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Report

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# **South African-Flemish Arts and Culture Centre Project**

## **consolidated report March-September 2003**

**with proposals and recommendations for discussion**

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Pretoria  
28 October 2003**

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# part one:

## introduction

### GENERAL OBSERVATIONS

#### background and purpose of the report

In 2002 the South African Department of Arts and Culture (DAC) and the Flemish Department of Culture concluded an agreement for cooperation in the arts and culture sector in South Africa. This programme included the South African-Flemish Community Arts Centre Project, which started in February 2003. The current report provides a background to the project, an overview of the progress made during the first six months, profiles of seven community arts centres in three provinces, an analysis of the main findings and a strategic framework for the action plans for the next year.

This report is a **discussion document**. It is planned that in the final version both the fieldwork reports and the strategic and business plans for the next six months will be documented in more detail.

The purpose of the report is to inform the two national departments and the large number of stakeholders in the project about findings of the first six months and the vision of the project team about the next phase. This vision combines the views of primary stakeholders in the arts centres and other experiences in the arts centre sector. The report is presented as a discussion document aiming for a broad consensus about the policies and strategies required for sustainable community arts centres, and for an increase of the number of stakeholders and their involvement in partnerships in the sector.

## **Limitations of the report**

This report is based on a number of field visits, workshops and meetings with a large number of stakeholders at national, provincial and local level. The richness of these people's experiences and opinions could not be fully caught in a report of limited size. Furthermore, the report is mainly a reflection of opinions, and many of the findings and recommendations have to be tested through further planning and implementation in the field. This is one of the main aims of the project. One drawback on progress was the inability of the DAC to appoint a policy-writer to date, which resulted in a lack of policy-related information, particularly on local government issues, that could have guided negotiations with government officials and politicians to an extent.

## **HISTORICAL BACKGROUND TO THE PROJECT 2002-3**

### **national audit of community arts centres**

In January 2002 the Department of Arts, Culture, Science and Technology (DACST) commissioned the Human Sciences Research Council to audit the 41 community arts centres, which had been established under the DACST Culture in Community Programme, funded by the Reconstruction and Development Programme Fund. The audit report by Dr Gerard Hagg and Suzan Selepe of DACST, which was workshopped with major stakeholders in Durban in April 2002, reported that the RDP centres' performance was inhibited by the following problems:

- Lack of appropriate policy for arts centres
- Lack of capacity within government and arts centres
- Limited understanding of context among stakeholders in the sector
- Limited and often inappropriate service delivery by arts centres
- Older arts centres were ignored during planning of RDP centres
- RDP centres operate in isolation
- Ownership has not been sorted out in all cases
- Lack of funding in most provinces

A number of strategies were recommended, with a focus on:

- A firm commitment from DACST for continued investment in the centres for at least five years.
- The initiation of a participatory policy-making process, linked to relevant policies, such as social welfare grants, Integrated Development Plans and intersectoral cooperation programmes.
- Institutional capacity building at national and provincial level.
- Cluster development around the arts centres, involving provincial and local government politicians and officials, civil society organisations, Higher Education Institutions (HEI), parastatals, local art organisations and prominent artists and educators.
- Promotion of arts and culture management training.

- Establishment of support services, such as Cultural Business Development Centres, and the use of services from NGOs and educational institutions.
- Development of a national database on arts centres.
- Establishment of a monitoring and evaluation system.

The audit report is available from the Department (012 337 8013). Subsequent to the delivery of the audit report DACST asked the HSRC to continue research and development in the arts centre sector. DAC established a Community Arts Centre Programme in its Directorate: Arts Institutional Governance and appointed a dedicated official, Suzan Selepe. Part of the follow-up research was a four-day workshop at CreateSA, Honeydew, 28 October to 1 November 2002, which was attended by a wide variety of stakeholders and representatives in the sector, and which was focused on strategies for partnerships in and around the community arts centres. The research included both the RDP centres and the older ones.

### **the Honeydew workshop**

The Honeydew workshop highlighted the need to foster partnerships in and around the community arts centre in order to address the lack of policy, capacity and resources. The paucity of these three components of a viable sector affects the RDP centres and the older centres, such as Funda, Afrika Cultural Centre, Community Arts Project and the BAT centre. Despite appeals from the sector, no attempt had been made to develop policies for local cultural development, partly due to Constitutional constraints. Presently arts and culture is not a local government competence. The sector is also not attractive to potential art professionals and funders, with a result that skilled managers are scarce. Resources for arts and culture are thinly spread and competition by other parties in the sector is stringent. Pooling of resources through partnerships seemed one way of addressing these shortages. However, as presentations in the workshop showed, partnership development is a time-consuming and competitive process, as potential partners increasingly focus on investments that serve their own future. Such partners look for security of their assets and profitable returns, which will be difficult to guarantee in the community arts centres, due to lack of leadership, professional management and fragile organisational structures. A number of problems and challenges for partnership development were discussed, with a focus on capacity building through training and shared service delivery in the arts centres. Key partners that emerged were the three levels of government, CreateSA (the MAPPSETA chamber for the cultural industries), major art funders like National Arts Council and Business and Art South Africa, and Higher Education Institutions. At the end of the workshop seven regional projects were formulated that would encourage arts centres, NGOs and government to form partnerships. DAC made R960 000 available for the current financial year for implementation.

### **the South African-Flemish agreement**

In response to the Initiatives in the arts centre sector the Flemish Department of Culture concluded an agreement with DAC for a project aimed at the development of policy on arts centres and the building of capacity in the following RDP centres:

- Indonsa Arts and Culture Centre (Ulundi) and Stable Theatre and Ntuzuma Arts Centre (eThekweni) in KwaZulu-Natal,
- Zamdela Arts and Culture Centre (Metsimaholo) and Thabong Arts and Culture Centre (Matjhabeng) in the Free State, and



- Thohoyandou Arts and Culture Centre (Thulamela) and Giyani Sports, Arts and Culture Centre (Greater Giyani) in Limpopo.

Presently there are over 100 community arts centres in Flanders, providing services to local art organisations and those travelling the circuit. The Flemish government has recently initiated a process of revitalisation of these centres through local policy development and funding by provincial government. The SA-Flemish project enables Flanders to share its experience in these centres with South Africa, and take note of solutions found in South Africa. The project will run over three years at a total budget of over R10 million.

### **appointment of staff**

The original HSRC contract was continued through the appointment of Gerard Hagg as the SA-Flemish Community Arts Centre Project manager. This enabled DAC to draw on extensive research in cultural development and governance issues by the HSRC, *inter alia*, a review of Schedules 4 and 5 of the South African Constitution (1996). The following project team members were appointed between February and July 2003:

- Jasper Walgrave as Flemish Project Coordinator
- Kgomotso Ntolwane as South African Project Coordinator
- Muduzi Malishe as the Communication and Administration Officer

The project made provision for the appointment of a policy writer. This appointment has not yet realised.

## **A SUMMARY OF THE LOGICAL FRAMEWORK**

### **overall objective**

Develop a sustainable policy-driven network of community arts centres throughout South Africa.

### **specific objectives and results**

The overall objective has been unpacked into eight specific objectives or results:

#### **a. Setting up the project infrastructure and team:**

- filling of the posts,
- setting up the project Task Team which would consist of representatives of DAC Community Arts Centre programme, DAC International Liaison Directorate, VVOB and the Project Manager,
- strategic planning process,
- establishment of communication networks and facilitation of relationship with stakeholders, through database development and website, and
- setting up of functional office.

b. Development of a community arts centre network of hubs and regional clusters in KwaZulu-Natal, Free State and Limpopo:

- The creation of community arts centre clusters (groups of new arts centres and organisations around the hub of a mature arts centre, in cooperation with other local stakeholders, in the three provinces,
- Continued support to these clusters through training and advice, and
- The facilitation of functional relationships between these clusters and their respective provincial and local governments

c. Initiating and managing a process of consultative policy making:

- The facilitation of a consultative process of policy making,
- Establishment of reference groups in Flanders and the three South African provinces

d. The formulation of a framework for policy on community arts centres:

- Submission of a draft policy on community arts centres for the legislative process

e. Production of guidelines for community arts centres to develop their internal management and operational policies:

- Development of guidelines for internal policy,
- Distribution of guidelines to community arts centres through hub centre managers to evolve into cluster arts centre policy

f. Development of guidelines for funding and fundraising for community arts centres

- Development of guidelines on national, provincial and local government funding
- Fundraising guidelines for non-governmental funders

g. Production of training manuals for capacitating community arts centre managers and management teams:

- Design training manuals to cover gaps in existing training
- Facilitate management training
- Facilitate integration of training into provincial and local government training
- Facilitate development of shared arts centre funding agreements

h. Create new awareness of South African development needs in Flemish artistic community

- Initiate twinning programme between South African and Flemish arts centres
- Facilitate exchange programme between the two countries
- Support collaborative projects between twinned centres

The eight objectives have been structured in a quarterly time-frame over three years, with an aim of achieving first results on objectives 1-6 during the first year.

**monitoring and evaluation reports to VVOB**

The current consolidate report was preceded by two monitoring and evaluation reports for the VVOB, the Flemish Office for International Co-operation and Technical Assistance in Pretoria. Much of the information in these two reports has been included in the consolidated report.

part two:

current status of the  
sector

### **CURRENT STRATEGIC FRAMEWORK**

Through a number of meetings and a workshop at Leriba Lodge involving the project team and outsiders the logical framework was translated into a strategic framework in which the following core challenges were identified and analysed to guide the activities of the project team during the first six months:

- 1 Institutional development
- 2 Policy development
- 3 Capacity building of the project team
- 4 Communications
- 5 Fieldwork
- 6 Capacity building in the arts centres sector
- 7 Capacity building in provincial and local government
- 8 Partnership and linkages development
- 9 Extension into other provinces

#### **Leriba strategic planning workshop**

The first strategic planning workshop was held at Leriba Lodge on 29 and 30 July, 2003, and consisted of two parts:

- i. revisiting the logframe in terms of planning and fieldwork of the first four months and planning for team work in the next two quarters based on a management capacity building scheme; this meeting was attended by the project team; and
- ii. negotiating commitment from key partners within DAC, the Department of Education and CreateSA, and constituting the membership and responsibilities of the Advisory Committee.

