity on the final document. DAC intends to integrate the CAC policy framework into its own policy review process

3.6. DAC and Dept of Education have signed memorandum of agreement at national level, but this is only effective as it hits the provincial levels, which is a slow process beyond our means. In Free State a MoU exists between Sport, Arts and Culture, and Dept of Education, as well as with Dept of Correctional Services. The CAC project's link to SA-Flemish AET is supportive in this regard. The DAC minister is in process of concluding a memorandum of understanding with Dept of Provincial and Local Government (DPLG) in which CACs are a key component.

Efficiency:

Due to the slowness of uptake by the DAC, the milestones and target dates for the community-based consultation and the legislative processes had to be extended beyond the project. However, this allows DAC to integrate the CAC policy into its policy review before the former was completed

<i>Description activity</i>		<i>output</i>	Year 3			
			Q 1	Q2	Q3	Q4
4.1.	During the design of the CAC Policy specific attention is given to developing guidelines for the development of the internal (micro level) policies of CACs	Guidelines document produced			P	P
4.2.	Guidelines for internal CAC policy are developed through a consultative process	Stakeholders, and particularly arts centre managers and provincial officials are consulted			P	P
4.3.	Provide CACs with guidelines for the formulation of own internal policies	Guidelines document is presented to CACs and stakeholders for take up			P	P

Effectiveness:

It has appeared that this component is more like an internal governance guideline, rather than a real policy. It should therefore not fit within the national/provincial policies, but should form part of the management training manual development. The Training coordinator has been mandated to include this process during the research on management. It will become one part of the manual. In the meantime the project team has assisted centre managers with developing their own guidelines and procedures for centre management on an ad hoc basis. The team also had a workshop with CAC managers about key issues in internal CAC policies and guidance. The results will be used for the manual. At least the FS and KZN have started with applying general public service regulations to the CACs which add to the internal governance guidelines.

Efficiency

The original time schedule has been changed to coincide with the work of the training coordinator. The draft manual will be completed in May 2006 and the SA coordinator can take the process of consultation forward, in line with the training programme. Final completion can be done in November 2006

<i>Description activity</i>		<i>output</i>	Year 3			
			Q 1	Q2	Q3	Q4

5.1.	Develop CAC Management Training Manuals to provide for specific needs of CACs, making use of existing NQF unit standards where appropriate	Draft training manual aligned to or using existing NQF unit standards which are adapted to the CAC situation		w	w
5.2.	Facilitate CAC Management Training for CAC managers in Free State, KwaZulu Natal and Limpopo Province	Conduct formal training courses and capacity building workshops according to terms of reference in three locations and six arts centres		w	w
5.3.	CAC manager training is linked to other developmental objectives as well as existing Provincial and Local government training	Documents indicating links between training manual and other development objectives and existing or planned provincial and local government training courses		w	w

Effectiveness:

5.1. + 5.2. + 5.3

Due to the lack of capacity in the project team to run the training and manual writing process itself, we have consulted with the sector and have contracted an external training provider. The process of approving the process and budget of the training has taken place in consultation with senior management of DAC. DAC has added to the budget to extend the training to the Eastern and Western Cape provinces, of getting out calls for proposals, receiving those, short-listing them, etc. has been completed within the period under scrutiny. The consortium AMAC/BAT centre/New nation consulting/Cultural Helpdesk/Karin Isaacs & Associates has been contracted.

The February 2005 workshop on training has identified the key NQF standard units which are relevant to the CAC management training. Within the call for proposals, the terms of reference and the contract to be drafted, due attention has gone to the use of NQF standards. Training preparations have started Feb 2006.

Efficiency:

The process of appointing the training coordinator has led to a serious delay in the writing of the manual and coinciding training. As this training is a core need for DAC in all 9 provinces, DAC will accept responsibility for concluding the process and has allocated R2 million for the training. The contracted consortium has the capacity to produce quality products. Due to a link to the MAPPPSETA there is a quality control mechanism in place.

<i>Description activity</i>		<i>output</i>	Year 3			
			Q 1	Q2	Q3	Q4
6.1.	Continue with the development of long-term twinning programme between South African CACs and Flemish CACs	Negotiations take place between SA municipalities or CACs and Flemish ones			√	√
6.2.	Facilitate an exchange programme between CACs that have been twinned	Exchange programme of officials takes place according to schedule			√	√
6.3.	Support collaborative projects between CACs that have been twinned	Collaborative projects take place and contribute to improved activities and management in the SA CACs			p	w

Effectiveness

6.1. + 6.2. + 6.3. 6 The use of SA students who worked in Flemish cultural centres has to be mobilised for specific SA centres. Bart Roge, guide for the SA students in Flanders, has been in SA for follow-up in this regard.