The team meeting resulted in a workplan for the project, providing direction for the fieldwork, in this way balancing the macro-approach of the logframe, as well as a detailed analysis of communication strategy. The original overall objective was refined as follows:

Build sustainable capacity of selected existing CAC's in KZN, Limpopo and Freestate, to enable them to deliver services and facilities to communities, through policy development (1), management capacity building (2), service delivery programmes (3) and networking (4) provincially and nationally, and with Flemish and other international CAC's and partners

The workshop enabled the team to translate the logical framework into a strategic plan, with an emphasis on the fieldwork, which had been underplayed in the logical framework. In addition, a framework for a communication strategy was worked out.

## **INSTITUTIONAL DEVELOPMENT**

During the period under review the cooperation between the DAC Community Arts Centre Programme and the SA-Flemish Community Arts Centre Project has been gradually strengthened. Managers of both projects have collaborated in a number of workshops and meetings, information is continuously exchanged and experiences and results are shared. The SA-Flemish team was involved in the facilitation of a workshop of provincial and municipal directors of arts and culture in Mangaung, August 2002, and has supported the DAC CAC programme in its establishment and support of the National and Provincial Interim Steering Committee for Community Arts Centres (NISC and PISC). The DAC CAC programme manager has participated in all workshops and meetings of the SA-Flemish project and contributed to the development of linkages between the SA-Flemish arts centres and stakeholders.

The logical framework makes provision for the appointment of a Task Team that would guide the project team and supervise overall operations. However, at an early stage both governments agreed to locate the project within a line function directorate, in this case Arts Institutional Governance. This allows for better coordination between the project team and the DAC CAC programme, and provides administrative support. As a result it was decided at the Leriba workshop to change the nature of the Task Team into an Advisory Committee. Members of this committee represent the VVOB, Deputy Director General Arts, Culture and Language Services and Deputy Director General Cultural Industries and Archives, CreatSA, as well as the chair of the National Steering Committee for Community Arts Centres. The committee has not formally met yet, but all members have attended the strategic workshops of the project.

The project makes provision for reference groups in South Africa and Flanders. The role of the reference groups is to provide advice on the direction of the investigation and developments by stakeholders outside DAC and the VVOB. This makes available information and insights that are not available through the investigation, and a sharing of experiences with other role players in the sector. The South African National and Provincial Reference Groups will evolve from the National and Provincial Steering Committees for Community Arts Centres, in which provincial and local stakeholders are represented. Other experts may be co-opted or invited to become members if they have specific contributions to make. These reference groups are shared with the SA-Flemish project Local Cultural Policy Network, which deals with many aspects of cultural policy and in most cases operates in the same municipalities as the arts centre project. The Local Cultural Policy Network project will appoint additional members to the reference groups to provide for its specific interests. As the Local Cultural Policy Network started in October 2002, the first meetings of the reference groups will only take place early 2004. However, many members of the NISC and PISCs have been involved in meetings in which the arts centre project has been discussed, and their views have been continuously canvassed.

The Flemish Reference Group was appointed in October but has not yet met. Its main task is to guide the South African project through sharing of experiences in Flemish community arts centres and government. Some members of the reference group will meet the SA-Flemish project team on 27 and 31 October as part of a delegation with the Flemish Minister of Culture.

## **POLICY DEVELOPMENT**

The appointment of the policy writer has not gone according to plan. No suitable applications were received after advertising. DAC approached several well-known leaders in the arts sector that had been involved in policy writing in the past. However, the department decided to look for 'new blood' first, in order to build capacity in the sector. No suitable person has been identified yet, but DAC is committed to appoint someone before the end of November 2003. The person will be asked to build a team of policy writers that will focus on the consultative process.

In August 2002 Andre le Roux was appointed manager of the Local Cultural Policy Network project, which is located at the National Arts Council and is also funded by the Flemish government. The SA-Flemish arts centre project manager was involved in the appointment. Mr le Roux had been involved in the community arts centre sector for many years, and intensive cooperation between the two projects has been established. The projects will share the same reference groups in South Africa and cooperate in fieldwork on policy formulation, workshops and report writing.

## **CAPACITY BUILDING OF SA-FLEMISH TEAM**

Although the SA-Flemish team was carefully selected for the skills of its members, a conscious capacity building process is followed to enhance its

performance. The team works simultaneously on two levels: national/provincial and provincial/local. The project manager, together with the DAC Community Arts Centre Programme coordinator, regularly consults with national and provincial role players, testing out their commitment and input and informing them on progress. The two managers also regularly consult provincial directors from all provinces on policy development, involvement by provincial departments in the promotion of the arts centres, and the consolidation of budgets.

The two managers build their capacity through keeping informed on trends through relevant government documents and discussions with stakeholders. In addition the project manager regularly consults within the HSRC, e.g. through meetings with colleagues and presentations at seminars and conferences, which mobilises critical comments from colleagues in related sectors. The manager has delivered two papers on the project: "*Challenges to local government service delivery in constitutionally unmandated areas: the case of arts and culture centres*" at the HSRC Research Conference, July 2003, and "*Fostering partnerships for developmental government: the case of the DAC Community Arts Centre Programme*" at the HSRC, October 2003. Members of the project team attended the seminar. These two presentations will be published in journals.

Capacity in the team is being built through meetings in which progress at the higher levels is reported and discussed, and to inform project coordinators about future directions. The two project coordinators use the same meetings to inform managers about progress at local and provincial level, and the needs identified in the centres and environment.

In accordance with government regulations the project team members completed performance agreements with DAC, which included Personal Development Plans. The PDPs included trajectories for personal capacity building, primarily in project management skills, language and general development. A project management training course is planned for early 2004, in collaboration with the Local Cultural Policy Network team.

The project team meets every two weeks for report back on progress and planning for the next month. These meetings allow for coordination of activities, mutual support and critical evaluation of activities, and sharing of experiences. The team members have agreed to do an individual assessment of the team and its work processes before the end of November.

## **COMMUNICATIONS**

### **Internal communications**

The communications component of the project is responsible for keeping the internal partners within DAC informed of the project's progress and also facilitating interaction, in the form of meetings and workshops and making information available to all internal partners and customers. This process has grown intensively as the project progressed.

### **external communications**

The communications component of the project has opened up lines of communication between all different stakeholders. The main role of the communications exercise is to promote partnerships between stakeholders and encourage more role players to participate in the process of the rejuvenation of the Community arts centres.

#### **database development: arts and funders**

Research is ongoing, collecting information and contacts of the role players in the sector from different provincial government departments, to local municipalities, NGOs, business as well local arts and culture organisations and practitioners. The information will be culminating into a database of role players in the sector. The Communications Officer will also be visiting Flanders at the end of the third quarter to research database models in use there and thereafter will publish the project's database of Community arts centres, together with a database of the sector funders.

#### **website**

A website page of the SA-Flemish project is being constructed and should be up in the middle of November. The page will be linked on the DAC website.

#### **newsletter**

Due to the fact that the budget makes no provision for a newsletter, the project will publish the first issue of a quarterly newsletter at the beginning of the second quarter of 2003.

#### **media launch Flemish minister's visit**

It is expected that the launch of the Flemish arts and culture funded projects in Pretoria, October 28 on the occasion of the visit of the Flemish Minister of Culture will give this project major mileage in terms of media coverage and public awareness. The communications officer of the project is working closely with the international liaison directorate of DAC as well Buzz Publicity, the appointed media consultancy company in preparation for the launch.

### **FIELDWORK IN THREE PROVINCES**

The following visits to provincial and local government and the arts centres were conducted between April and October 2003:



Centre	Introductory visit /workshop	Visit 1	Visit 2
Limpopo Province	12/5	23/10	
Thohoyandou	13/5	2/7-9/7	24/10
Giyani	14/5	9/7-16/7	23/10
Free State Province	13/10		
Zamdela	26/6	7/9-12/9	2/10
Thabong	27/6	5/8-14/8	
KwaZulu-Natal Province	20/8	16/9	
Indonsa	3/4	21/8	
Stable Theatre		21/8-29/8	
Ntuzuma		21/8-29/8	
Extension to 4 centres in Eastern Cape	19/5-21/5		
Extension to 1 centre in Western Cape	24/7	11/9	

The visits followed as much as possible the same approach:

1. Visit to provincial Department of Sport, Recreation, Arts and Culture (or Education and Culture for KZN) for discussions with Directors of Arts and Culture
2. Visit to community arts centre for first introduction and orientation
3. Visit to municipality in which arts centre is located, for introduction and orientation
4. Revisit of arts centre for fact-finding consultation with local artists and art and craft organisations
5. Revisit of provincial and local government to brief them about fact-finding results and link local art organisations to municipal officials and councillors
6. Revisit of arts centres for general meeting with local art organisations and workshopping of their needs and aspirations. In some cases these meetings occurred at the end of the fact-finding visit (nr. 4)
7. Revisit of arts centres for discussions about future plans.

A more detailed fieldwork report is presented in Part 3 of this report and the full field work report will appear in the final version of this report.

## **CAPACITY BUILDING IN THE ARTS CENTRES**

As planned in the logical framework the team would contribute to capacity building within the arts centres and the sector at large. The team approached this in an interrelated way by feeding information from the centres to other stakeholders in the sector, and supporting these stakeholders in their attempts to promote the arts centres. In all cases the team created opportunities for full participation of the stakeholders in the arts centres. For example, the project coordinators mobilised local artists to take them into the surrounding areas and introduce them to the arts and crafts people, carefully noting down opinions and views, without trying to impose their own views on local role players. During meetings local representatives were encouraged to view their opinion on all matter pertaining to the centres and the arts at large. Participatory workshop techniques were used to increase local input. Wherever possible copies of the 2002 National Audit report were distributed. Revisits to the centres were started with an update report on the project by the coordinators or team members.

In addition to the fieldwork the team participated in several national meetings organised by the DAC Community Arts Centre Programme, such as the Provincial and Municipal Directors' meeting in Mangaung, August 2003, for the consolidation of budgets for arts centres and consultation on problems experienced at local government level. The team also attended the DAC meetings for the establishment of the National Interim Steering Committee in Cape Town, 26 March and similar meetings in Gauteng for the provincial steering committee. The team also provided support for the National Steering Committee's proposal to the National Lottery Distribution Trust Fund (NLDTF). In several cases the team joined the national manager for the DAC Poverty Alleviation Fund in visits to selected arts centres, in order to facilitate the formulation of plans for PAF funding. Lastly, the team made inputs for the DAC Technical Committee and MINMEC meetings, the highest levels of consultation between DAC and the provinces.

## **CAPACITY BUILDING IN GOVERNMENT**

Visits to provincial and local government were as much as possible preceded with information material faxed to municipal managers for distribution among councillors and officials. During the visits short presentations were made to inform officials and councillors on the project and findings of previous visits. Occasions were sought during which informal discussions with important role players could be held, e.g. the "Celebrate eThekweni" festival and meals with stakeholders.

## **LINKAGES TO OTHER PROJECTS**

As mentioned in the logical framework partnerships are viewed as one of the cornerstones of a sustainability strategy. Most partnerships evolve from linkages that already existed in the sector, or which seemed fruitful to develop for the benefit of the arts centres. The following linkages have been consciously explored and exploited:

- Regional Projects, initiated at the Honeydew Workshop in 2002. Provincial representatives have been involved in the formulation of nine projects that would benefit a maximum number of arts centres or art organisations through arts centres. DAC has allocated R200 000 for each project for the 2002-4 years. Projects include the production of a promotional film, book and posters in Gauteng, integrated cultural training in KwaZulu-Natal, a music-dance-drama festival in Limpopo, film training in Mpumalanga and the development of a silkscreen and ceramics unit in Zamdela and Thabong arts centres.
- Poverty Alleviation Fund allocations to arts centres. In the case of Limpopo and KwaZulu-Natal the DAC Poverty Alleviation Fund made allocations to the Thohoyandou, Giyani and Indonsa arts centres. In the first two funds will be used to build management capacity in the centres, extend infrastructure and support outreach programmes. In Indonsa funds have

- been made available for outfitting the theatre and the sales outlet in the centre.
- NLDTF application by the National Interim Steering Committee for Community Arts Centres. The team facilitated part of the proposal development for this application of R36 million for 2004-5. If allocated, the funds will be used for institutional and operational capacity building in five of the older arts centres, to develop them into hubs for clusters of smaller centres, which will also be capacitated, as well as for service programmes in all centres in the clusters. Allocation will be a major boost for the sector, and directly benefit the SA-Flemish arts centres and project.
  - Moral Regeneration Movement. The South African government has made substantial funds available for the Moral Regeneration Movement (MRM), which focuses on youth. As the arts centres share this user group, it is only logical that linkages will be sought with the MRM where possible, particularly for the encouragement of programmes in the arts centres. However, little progress has been made to date, mainly due to lack of information on provincial and local MRM programmes.
  - Department of Education programmes. As most arts centres aim to be informal training institutions, there is an obvious linkage to national and provincial departments of education. Departments have to provide for education in arts and culture learning areas, but often struggle to fulfil this obligation due to lack of capacity at school level. Few teachers have been trained for arts education. As explained below, community arts centres can support the formal school system in at least two ways: providing space and opportunities for quality extramural arts training and the provision of support to schools in the art classes. In all discussions at the centres managers and users have been encouraged to link up with local schools, which has already happened in Zamdela.
  - Multi-Purpose Community Centres (MPCC) initiated by the Government Communication and Information System (GCIS). From the beginning DAC has been involved in MPCC development, and the initial DAC Culture in Community programme made reference to the multiple functions of the arts centres. However, in practice such multiple functions did not realise, and a number of MPCCs have been established, although seldom nearby arts centres. Due to strong support from a large number of departments and parastatals the MPCC movement has made much progress, and linkage to them will greatly benefit the arts centres. Areas of cooperation will be training of management, service extensions and sharing of buildings. In 2003 the national steering committee of MPCCs decided to merge or link MPCCs with arts centres wherever possible. In all other cases MPCCs will be encouraged to provide space for arts activities. During discussions with arts centre stakeholders the possibility of installing internet connectivity and communication services at the arts centres was highly welcomed.
  - National Arts Council (NAC). The NAC is a DAC-funded institution for the distribution of government funding to the arts sector. Until 2003 community arts centres were largely excluded from NAC funding as the latter focused on professionalisation of the sector. A presentation by the SA-Flemish project manager at an NAC workshop in 2003 has led to a change in policy and subsequent strategies included the arts centres as potential recipients.
  - SA-Flemish arts and culture programme. In the current programme at least three projects can benefit the arts centre project. First, the Art Education and Training project provides opportunities to develop linkages to schools, particularly through the Artist-in-schools project. Its manager attends all meetings of the arts centre project team. Second, the cultural management exchange programme contributes to the empowerment of

government officials in KZN, Free State and Limpopo by visits to Flanders. Third, the Local Culture Policy Network provides linkages to policy specialists in Flanders and South Africa, and has in fact developed into a partnership.

The project team is continuously looking for linkages to other programmes and projects that may contribute to the arts centres sustainability, or that may benefit from the arts centres.

## **PARTNERSHIP DEVELOPMENT**

Partnerships are one of the cornerstones of the project, if they are effective. As research shows, the cultivation of partnerships is a time-consuming and sensitive process in which potential partners' interests are canvassed and carefully analysed. The project manager delivered a paper on fostering partnerships in the community arts sector in South Africa for an internal seminar at the HSRC which will be made available on the project's website. Characteristics of good partnerships are:

- Shared values and reciprocity
- Pooling of investments for higher return of concrete benefits
- Collaborative work towards shared objectives
- Fostering of trust and bonds
- Equal voice of stronger and weaker partners through capacity building
- Shared responsibility for achieving objectives
- Dynamic and complex nature of relationships
- Continuous negotiations and reconciliation of individual interests
- Sound management of partnership
- Continuous communication

The following aspects of the cultivation process was experienced throughout the consultations with provincial and local government, as well as local art organisations:

- Partners not making their promised contribution real, e.g. provincial agreements for funding recurrent cost
- Inadequate management of partnerships, e.g. no legitimate leadership in the centres
- Unequal power relationships, e.g. municipal councillors being better organised and equipped than artists
- Conflict between partners, e.g. between municipality and art organisations
- Political insecurity, e.g. future of Ntuzuma Centre, replacement of senior staff in Limpopo department

Despite these difficulties the project has succeeded in laying the groundwork for partnerships in most arts centres. In each case provincial officials have shown increased interest, and municipalities are willing to participate. In several centres the coordinators have succeeded in convincing art organisations to form an association or affiliate to the arts centre. In Giyani, Zamdela and Indonsa the project is in the process of establishing working relationships with Higher Education Institutions (Natal University, Vaal Triangle Technikon, Giyani Teachers Training College).

At a national level the project has entered into an informal partnership with CreateSA with an aim to make the arts centres available to this MAPPPSETA chamber, e.g. as workplace or recruitment centre for learnerships. The project also cooperates in the development of accredited cultural management training courses, for which CreateSA is responsible. CreateSA was the major partner in the organisation of the Honeydew workshop, and did extensive capacity building of workshop participants from all arts centres. The art training is again linked to the SA-Flemish Art Education and Training project, via the existing CDP/WSOA partnership.

The project remains in contact with major arts and craft NGOs that work in the same province, partly through the Poverty Alleviation programme, and partly through our own contacts. One example is Khambulu Craft in Indonsa.

## **EXTENSION TO OTHER PROVINCES**

The Project Manager has been appointed for an extra 25 hours per month to support the DAC Community Arts Centre programme coordinator in extending experiences to other provinces. This is done through

- visits to other arts centres, such as those in the Eastern and Western Cape,
- advice to staff from provinces and arts centres, e.g. for the regional projects funded by DAC or appointment of a manager in Zamdela arts centre
- attendance of workshops and meetings between DAC and provincial directors
- report back to senior management within DAC
- advice and support to the NISC and PISCs with regard to organisational and funding issues.

## **FINANCE**

Table 3 provides an overview of expenditures to date. Expenses were slower than planned due to late appointments of two South African team members and less travelling by project coordinators in order to plan capacity building and programme development at a national level.

The bi-national agreement makes provision for co-funding of programmes in the arts centres by DAC to an amount of R500 000 per year. These funds will be made available for the implementation of the envisaged business plan. In addition, DAC provides R333 000 for extension of capacity building programmes to the other six provinces. This will be done in conjunction with the DAC Community Arts Centre Programme and probably in cooperation with CreateSA and local or regional training providers, who will be supported with training material developed by the project team.

In addition to the SA-Flemish funds, DAC has taken the initiative to coordinate government funding of the arts centres, through a workshop in Mangaung in

August 2002 and negotiations with departments. As a result some of the arts centres have received additional funding or increased budgets. These negotiations have benefited the SA-Flemish arts centres in Limpopo, which were completely underfunded.

## **RISK MANAGEMENT**

It is clear that many of the initial plans as documented in the logical framework, were too ambitious and based on the assumption that project team members would be appointed before 1 June 2003 and provincial departments would have the capacity to fully cooperate with the project team. One project coordinator could only arrive in July, while capacity at provincial level is generally low. In addition, the real circumstances in the arts centres were worse than anticipated. Managers are not available in three centres, and the other centres' staff have to work without significant resources. The project can make provision for sufficient capacity building, but to ensure efficiency, it was decided to collect sufficient in-depth information from the local role players before any decisions would be made. Though this delayed the planning process, the complexity and dynamics of the situation in each centre is now better understood.

Due to the complexity of the local situation and relationships between provincial and local level, this project has a number of risks that have to be managed, while planning and implementation takes place:

- Government staff can easily be transferred within departments, and this happened in Limpopo SRAC and Zamdela arts centre, forcing the team to re-establish new relationships and agreements.
- Local arts centres have such low capacity for functioning that the extra pressure for operating within arts centre clusters is too heavy, and an interim phase has to be accepted, in which the local capacity is built up.
- Build-up of capacity is slower than normal, due to lack of basic skills in the centres and government, and expenditure on the provision of programmes is delayed. The team intends to link programmes for service delivery to the training of staff, in which funds will be made available for implementation of plans formulated during the training.
- Provincial funding is not coming forward, or is too little to take over the project's capacity in the arts centres. The team is using individual negotiations and national structures to ensure increased buy-in from provinces.
- Stakeholders may become too easily satisfied with their progress and maintain standards that undermine sustainability of the centres. The team will include an analysis of quantifiable and qualitative success criteria in the business plan.

# part three: findings from the field

The present document serves as an extensive description of the status of the Community Arts sector and more specifically of the 7 primary target centres in the current project, as they are around the beginning of the project in the winter of 2003.

Our feeling was that it would be very helpful to describe in detail this situation, as a basis for our recommendations of the way forward of the project, and as a tool to measure our success, as the projects proceeds.

## GENERAL

We will start by giving a status description of the arts centre sector in general, referring to the situation nationally, and also to the situation in the 7 centres we focus on in the project, when properties are general for all of them.