At a late stage in 2006 the project was notified of funds available for some exchange work, and this was combined with that of SA-Flemish Art Education and Training and DAC co-funding. It emerged that there were three Flemish centres (CCB, Pianofabriek and Muze) interested in concerted long term twinning, while some other singular projects (e.g. with Nieuwpoort and the Buda project in Kortrijk) were also envisaged. For the Flemish audiences, the realization of an exhibition and of a publication has been envisaged. The Flemish coordinator planned all exchanges with three Flemish organisations to visit SA for joint projects early 2006. However, the project could not be extended for the necessary three months as was decided in Brussels. DAC may continue with some of the exchanges, but at its own costs. It is unclear whether the proposed bi-lateral of 2006-8 will make provision for exchanges as proposed by the project team.

In terms of the effectiveness of the exchange projects, an artists-in-schools-and CACs project has been initiated. This project also derives funds from the DAC and mainly from the SA Flemish AET project, making it an example of real integration between the projects amongst each other and between the projects and the DAC line function. This initiative is still ongoing, in cooperation and under guidance of DAC CD Arts, Social Development and Youth.

Flemish cultural centres had some concern about equity in the twinning process, fearing that they would become donors and the SA centres recipients, as the latter would not be able to contribute equally to the Flemish standards. They proposed that a number of joint projects would be set up and that the successful ones could lead to twinning relationships.

Efficiency:

There was a delay in the twinning process, since no centres have effectively been twinned yet. However, the process has been built in such a way that the long term effects of the twinning might become the nerve centre of the sustainability of the project, and that the effects might go far beyond what was originally envisaged. This is definitely an area to be taken under serious consideration when looking at the continuation of the project under the new bi-lateral.

Budget report in annex	<input type="checkbox"/> YES	<input type="checkbox"/>
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For the Partner

Date :

Name :

Signature



VVOB vzw

VVOB report

VERIFICATION REPORT



For VVOBVZW

Date:

Name: Christel Op de beeck

Signature

Annexes :

1.

Annex 1

Translation and summary into Dutch

Het project bevindt zich in zijn finale fase. Er kan worden gesteld dat de reeds gekende elementen worden aangehouden:

- a) goede samenwerking in het task- en management team
- b) gestage vooruitgang op het werkveld, met zeker een progressie in activiteiten en dynamiek in de gemeenschapscentra van de Vrijstaat (dat een provinciaal strategisch plan heeft ontwikkeld, gebruik makend van de input van het project) en KZN. De werking in Limpopo zal worden opgenomen met de provinciale Minister van Cultuur.
- c) sterke vooruitgang mbt de beleidstekst
- d) ruimere erkenning op het lokale vlak van de taak en het sociaal-culturele belang van de gemeenschapscentra.
- e) Eerder algemene acceptatie van het werk task team door het Nationale Departement van Cultuur

Belangrijk en effectief qua erkenning van het project binnen DAC, is dat het departement 2 mio Rand ter beschikking heeft gesteld voor de uitvoering van de training van de lokale gemeenschapscentra managers, over een periode van 9 maanden. Het was uiteindelijk voor het project niet mogelijk om zelf voor deze trainingen in te staan, en het is ook duidelijk dat deze training nog een aantal maanden zal dienen te lopen, nadat het project gestopt is.

In elk geval zal het project aan aBB een verlenging met 2 maanden aanvragen, wat financieel geen meerkost met zich brengt, gegeven de besparingen die zijn doorgevoerd bij de nieuwe aanwervingen die dienden te gebeuren.

Qua effectiviteit van het project kan algemeen worden gesteld dat het project een moeilijk thema uitdraagt, dat hoe graag men het ook anders zou willen, niet echt bovenaan de politieke agenda staat. Het besef dat de socio-culturele praktijk een steunbeer kan zijn voor het algemene sociale beleid, is evenwel duidelijk terrein aan het winnen, zij het vooralsnog voornamelijk bij enthousiaste en overtuigde individuen. Het proces binnen het nationale Departement Cultuur gaat trager, wat uiteraard ook ten dele logisch is, gegeven de diepgang die een Departement dient na te streven, maar wat anderzijds ook voor de nodige onduidelijkheid blijft zorgen voor wat betreft de duurzaamheid, in eerste instantie van de ontwerpbeleidstekst die is aangemaakt. Het project heeft niet veel duidelijkheid over wat betreft de duurzaamheid van het initiatief op institutioneel vlak wat dat betreft.

Uiteraard in de investering van het Departement in de training van de CAC-managers dan weer wel een goed signaal.