## RELATIONSHIP WITH GOVERNMENT

The Department of Arts and Culture has handed over the centres to the cares of the provincial Departments of Sports, Recreation, Arts and Culture, in Limpopo and the Freestate, and to the Department of Education and Culture in KZN, where it concerns the running of the centres, and to the local municipalities in terms of ownership of the buildings and maintenance.

The provincial departments are in most cases simply not fulfilling their contractual obligations. In these three provinces, only KZN pays an amount of 600.000 rand per year per centre since 2001, through intermediary agents. This allows the Stable Theatre and Indonsa Arts Centre to function, albeit with problems. A third is closed due to complicated questions of ownership linked to local politics. The local municipalities are only involved in a limited way.

In the Freestate the centres do have staff, but one centre manager's position is still vacant. Both centres are managed by the Mmabana centre in ThabaNchu, but there is no documentation on how much provincial funds are channelled to Thabong and Zamdela.

In the Limpopo province not a single cent is paid from the province into the centres, and therefore there is no staff either.

One problem is the distance between provincial head offices and the arts centres, which inhibit regular visits. Even the Mmabana centre is further away from the two Free State centres than the provincial office in Mangaung.

*The same applies for the national department, where, before the start of this project, the whole CAC sector was supposed to be handled by one single junior official.*

The local municipalities are of course a lot closer to the ground, but they are generally struggling and definitely have other priorities than arts and culture. Even more so because it is not their competency, according to the constitution.

The districts are new role players on a governmental level, and are still defining their roles and policies. At this moment there is no involvement from their side with the centres.

## FUNDING

Provincial funding comes only from the Kwazulu-Natal Department of Education and Culture, and from the budget that the Freestate Department channels through the Mmabana centre.

In all cases local government is funding maintenance costs, which consist of rates and taxes, water and electricity, and in some cases maintenance and security of the buildings.

The national department has a few hundred thousand rand a year to spend over all the centres, to serve for local projects that promote the creation of partnerships. The conception and monitoring of these projects is in some cases problematic.

Centres make some income but this does not even cover a fraction of their recurrent costs, and makes no provision for extensions of services.



## **STAFF - MANAGEMENT STRUCTURE**

Staff and management is highly problematic in all centres. According to research and experience in other South African centres, at least a general manager, a programme manager and administration officer are needed for organisational functionality. In addition, teachers are needed for service delivery. Most centres have the bare minimum. In addition, none of the existing managers have received management training. Entrepreneurial skills are absent in most centres.

In none of the centres any medium to long term planning was found. In fact, information on the centres themselves is very scarce, and often embedded in broader departmental documents, which are not easy to analyse. Too much authority rests with officials that do not visit the centres regularly, and they have little knowledge of local context. With an exception of Thohoyandou, the centres do not sell any art or craft products, although Indonsa, Zamdela and Thabong are used by local entrepreneurs (mainly sewing clubs) to produce products that are sold in the community, although with meagre income. The Stable Theatre is the only centre with sustained services to the community in so far as the facilities are rented to local groups. In most other cases local organisations make sporadic use of the centre, if they can get access.

All centres have advisory boards, consisting of members of the local artistic community, but these boards are undercapacitated themselves, and do not always have institutional recognition. Due to the lack of activity in the centres, they tend to meet only sporadically.

## **INFRASTRUCTURE AND EQUIPMENT**

The infrastructure is generally inadequate, and designed without proper research. It is known that local art organisations were involved in the design, their experience in arts centres was clearly too limited to anticipate the complexities of an arts centre. Most of the centres are situated far from art markets, with an exception of the Stable Theatre. As a result income from outside parties, such as tourists, is minimal, while local users are too poor to contribute.

## **PROGRAMS AND ACTIVITIES**

### **events**

The centres do host a number of events, and in one case the activity is very sustained. In most of them, though it is limited to some celebrations of national days, a pageant or a competition.

### **training**

The daily activities of the centres are limited to the classes in two or three disciplines, with some 5 to 30 learners per discipline, like craft or visual arts, drama and dance.

Tutors are generally volunteering or part-time, and have little opportunity to increase their own skills through education or exchange programmes.

### **o u t r e a c h**

Outreach to areas around the centres is virtually non-existent, mainly due to lack of funds, tutors, transport or communications. Managers from Thabong and Indonsa sometimes visit the local communities for ad hoc advice

### **PARTNERSHIPS**

In none of the centres the coordinators found any type of partnership, although potential partners were around in cases like Giyani and eThekweni. The only partnerships are with user groups, but these partners do not bring in resources. Arts centres do not even have contact with each other. Where possible and affordable, arts centres participate in local or regional arts festival like the Macufe in Mangaung or WAM in Sasolburg. This is usually possible when the festival organisers provide funds for transport.

# LIMPOPO

## **CONTEXT**

The Thohoyandou and Giyani centres have much in common in that they are located in poor communities within poor municipalities, with demands for basic services from large districts. Both areas are rich in cultural production, such as Venda sculpture around Thohoyandou and craft groups around Giyani. Different languages are used in the areas: TsiVenda in Thohoyandou and XiTsonga in Giyani.

## **RELATIONSHIP WITH GOVERNMENT**

The provincial head office for arts and culture is in Polokwane, over 150 km away from the two centres, and little contact exists between the parties. Local stakeholders complained about inaccessibility of the head office. The Director Arts and Culture was recently transferred. The province has not budgeted for the centres to date, either for salaries or recurrent costs. The department plans to build two more centres, but again without provision for recurrent costs. The Department has two cultural officers in each district that recruit artists for ceremonial events but play a minor roles in the arts centres. Both centres are situated in areas where traditional authorities play a leading role in cultural development, particularly traditional dance and music.

## **THOHUYANDOU ARTS AND CULTURE CENTRE**

### **CONTEXT**

The area of Venda boasts a lot of local artists and crafters. It has long been seen as one of the hubs of sculpture in South Africa, and a number of their artists have become more or less famous. The villages around Thohoyandou hosts tens or hundreds of different craft groups and local artists.

## **RELATIONSHIP WITH GOVERNMENT**

The Thulamela municipality in which Thohoyandou arts centre is located, makes provision for the maintenance of the centre, including gardeners, cleaners and security, water and electricity, rates and taxes.

The director of Sports, Parks, Recreation and Culture, Mr. Ronald Makhadi, cares quite a lot about the centre and is represented in the national Interim Steering Committee on Community Arts Centres.

He works closely with Mr. Mashudu Dima, who is a tour guide and a local arts collector, with good relationships with many of the local visual artists, but certainly not with all of them. Mr. Dima has an agreement with the local municipality, whereby he uses the centre for free as his shop and gallery, in turn foreseeing some permanency at the centre, opening it for the few groups that come and rehears in it, and maintaining it more or less.

Mr. Dima, and with him the local municipality, do have bigger plans for the centre, but the municipality does not have budget for this.

The district municipality is very new, and certainly in the field of arts and culture. There is no action from their side, so far.

The traditional authorities are very important role players in this area, and especially in the cultural field. Their cultural events are a very important part of the cultural identity of the people. There is no link, though, between them and the centre, even though Mr. Dima is a traditional healer who is charged with the organisation of some of the traditional authority's events.

## **FUNDING**

Except for Thulamela funding of maintenance, rates and taxes, no funding is available for salaries, programs or recurrent costs.

## **STAFF - MANAGEMENT STRUCTURE**

As stated, there is no staff in the centre, apart from maintenance staff. Mr. Dima keeps the doors open daily. Some groups and artists can come and work or rehearse, but this happens only on the initiative of the artists and groups themselves.

The centre has an Advisory Board, headed by Mr Peshwane from University of Venda. The Board takes its responsibilities seriously, but has not resources for activities or implementing proposals which they have submitted to DAC.

Due to the lack of progress, the advisory board has only come together twice over the past half year.

## **INFRASTRUCTURE**

The centre comprises of

- two outside areas with 8 stalls and two bigger areas, where work could be exhibited and where artists can do the work as well. The stalls, about 8, are foreseen with electricity.
- a foyer or hall which is being used by Mr. Dima as a sales outlet
- a block with two offices and a kitchen, all of those are completely unequipped. Mr. Dima uses one of the offices, but there is no phone, no computer, etc.
- ablution blocks
- a big main hall, which has a number of problems (especially light), with a main floor which looks like a sports terrain, where the audience would sit, and a round stage. The stage has been cut in half by the outside wall, and is therefore half as big as it should have been. The other half outside, is sometimes used as an outdoors stage, but both are too small for many events.
- some storage rooms for the artists.
- extensive terrain around the centre, that is not being used. There are some plans for a dance arena and for a cultural village.

## **PROGRAMS AND ACTIVITIES**

Thohoyandou arts centre has no coordinated activities or plan due to absence of staff and funding. There is no budget at all available for programs, so only very few activities realize on a voluntary basis.

Apart from the activities done by Mr. Dima, there are a number of artists working there. The main one is Avashoni Mangaye, and some other younger artists he teaches. Also, there is a ballroom dancing class going on in the centre, thought by Mr. Mpho.

The main hall is occasionally rented out for weddings for fundraising by municipality. The centre urgently needs a marketing plan, but this is only possible with the appointment of staff.

## **PARTNERSHIPS**

It is obvious that, if there is no program of activities, no audience and no staff, the centre also does not boost any partnerships. The centre needs a driver to build partnerships.

There are, though, in the region many crafts groups and artists, that could do with some networking. Also, there are other arts and crafts centres, like the one that was built by the Mutare municipality. That newly built centre has a very decent infrastructure, but also does not have any staff nor programs.

# **GIYANI SPORTS, ARTS AND CULTURE CENTRE**

## **CONTEXT**

Giyani and the region surrounding it is poorer than Thohoyandou, and also in places of interest and number of artists, it seems. The impression could be false, though, and influenced very much by the people that showed us around in the two areas. Giyani lies close to the Kruger park, but to date there are no gates near it. There are plans for a road that would lead from Polokwane to the Mozambican coast at Vilanculos, which would make Giyani a major stopover for tourists.

At this moment, however, it is a category 4 municipality, meaning that it is amongst the poorest in the country. There are a huge number of crafts groups in the area, but many of them make similar things, and also do other activities, like poultry or brick making. For these groups, the way government departments are divided has very little to do with daily reality, and crafts and agriculture and other activities, are all means to make some living.

There are also many dance groups in the region, and they were grouped by Mr. Ben Mathonsi, a community leader. They are now a confederation of more than 40 groups. This kind of institutionalisation of culture is always closely linked with the traditional authorities, of which Ngove, led by chief Ngove Manunda is the most important in the region, with a constituency of about 200.000.

Apart from these groups, we also met with some young theatre makers, and with a number of local musicians, making modern African music. Thomas Chauke is the most well known of those.

Also, there is a former Giyani College of Education, with extensive facilities for arts training. The facilities are empty and there are no students left. The college, now renamed Education Multi-Purpose Centre, still has about 25 teachers as staff, of which one arts and culture teacher, Ms. Cathy Coates. Staff are interested in cooperation with the arts centre

## **RELATIONSHIP WITH GOVERNMENT**

The relationship with government is similar to that in Thohoyandou. The department's 2 cultural officers in the district, the Mopani district's department of community services manager Mrs Mathebula, and Giyani's administration manager, Mr Shimange, are all supporting the arts. Municipal councillor Jane Mohale is responsible for arts and culture, but no funds are available. Financial and economic development councillor Chikwambane is sceptical about the centre, and is counterproductive, probably due to fear of financial obligations. Municipality provides free electricity, water and security. Municipal engineer uses one of the arts centre's offices.

The municipal engineer was occupying an office in the Sports, Arts and Culture centre.

The district municipality is very recent, and the person in charge of Arts and Culture (through community services, Mrs. Mathebula) has so far only tried to get to know the terrain.

## **FUNDING**

Apart from the maintenance costs carried by the local municipality, there is no funding available.

## **STAFF - MANAGEMENT STRUCTURE**

There is no staff in the centre. The advisory board, consisting of amongst others mr. Mashangaye and Mr. Ben Mathonsi, both elderly community leaders, can in these circumstances, do nothing but convene very rarely. It is not operational at this moment.

## **INFRASTRUCTURE**

The Giyani Sports, Community arts centre consists of

- a large multi-purpose hall, with the size of a basketball field. This hall also has a podium. The main hall appears to have serious problems of leakage, when it rains.
- a kitchen, a block with about three offices, and another block with two or three rehearsal rooms/studios.
- a big area behind the building, and part of it is a run down but interesting dancing arena and amphitheatre.

The terrain is not maintained and without a decent fence. The office equipment that is there, belongs to the municipal engineer, and will go with him if and when he leaves. There is some equipment, apparently, for some visual arts and crafts activities, but it is not being used.

## **PROGRAMS AND ACTIVITIES**

As in Thohoyandou, there is no long-term planning, no business plan and there are no activities. There is nothing being done in terms of arts and culture events, training or outreach programs, because the centre remains closed.

According to our knowledge there is only one young local theatre group rehearsing in one of the studio's.

The centre is regularly hired to outside parties, for funerals, weddings, etc.

## **PARTNERSHIPS**

No partnerships exist.



## FREE STATE

### **THABONG ARTS AND CULTURE CENTRE**

#### **CONTEXT**

The centre is located in Thabong Township in Matjhabeng (former Welkom) and forms part of a complex which houses a community library and a hall.

The construction of the centre was completed in 1997. It is the only arts and culture centre in the whole of Lejweleputswa district. The centre is expected to serve communities in its vicinity and extend to surrounding townships like Virginia,

Ventersburg, Hennemann, Odendalsrus, Allenridge and Bronville. All townships are located anywhere between seven to thirty kilometres away from the centre.

The department of Sports, Recreation, Arts and Culture only appointed the manager for the centre in July 2000, only then did it start operating. The centre was an attempt to address a call from government of making Arts and Culture accessible to the community and provide a platform for the following:

- Youth Development
- Entrepreneurship training for artists
- Community cooperation, identity and pride
- Promotion of creative thinking and innovative problem solving
- Provision of responsible, educational and creative entertainment alternatives
- Opportunity for the expression of "voices" that are rarely heard

The centre, as it is right now does not play a leading role in the community. Our findings of the field work will bring into perspective reasons why the centre is not delivering on its mandate.

#### **RELATIONSHIP WITH GOVERNMENT**

##### **provincial government**

The provincial Department of Sport, Recreation, Arts and Culture has delegated authority over the Thabong centre to Mmabana Arts Centre in ThabaNchu, approximately 170 km away. All funding to Thabong Centre is channelled through and managed by Mmabana centre. Communication between the centres is minimal. Presently, Province is investigating the transfer of the Thabong centre to the Matjhabeng municipality, and funding for an interim period. The position of

Director Arts and Culture has been vacant for years, and Ms Janet Kay is presently acting. According to province the situation is being reviewed.

### **l o c a l   g o v e r n m e n t**

Matjhabeng municipality is reluctant to accept responsibility for the centre as arts and culture is not a local government competence.

The Department of Corporate Services is responsible for the centre's maintenance, as it is also managing libraries. No dedicated official and no knowledgeable person in the council takes responsibility. There is an understanding that the centre should be managed as soon as possible under the Community Services. The realisation of this move will require a political effort.

The council is investigating the development of local cultural policy. Several councillors are in support of the centre, but the municipal revenue base has shrunk over the years due to closing of gold mines and increased unemployment in the area.

No funds are allocated to the centre within the municipality budgets. The centre is not included in the IDP.

The only prevailing and possible involvement of the Matjhabeng Local Municipality with the centre is by occasionally providing maintenance of the building and also paying for consumption/use of water and lights by the centre.

It must be stated though the municipality (Matjhabeng) is aware of this ill-functioning situation and has expressed intent to work towards some resolutions. In the interim the municipality feels it can compensate for the absence of arts and culture policy by incorporating the sector within the sports policy, which would enable the council to assume legitimate responsibility over the Centres.

The local municipality has in our findings been identified as the most relevant structure to manage the centres and in the case of Thabong CAC this set-up will definitely be better since there would be a closer contact as compared with Mmabana Thaba-Nchu which is miles away from the centre.

### **FUNDING**

The budget for the centre is managed by Mmabana in Thaba Nchu. No information on budget allocations is available at present, due to consolidated budgets of Mmabana. Salaries of staff are paid directly into their personal account. The centre creates some income through fees, sales and fax services. The income of around R400 per month is paid into the Mmabana centre's account. The Thabong centre submits monthly and quarterly reports to Mmabana for provincial consideration. No report back is given. All capital expenditure is decided and processed by Mmabana.

The Poverty Alleviation Fund has allocated R150 000 for the centre, but this requires a business plan for which the centre is not capable of drafting.

It has been difficult to access any other funding for the centre. Potential funders require a sound business plan and audited financial statements. The latter is an

impossible requirement to meet because the centre manager has no access to financial documents.

## **MANAGEMENT STRUCTURE**

### **advisory committee**

The centre used to have a 9-member advisory/management committee made up of community members who are said to be actively involved in the development and upliftment of Arts and Culture in the region. This committee would sit once a month to discuss and to give advice on the activities of the centre. Lack of proper coordination, powers and management, the inability of the centre to move forward has discouraged the committee and it has now disbanded.

### **staff**

The centre is staffed as follows:

- Thandi Salla                      Centre Manager (informally trained in the arts)
- Tale Lichakane                  Administrative Clerk (national diploma business management)
- Lebogang Masinga              Dance Teacher (professional dancer)
- Thabo Tsie                        Visual Arts Teacher (B.A. in Fine Arts)
- Nono Masinga                    Sewing Teacher (Diploma in sewing and quilting) volunteer.

The sewing teacher, Nono Masinga, has been working as a volunteer from May 2002. Attempts have for a long time been made by the Centre Manager to get her formally employed, even if it is on part-time basis but all the efforts have not borne any fruits. She (Nono) is contemplating leaving the centre and management knows this will result to the further decline of the centre.

### **business plan and budget**

There is no long term planning for the centre, either by Thabong centre management or by the flagship centre (Mmabana Thaba-Nchu). As stated, we have no clear view on how the budget for the centres under Mmabana are organised, and of how much money is available for the centres.

## **INFRASTRUCTURE**

The centre has:

- Administration and exhibition hall (foyer)
- Studio hall
- Eight 5mx5m units

- Kitchen facilities equipped with a four plate stove, cupboards and a refrigerator.
- Ablution facilities -There are 5 toilets and at the time of our visit 4 of them were not functioning. The municipality has not heeded calls to come and fix this problem.

Generally, the people working in the centre are very unhappy with the building. It is extremely inadequate, since it consists of a series of very small spaces. Many make the comparison with the stalls at the taxirank in Odendaalsrus, which effectively has a strikingly similar architecture.

#### **administration area**

This area consists of three 3mx4.5 offices (1 for the centre manager, 1 for the administrative clerk and 1 for the sewing teacher). There are two computers, 1 printer, fax machine, photocopier and only one telephone line.

Two other rooms at the centre have been allocated/lend to community organisations like Love Life which promotes Aids Awareness and the Ikaheng Association for the blind which creates steel chairs, tables and burglar proofing.

## **PROGRAMS AND ACTIVITIES**

There are three different classes/courses rendered by the centre. They are:

#### **sewing class**

The class takes place at the foyer/exhibition area of the administration block. There are 15 students presently enrolled for the year course for which Mmabana centre issues a certificate of attendance. There are only four sewing machines and they constantly need repairs. These are clearly not enough, and result in delays for course completion. In some instances the course has to be extended by a month or two to accommodate this inconvenience.

#### **art unit**

Two rooms of about 3mx3m are set aside for this unit. One serves as an office for the art teacher, there are however no office equipments. This is the same room used by students as a studio for classes. The second room is used for display of finished artwork.

The tutor produces most of the artworks for sale to generate income for the centre albeit very limited. Some artworks are taken to the Welkom flea market although the sales are normally very low.

According to the tutor, R900 is all that is needed to get materials that can sustain the class for a month. This budget is not available. Mmabana provides materials once a year but these last only up to three months.

There are no other measures in place by the centre to market its products to the public.

## **dance studio**

The hall serves as a dance studio offering lessons in Latin American and Ballroom dance. The same hall is used daily for aerobics classes, these happen in the late afternoons.

Groups affiliated to the centre share this same space for rehearsals and performances.

The state of this hall is unacceptable. The floor is of hard cement, not wood. Mirrors on walls are broken. There is no ventilation.

There are no seating facilities, chairs have to be borrowed from the municipality whenever there are events.

The dance unit lacks equipment and financial resources/budget. There are a number of dance couples actively taking part in the classes offered by the centre. Most of these students come from a very poor background and can't afford costumes and dance gear that is normally required when they take part in competitions. The centre lacks the capacity to help.