Het is uiteindelijk inderdaad aan de basis dat het project de meeste impact zal gerealiseerd hebben. Wat dat betreft, is de keuze om in jaar 3 vooral te investeren in creaties in de centra (door uitwisselingen met Vlaamse artiesten, vnl. in de sector van jeugdproducties) een goede want verder ondersteunende en inspirerende keuze.

Wat de voortgang in de 6 resterende resultaatsgebieden betreft:

(bij aanvang van jaar 3 werd het initiele loka met zijn 8 resultaatsgebieden geherstructureerd, vnl. nav de mid term evaluatie). Het geherstructureerde loka gaat nogmaals in bijlage.

RG 1: verderzetting van de organisatiestructuur van het project

Effectiviteit: OK, er werd een nieuwe ambtenaar aangetrokken voor algemene ondersteuning en het communicatiebeleid zal voortaan gemeenschappelijk uitgevoerd worden door de leden van het managements- en taskteam. De publicatie van de nieuwsbrieven ligt wel wat ver uit elkaar.

Efficientie: het duurde lang voor de nieuwe aanstelling gebeurde, maar de interne samenhang van het team heeft de tekorten opgevangen in tussentijd.

RG2: uitbouw van de 6 gemeenschapscentra

Effectiviteit: loopt gestaag in Vrijstaat en KZN, moeizamer in Limpopo. De nieuwe piste om activiteiten op de werkvloer op te zetten, is veelbelovend. De samenwerking met de studenten heeft duidelijk ook effect gehad. De stafmedewerkers van het project hebben vooral veel tijd geïnvesteerd in het assisteren van de centramanagers in het aanvragen van budgetten, het schrijven van beleidsplannen etc., wat uiteindelijk een duurzaamheidsbevorderende activiteiten zijn. Het versterken van de banden met zowel het provinciale als het lokale beleidsniveau werd verdergezet

Efficientie: timing wordt aangehouden. Dit is een doorlopend proces, waarbij de longitudinaliteit uiteindelijk garant staat voor de lokale internalisatie en aanvaarding. Probleem is uiteraard dat dit veelal een individu-gebonden proces is gebleven.

RG3: raamwerk beleidsplan

Effectiviteit: draft is klaar. Ann Olaerts komt eind september naar ZA voor input, zowel op de ontwerp beleidstekst, als voor contacten met het nationale departement, teneinde duurzaamheidsmogelijkheden te verscherpen.

Efficientie: OK

RG4: CAC's: uitbouw intern beleid

Effectiviteit: dit resultaatgebied zal worden geabsorbeerd door het voorgaande, wat logisch is.

Efficientie: dit resultaatgebied zal, mede door de investering van het departement Cultuur, de volgende 9 maanden kunnen worden ingevuld, dmv de geoutsourcete diensten van een externe service provider. Van Vlaamse kant zal een verlenging met 2 maanden worden gevraagd.

RG5: traininghandboeken voor CAC managers

Effectiviteit: zie voorgaang punt

Efficientie: idem

RG6: samenwerking met culturele sector in Vlaanderen

Effectiviteit: de uitwisseling met studenten uit ZA en de komst van 2 Vlamingen om de opvolging te meten van de culturele uitwisselingen was een succes. Op dit punt kan potentieel worden verdergebouwd bij een eventuele verlenging van het project, dat in dat geval hoedanook best zou focussen op activiteiten (ipv op een verderzetting van de beleidsstructurele investeringen)

Efficientie: goede besteding van de middelen, binnen de voorziene tijd.

Indien er een verlenging van het project met 2 maanden wordt gevraagd aan aBB, kan VVOB daar om de bovengenoemde redenen mee akkoord gaan.

Mogelijkerwijze zal het project ook bepleiten dat er een verlenging ten globalen titel komt. Het is zeker niet de bedoeling van het projectteam daarbij een loutere duplicatie van het momenteel lopende project te bepleiten. Integendeel zelfs:

- de institutionele grond is de facto geplaveid
- men kent de analyses van 6 case CAC studies
- een beleidsplan is aangemaakt
- de trainingen opgezet
- de mogelijkheden voor samenwerking met Vlaanderen rond rurale CAC's in beginsel geëxploreerd

Het is dus nu aan het Nationale en de Provinciale Departementen om de nodige beleidsbeslissingen te treffen.

Wat wel relevant blijft voor ZA, zeker in het nu voorbereide kader van de rurale en lokale gemeenschapscentra, is een volgehouden en zichtbaar cultuurbeleid op het vlak van samenwerking met Vlaanderen, een culturele samenwerking die gebruik maakt van al het voorbereidende werk van de momenteel aflopende 3 jaar investeringen vanuit ontwikkelingssamenwerking.

Het ene beleidsniveau kan daarbij –op lagere termijn- ook het andere blijven ondersteunen.

Christel Op de beeck

VVOB Pretoria, 23 september 2005.