## **activities**

Below are the centre's activities as communicated by centre management. Not all events happen at the centre but the centre prepares participants for these activities.

- Art Competition (schools)
- Mr & Miss TACC
- Human Rights Day Festival
- Flea market
- Dance Competition Preparations (Rainbow Festival-World Trial :Bloemfontein)
- Traditional Extravaganza
- School Holiday Programme
- Art and sewing unit pass-out ceremony
- Dance Competitions (RDTA -Grand Prix Festival-Germiston)
- Dance competition ( FEDANSA Carousel competition: Springs)
- Dance Competitions (RDTA -Grand Prix Festival-Germiston)
- Mmabana bi-annual folkloric festival
- MACUFE : Bloemfontein
- World Aids Day: Welkom show grounds
- Dance Competition(S.A. National Championships:Durban)

## **training**

### **Tutor/staff training**

There has not been any human resource development ever since staff members joined the centre. Funds for human resource development are lacking.

### **Leaner/student training**

The centre has in its affiliation groups that do art-forms that are not catered for or do not have specialists within the centre. E.g.

12 drama groups, 21 gospel groups, 4 poets, 5 traditional dance groups, 4 pantsula, 8 choirs and 4 musical bands

During our general workshop, a representative number of community groups gathered to give us their views on their expectation of the centre, most artists felt

left out because of the absence of relevant teachers who could help advance them and enhance the standard of their products.

### **o u t r e a c h   p r o g r a m m e s**

The centre offers no outreach programmes due to lack of resources and transport.

For any of the outreach programmes to be possible, the centre has to use public transport, paying from their own pockets.

### **P A R T N E R S H I P S**

The centre is understaffed and no partnership initiatives are taking place. Infrastructure and organisations from former white areas do not appear to be interested in the centre. The only partners, Mmabana and the Department keep a distance and the centre is working in isolation. Staff members need to be trained in partnership development.

Through the SA-Flemish and DAC community arts centre programme the Free State Technikon is engaged in developing a ceramic studio at the centre. However, this is at an early stage.

## **ZAMDELA ARTS AND CULTURE CENTRE**

The centre is located in Sasolburg in the Chris Hani area. The township lies in the Northern Free State District and is part of Metsimaholo Local Municipality. It started operating in July 2000 and like Thabong Arts and Culture Centre it has been put under the flagship of Mmabana Arts Centre in Thaba-Nchu.

Sasolburg has apparently suffered a lot from the new provincial demarcation, that divided it from the nearby Vaal Triangle towns of Vereeniging and Vanderbijlpark, and resorted it under the Freestate, where Bloemfontein is too far from it to have a very effective influence.

Also the centre, to our feeling, suffers from this, since it is forced to look far south for its partners, to Welkom and Thaba Nchu, instead of to the more rich vibrant communities just across the river.

## **RELATIONSHIP WITH GOVERNMENT**

### **provincial government**

The provincial government's relationship with the centre goes through the Mmabana Centre, which it gave the mandate and funds to manage Thabong and Zamdela ACC's. The distances between the centre and both the Provincial Department of Arts and Culture and Mmabana are so vast that constant contact to build relations is impossible.

The personnel at the Department changes a lot, and the centres have difficulties being heard at that level.

### **local government**

There is no significant involvement of local municipality with the centre except for maintenance of the building, payments for water, lights security system. On our visits we engaged Metsimaholo District Municipality officials like Ephriam Mofokeng -Acting Manager for Parks and Recreation Services, this is the department under which the centre would be placed. The municipality intends to increase involvement and take care of the centre.

Joyce Macombe, the former centre manager, is now director of the Community Services. She takes the issue of capacitating the centre very seriously, but does not feel adequately capacitated herself.

## **FUNDING**

Mmabana controls the grant given to the centre. Details of how much is received and spent are exclusively for Mmabana Cultural Centre. An arrangement of sending R1000.00 a month as petty cash for the day to day running of the centre no longer prevails so the centre has to devise alternative means of survival.

Other income for the Centre is generated in the following ways:

1. Student registration and monthly fees
2. Sales of art pieces and garments produced at the centre
3. Fax and photocopy charges for the public

Amounts generated from student fees are very low because learners are charged very minimally and the costs range from R50.00 to R145.00 per term. This, when correlated with the number of students attending yields the following estimated annual totals as revenue generated:

Art Unit	: Part-time	R 1 600.00 (R50 x 8 students x 4 terms)
	: Full-time	R 4 640.00 (R145 x 8 students x 4 terms)
Sewing Unit	: Full time	R 16 800.00(R150 x 28 students x 4terms)
Dance Unit	: Part time	R 2 000.00 (R50 x 10 students x4 terms)
Total		R 25 040.00

This translates to just above R2 000.00 a month. Actually, most students do not pay and the collected amounts per month do not total over R200.00 which gets paid to the Mmabana Thaba-Nchu account. The financial statements are kept at Mmabana centre.

## **MANAGEMENT STRUCTURE**

### **advisory committee**

The centre has a governance board consisting of six community members which, George Ndlela, chair, is the only active one. The centre's previous manager Joyce Macombe resigned in February 2003 due to frustration over relations with Mmabana and lack of local support, to take up a post at the municipality. She has since never been replaced.

The secretary Azania Khabele acts as the centre manager, but lacks general management skills. According to many artists, the centre plays a limited role in the community.

### **business plan and budget**

Since the budget for Zamdela ACC is completely managed by Mmabana Thaba Nchu, the staff at the centre have no access to it. We have not been able yet to get a clear view of Zamdela's budget within the budget of Mmabana.

This situation, enforced by the lasting absence of a centre manager, makes it impossible for any long term planning to exist.

## **INFRASTRUCTURE**



The centre is colourful and clearly visible within the township but its infrastructure offers limited scope for achievement. It is build like a small farm school i.e. two rows of rooms facing each other, with a flower garden in the middle. The one row consists of:

- 2 offices
- 1 strong room
- 3 toilets (1 for males,1 for females and 1 for the physically disabled)
- Dance studio

The other row consists of four small studios and a hall.

The dance studio is the best of all the 7 Centres. The floor was rightly made for dancers and the mirrors around the room are still intact. There is no sound equipment for the unit so the students provide their own sound system.

## **PROGRAMMES**

A few activities happen in this centre. There are only the daily classes, group rehearsals, MACUFE auditions and on few occasions, the hall gets rented and used for social activities like weddings and cultural evenings.

The centre has two tutors:

Bafana Khambula for visual arts and craft, and Thembela Ndaba for sewing.

The dance unit happens on a part time basis, the tutor, Mr Benjamin Mosia, is a volunteer and is not compensated. There are five Ballroom and Latin American dance couples attending these part time classes.

### **art unit**

Tutor : Bafana Khambula- Art Diploma (FUBA)

8 part time and 8 full time students attend these classes and learning areas covered are beadwork, painting, drawing, sculpture, paper mache, pottery and weaving. Most of these courses are but theoretical since there are never enough materials to practise with.

The students have to purchase their own materials and this is difficult as most of them come from very poor backgrounds.

The unit, where possible does enter for competitions and exhibitions e.g. the WAM (wax and music) festival in Sasolburg. Students took part and three of them were awarded prizes. During our visit, they were busy preparing various art items which would be taken to MACUFE for exhibition.

### **sewing unit**

Tutor : Thembela Ndaba- Diploma (Textile and Clothing)

There are 28 students and only seven machines are available. The machines are very fragile since they are not for heavy duty so they are constantly damaged. Responsibility for repairs lies with the students.

### **training**

There is a great need for centre staff to receive training.

### **outreach**

The centre offers no outreach programmes due to lack of resources and transport.

## **PARTNERSHIPS**

The centre has no partners, although the Vaal Triangle Technikon has offered classes in weaving and ceramics at some time. Through the project the centre intends to re-establish these relationships. The Free State Technikon is investigating the possibility of establishing a ceramics production unit with DAC funding.

# KWAZULU-NATAL

## STABLE THEATRE

### CONTEXT

The Stable Theatre, formerly known as the Vuma Theatre is situated at 115 Alice Street, Durban, Ethekewini. The original building was a commercial hall with adjacent offices. The centre has started operating in February 2003 after it had been closed for renovations/upgrading. The process of closure and eviction of artists that used the centre before renovations, has led to much distrust between parties, but this is being cleared since the Stable has started operating in a formal way. The centre is situated next to a railway track and taxi station. On the one hand this is positive since there is enough transport for visitors and audiences, but on the other hand, the noise levels are high and disturbance is created during the centre's activities. There is a huge demand for rehearsal and performance venue at the Stable theatre. The community and artists see this centre as the most accessible and friendliest (maybe because the spaces are used for free), so the centre experiences many problems in meeting these demands.

The centre has only just started operating in February this year (2003). This was after it had been closed for renovations/upgrading.

### RELATIONSHIP WITH GOVERNMENT

#### provincial government

The Department of Education and Culture (KZN) has power over the centre but needed assistance in its day-to-day running and management. A contract of agreement between the KwaZulu- Natal Department of Education and the Playhouse Company was signed, which stated that the latter would assume responsibility of managing the centre and the former will in turn pay a grant in respect of the centre. The two centres included in this arrangements and agreement are Stable Theatre and Ntuzuma Arts Centre.

#### local government

The Ethekewini Metropolitan Council has occupancy rights for the centre. Except for the lease and the councillors that sit in the management committee of playhouse, there are no other formalised relations between Ethekewini Metro

Council and Stable Theatre. There has however been some improvements in that for the first time the council made funds available to the theatre to organise activities that were made part of "Celebrate EtheKwini". The councillor of Arts and Culture, Mr Tholente Hlongwa has pledged his support for the centre and will make conscious efforts to make sure that developing arts and culture in the district forms part of the core function of municipality.

## **FUNDING**

As mentioned before, funding is provided by the provincial Department of Education and Culture and is channelled to the centre through Playhouse. Stable Theatre receives a total of R825 550.00 whilst Ntuzuma Arts Centre receives R588 378,00 per annum. The biggest chunk of the Stable Theatre's budget has in the past two years been used primarily to improve infrastructure and make the centre more user friendly. Ntuzuma is not reaping the benefits of this fund because of its closure. The issues inhibiting the reopening can only be sorted out by the municipality (land issues). In the meanwhile Playhouse still receives the full grant for the centre yearly. The fact that Playhouse is the mother body for the two centres has led to some speculations and mistrust between the Department, the Playhouse and Centre Management. The underlying problem is the lack of transparency with regards to the use of this budget.

## **MANAGEMENT STRUCTURE**

### **executive committee**

The management committee of the centre consists of 9 members. This is the advisory body to the CEO and is made up of:

3 members from the City Metro

Councillor T Hlongwa

Cllr Mkhize

Cllr Mveli Mavundla

2 members from the Department of Arts and Culture:

Mr Hamilton Ntjangase

Mr Bonga Ntanzl

4 Members from Playhouse

Oscar Hlangu

Caesar Ndlovu

Fred Meiburg

Mr Dacoste

### **staff**

The centre has two staff members: **Vukile Mtshali** - Centre Manager  
**Jabulani Zwane** - Programme coordinator

The staff members are on a year contract, which is subject to renewal. This causes uncertainty in the continuity of their work.

A heavy burden is put on these two to carry out multiple functions for the smooth running of the centre. Management would like to have at least two posts filled, that of an administration secretary and a project coordinator.

### **long term planning and budget**

There is a business plan drawn up for the centre but it is not updated and is also not comprehensive.

The centre also manages to generate income of between R5 000.00 and R8 000.00 a month. This is done through: Theatre/Venue hire, parking and office space rental.

## **INFRASTRUCTURE**

The centre is by far the most practical of all the 7 centres of our project. The reason could be its placement in a province that has a lot of exposure/experience in as far as the arts are concerned. The influence of Playhouse and its management is reflected in how the activities and infrastructure is set up.

There are however areas that need attention:

### **gate**

Entrance to the main gate is very awkward and the gate itself is too small. Only smaller vehicles have enough space to enter. Larger delivery vehicles cannot gain access to the centre. Equipments and seats are constantly exchanged between the Stable Theatre and Playhouse, so, the gate is causing increases on transport cost since multiple loads have to be made.

### **administration block**

The admin block has three offices. Although they are not well equipped and have no proper furniture, they are spacious enough and can allow room for improvement without any structural changes.

### **office equipment**

The few tables and chairs are loaned from the Playhouse and it also supplied the following:

- 1 new computer
- Fax machine
- Photocopy machine (rented from Nashua)
- Printer (one colour)

Toilet facilities are rightly situated next to the office and allow for exclusive use by management.

### **t h e a t r e**

The theatre has a capacity to seat between 350-400 people. It is fully functional and is equipped technically with sound and lighting. Improvements that are presently needed are:

1. back drop
2. side drops
3. front curtain
4. dressing rooms
5. seats/chairs

At the moment the seats used are loaned from the Playhouse, which at times need to utilise them and it is really a mission to transport them interchangeably between the two theatres.

### **r e h e a r s a l   r o o m s**

There are presently five rehearsal rooms that have recently been fitted with air-conditioning. The additional room, which has been earmarked for a restaurant, is in the meantime still used as a rehearsal space.

Behind the building a floor space of about 150 square meters has been smoothed out with cement and serves as a ballroom rehearsal space. Just like the other rooms, the floor is too hard (concrete) and presents difficulties for dancers. There are intentions to turn the space into an open-air theatre.

There is a huge demand for rehearsal and performance venue at the Stable theatre. This is because the community and artists see this centre as the most easily accessible and friendlier (maybe because the spaces are used for free), so the centre finds itself having a lot of limitations in meeting these demands.

The centre is situated next to a railway track and taxi station. This is good since there is enough transport to bring people to and from the centre, but the noise levels are so high and a lot of disturbance is created during the activities.

## **P R O G R A M M E S ,   E V E N T S   A N D   A C T I V I T I E S**

Stable theatre is not a training institution. There are no classes conducted at the centre. It is used mainly for rehearsal and performance. At present there are a total of 30 groups of different art-forms using the centre, filling all spaces every week, but there is demand from 90 groups to use the rehearsal spaces. The five rehearsal rooms are used interchangeably by all these groups, to create and polish productions that will be put up either at the centre or anywhere else in the country. Groups affiliated with the centre are allowed free use of the theatre on condition that a certain percentage of door-takings is absorbed by the centre.

The centre mainly caters for performing artists but plans are underway to include visual arts. There is space that has already been earmarked for visual arts exhibition and curio shop.

### **t r a i n i n g**

The centre programme co-ordinator has no formal qualifications and the centre manager holds a Junior Degree in administration and a Diploma in marketing

### **o u t r e a c h**

Due to lack of transport the centre staff only do outreach programmes upon request from community groups who will either take it upon themselves to provide transport or the staff would bear the costs themselves.

## **PARTNERSHIPS**

There is some networking and partnering done by the staff members. In the few months of its existence, the centre has already engaged, collaborated or did special projects for different institutions like schools, Cat-art network, The Bat centre

Indonsa, Westville Prison. The centre has also attracted a lot of media interest and most of its activities and productions have been publicised and received coverage from different media including Ukhozi fm, Umafrika zulu, Iso lezwe, Ilanga, Mercury, Daily news and Saturday Independent.

# **INDONSA ARTS AND CRAFTS CENTRE**

## **CONTEXT**

The Indonsa Arts and Crafts Centre is located on the road entering Ulundi. The Zululand District Council manages the centre, for which province allocated R600 000 per year between 2001 and 2003. New allocations for next year are expected. In addition the municipality supports the centre through officials and communication infrastructure.

For over two years the centre has been managed by a local entrepreneur who had organised craft production and marketing with local art groups. Due to management and access problems, and the general dynamics of the locality, the enterprise was removed by the authorities, and a new manager, Reeves Gumede, appointed in 2002. The population of the area is widely spread, and relationships with local groups only emerging lately, particularly drama and music.

Tourism in the area is limited, and access to the centre from the highway limited, due to lack of tar road and parking area. However, the wider tourism area offers some possibilities for marketing. Nevertheless, the interior Northern Kwazulu-Natal region is very large, and distances between villages are enormous. Many people in the hills of this region are facing high levels of poverty, and crafts is one of the ways in which they try to find some alleviation. Marketing, transport, skills training etc are only available for those few that had a chance to be part of a project like Khumbulani craft, linked to the Siyazisiza trust, which sells projects overseas through the Losa program.

## **RELATIONSHIP WITH GOVERNMENT**

The centre manager reports directly to the Zululand District municipal manager and the centre's budget is managed through the municipal accounts. The management committee consists of:

- the mayor,
- the HOD of corporate services,
- the municipal manager,
- the HOD of the Kwazulu-Natal Department of Education and Culture,
- an assistant director of that Department,
- councillors and officials,
- one community representative as well as
- the centre manager,

It provides direction to the centre, and particularly its budget.

The relationship with the District Municipality is professional, but there seem to be some misunderstandings to what is the role of a community arts centre. These differences tend to weaken. The centre manager is actually the only one who has a regular contact with the centre and can see its difficulties and its opportunities as they occur. The Management Committee seems to be more susceptible to his



recommendations, and a more intense and frequent report back might still enhance this relationship.

The project team has initiated relationships with District officials for Heritage Services and Cultural Services, through the director Dr Dolly Khumalo.

Although the centre does organise a yearly musical event in which the 5 local municipalities of Zululand are involved (Abaqulusi, Pongolo, eDube,, Nongoma and Ulundi) the Ulundi local municipality has no programs in Arts and Culture and has no active influence in the centre. Nor Zululand, nor Ulundi, make any mention of arts and culture in their IDP plans, apart from the development of a crafts outlet at Ulundi 19, an intersection where also a filling station is being planned.

## **FUNDING**

Like the other 2 RDP centres in the eThekweni metro area, the centre is funded by the Kwazulu-Natal Department of Education and Culture. All centres receive 600.000 rand per year for their recurrent costs, including staff salaries. This subsidy is in the process of being negotiated for another three years. Where the funds for the Durban centres are paid through the Playhouse, in the case of Indonsa it is the Zululand District Municipality that receives and manages the funds.

The R600 000 for 2003-4 was augmented with another R200 000 that was left from last year's budget. In addition the Poverty Alleviation Fund has allocated R100 000 for the sales outlet area and the theatre space. The utilisation of this PAF fund is being studied by the Management Committee.

All expenses, including water, electricity, security etc, are paid for by the management of the centre, for which it receives funds from the District.

## **MANAGEMENT AND STAFF**

### **the management committee**

As mentioned above, the centre is managed by a management committee, in which the District and Province authorities are very strongly represented.

### **staff**

The centre has a graduated artist as a manager, and a program coordinator was also appointed.

At this moment there is an ad interim secretary as support, and a final appointment is in process.

However, the centre management works very much in isolation. The needed support from other artists, organisations and centres, in the province and nationally, is largely lacking. Through the provincial steering committee, DAC and SA-Flemish project activities the manager is increasingly exposed to the

experience of other arts centres. Some support is provided by the BAT centre in eThekweni, but distance remains an inhibitor.

### **long term planning and budget**

The centre is the only one that has been making consistent and elaborated year budgets, since its inception.

The management committee ensures a certain vision in the running of the centre, but that vision has never been explicitly put on paper, and sometimes seems to be in conflict with the vision of the manager.

The centre's functioning could be significantly enhanced, if there could be a clear description of the vision concerning it, and if that could be accompanied by thorough long-term planning. This process would be accompanied by a more detailed elaboration of the budget.

## **INFRASTRUCTURE**

The centre consists of

- A large hall with a stage, with a stage, but presently no lighting or sufficient chairs.
- Six studios at ground level that can be locked
- A gallery above the studios that is open towards the main hall.
- An office
- Two storerooms
- Ablution rooms

The open character of the centre makes noise a nuisance, and makes it difficult for different activities to take place at the same time. The roof does not allow for decent ventilation, and in the summer the centre is far too hot.

The entrance to the centre is problematic. It is situated from the road from Ulundi to Melmoth, but according to the roads authorities, this is not the legal entrance. The legal entrance is supposed to be on the back side of the terrain of the centre. This is why it is not possible at this stage, to enhance this entrance and open the centre towards this main road. The entrance is therefore not signalled, and consists of a badly maintained piece of dirt road.

The centre does have the means to acquire materials and equipment. Sewing classes and visual arts classes have the basic equipment, and the centre can manage to budget for the maintenance of those.

Recently, there have been moves toward getting more sophisticated equipment for screen printing, etc .

The office is equipped with computer, printer, fax, copier and a phone line. The installation of an internet connection is being processed.

## **PROGRAMMES AND ACTIVITIES**

### **t r a i n i n g**

The centre offers the following activities at a part-time basis:

- Visual arts training, particularly drawing, painting and design, for which teachers are contracted
- Sewing, including a production unit with contracted teacher
- Drama facilities for local groups
- Silkscreen printing, e.g. T-shirts, curtains

The centre intends to start a music section in which traditional and modern music are taught and fused. Application has been submitted to the Poverty Alleviation Fund for the acquisition of musical instruments.

### **a c t i v i t i e s   a n d   e v e n t s**

In addition, the centre has budgeted for the establishment of a silkscreen printing unit, for which some basic equipment has been acquired. New equipment to the cost of R81 000 has been budgeted for. The unit is supposed to create income and train students for income production in other areas. In addition, an information kiosk is planned, with internet connectivity, as soon as funds become available.

The centre is faced with the dilemma of focusing on production for income, including that of local artists and crafters, or as training institution. Limited funding does not allow for both at the same rate. Presently it appears that income generation has become the main focus. However, for this purpose access from the main road and signage have to be improved and parking space levelled or tarred/paved. The centre also has to remain sensitive to the production by local artists who may lose their markets if the centre succeeds in mass production and marketing of similar products.

The centre has a sales outlet, covering a large part of the gallery above the studios. Works are collected from crafters in the area, and sold to the few tourists that arrive. The centre intends to become a bulk provider of art material to local artists. The centre has become involved in a marketing initiative through the Ulundi 19 project, which is a development of a shopping centre, petrol station, and information centre, 19 km from Ulundi at the intersection of two main roads. This area is quite attractive for sales of craft products, and a marketing plan is in process.

An important yearly event is the Senze-Nje music and dance competition, where many music groups from all 5 municipalities participate in eliminatorys in their municipalities, and the winners proceed to a final at the Indonsa Centre. The organisation of this event is in the hands of the centre management. For this year, for instance, another Christmas event is planned in December, involving many groups. The centre management wants to expand this type of activities.

### **o u t r e a c h**

The centre has attempted some outreach programmes, but is limited by its staff resources and long distances into the district. Nevertheless, there is an enormous

need for outreach. The crafts and arts groups in the remote areas in the hills of Zululand, are very isolated from any possibility for showing their work or getting any training. These people show great interest in a wider involvement of the centre.

## **PARTNERSHIPS**

Besides the partnership with the Ulundi 19 project, the SA-Flemish team has established a working relationship between the centre and Khambulu Zulu, a craft NGO with a small centre in Ulundi. Furthermore the project team has established links with Kate Wells a lecturer and craft developer from the ML Sultan Technikon in eThekweni.

The centre management has regular contact with arts organisations from the whole district, as well as with other arts centres as the BAT centre and the Stable theatre in Durban. There is also an organic but dormant relationship with the Playhouse in Durban, and the centre management hopes to enhance this relationship in the future.

## **NTUZUMA ARTS AND CULTURE CENTRE**

The Ntuzuma Arts Centre is to date not functioning. The centre originated through the efforts of local artists and activists, who lobbied among politicians for their own community arts centre. When the Ntuzuma centre was planned through the RDP CIC programme, several of these activists became involved in the project committee. As a result one piece of land was donated and another sold to the Province for the building of the centre. When it appeared that one of the leading activists was not included in subsequent planning and management of the centre, signing of transfer documents could not be completed. When the eThekweni council took over the facilities the transfer did not take place, and the building could not be occupied. Province and Metro Council are presently in a process of renewing the transfer process, and ensuring the opening of the centre.

During the negotiations about transfer the Ntuzuma was contractually allocated to the management of the Playhouse Company. This did not solve the problems. Funds have been kept in a reserve fund, and appointments of a manager could be made as soon as the legal issues have been solved. The Metro appears to be serious about taking over the centre. As many of the issues that have to be addressed are of an art-political nature, the SA-Flemish project team depends on local stakeholders to sort out the problems. The matter has been discussed at all meetings with Province.

## part four: the next six months

The first six months have allowed the project team to lay the foundation for a capacity building process that addresses challenges and needs at macro and micro-level in an iterative way. Negotiations at national, provincial and local level provide the information that is required to focus on training and resourcing of centre managers and officials. The DAC environment allows for continuous embedding of the capacity-building process into existing policy and overall government strategies. Part four of the report will provide an overview of the capacity-building strategies, which will be translated into a business plan in November 2003. The implementation of this business plan over the next year will provide the pilot material for the development of tentative models for capacity building that will be tested further during the rest of the project.

This section consists of two parts, first, the broad strategic framework, and second, the detailed recommendations for actions in the provinces.

### STRATEGIC FRAMEWORK AND OBJECTIVES FOR JANUARI - MAY 2004

This strategic framework will propose solutions in the areas of policy making, capacity building of the arts centres, fostering partnerships for the arts centres and the formulation of programme plans in the arts centres.

## **POLICY DEVELOPMENT**

The focus will be on the appointment of the policy writer and a team, which will use the six months for the facilitation of a consultative policy making process. They will involve national, provincial and local government officials, art organisations, activists and artists, and policy specialists from other sectors, such as provincial and local government, welfare, tourism and economic development.

The existing working relationship with the SA-Flemish Local Culture Policy Network project will be strengthened through collaboration in workshops, negotiations, etc. A joint policy-writing workshop is planned for early 2004.

## **INSTITUTIONAL DEVELOPMENT**

One of the main foci of the next six months will be to sort out ownership and governance of the arts centres. Intensive negotiations with provinces and local government are foreseen in order to foster the type of partnership that will make the centres functional. The minimum target would be the appointment of at least one manager in each centre, but preferably with a programme manager and administrative support. Tutors could be contracted on a part-time basis. The partnership between provinces and local municipalities should be based on the understanding that the centres will never become self-sufficient, and will always need government funding. Integration of the centres into Integrated Development Plans of government is a pre-condition for this approach.

Although the ultimate aim of the project is to establish clusters of arts centres and collaborative agreements between older and RDP centres, it is clear that the RDP centres need extensive capacity building in order to become empowered partners in a cluster. For this reason the focus will be on the existing seven centres, building their management and institutional power, such as boards of governance, representativeness of decision makers in the centres' management, etc. Thus the initial clusters will be formed by each centre and the surrounding art organisations. Through the latter's involvement cluster management committees could be formed.

The SA-Flemish project will also initiate the first arts and culture centre managers' quarterly meeting early January 2004, assuming that in at least Zamdela there will be a manager, and possibly in Thohoyandou and Giyani.

## **CAPACITY BUILDING OF SA-FLEMISH TEAM**

The project team will be enrolled in a customised Project Management training course in January 2004. This will be in conjunction with the Local Cultural Policy Network project team. In addition, the team will be trained in report writing skills

## **CAPACITY BUILDING IN THE ARTS CENTRES**

Besides the provision of funding by government, staff must be capacitated with the necessary skills, infrastructure and equipment, and with the ability for decent planning, to make sure that the centres are run effectively, and that they offer services that meet the needs of the local arts community and audiences as best as possible. In the first place well-trained centre managers and centre staff are needed. Research indicates a minimum staff component of

- one centre manager
- one programs coordinator/outreach coordinator
- one administration clerk
- two or three teachers/specialists, at least one per discipline.

The training of staff is one of the main tasks of the fieldwork in this project over the next six months, and one of the biggest challenges in the whole process. The success of the seven centres after the next three years lies largely in the project's ability to identify, motivate, train and retain efficient and dynamic teams in all these centres. The areas in which managers need training are:

- centre management
- financial management
- events management and project management
- marketing and entrepreneurship
- technical coordination
- administration
- arts education and training

In all cases the project has to investigate in detail the existing management training courses and accreditation requirements from government.

As soon as management committees operate effectively infrastructural problems can be addressed, and particularly the addition of space and facilities to make the centres more functional. Such renovations or improvements will rely on the planning for the future services and cannot be done without professional business plans

Transport is a condition for outreach services and communication with outside parties. Although vehicles in arts centres tend to be problematic in many cases, research indicates that a functional management structure can address these problems and plan and manage transport. One solution could be the supervision of the vehicle(s) by local government, another one could be outsourcing transport to local entrepreneurs. This matter will have to be investigated in more detail.

## **CAPACITY BUILDING IN GOVERNMENT**

As government officials will become more involved in the centres, they need capacity building as well. This will be provided through cooperation with the government SETAs and the South African Local Government Association (SALGA).



## **LINKAGES TO OTHER PROJECTS**

A number of projects and programmes offer possibilities for linking the arts centres and break their isolation. The arts centre managers will be encouraged and supported to investigate at least the following opportunities:

- Craft movement/cultural industries developments
- 10 years of democracy celebrations
- Business and Art South Africa participation
- National and provincial art organisations, such as PANSAs, VANSAs, NACSA
- Arts and Science Centres initiatives by the Department of Science and Technology

## **PARTNERSHIP DEVELOPMENT**

The SA-Flemish arts centre project will focus on the development of four partnerships, and through them to related partners:

- CreateSA for building capacity in community arts centres and using them for CreateSA purposes
- National Arts Council, for funding and the Local Cultural Policy Network
- SA-Flemish AET project, and particularly the Artist-in-schools component, whereby arts centres may become brokers for partnerships between local artists and schools.
- National and provincial steering committees for arts centres, to build the later into the provincial reference groups.

## **PROGRAMME DEVELOPMENT IN THE CENTRES**

The 2002 Audit Report mentioned 16 possible services that an arts centre could offer. Few of the centres offer more than 3 or 4 of them. Fieldwork findings indicate that centres should offer at least up to six of these services, in addition to discipline-based training. These six areas are:

- extension services and outreach programmes into the community, e.g. through travelling theatre in partnership with local groups and enrichment programmes
- organisational support for local groups with regard to administration, marketing, promotion and liaising.
- Communication and information exchange through networking, internet, forums
- Festivals, local pageants, celebrations and local events
- Business training, e.g. marketing, product development, quality control
- Marketing and promotion by creating platforms for local groups, training in promotion and fundraising

An important component in each of these six areas is the need for innovation, critical reviews of production and market sensitivity. Linkage to the Poverty Alleviation Fund will assist in these matters with regard to craft production, but similar support will have to be found for other disciplines, e.g. through Higher Education Institutions. Local artists are seldom exposed to critical reviews or peer

reviews. The project will use the Flemish twinning and local linkages to encourage such exposure.

The fieldwork findings indicate that isolation is one of the main inhibitors to the development of the arts centres. The above capacity building initiatives should be built on developing partnerships with local and regional role players that can contribute resources, skills and support.

## **EXTENSION TO OTHER PROVINCES**

The SA-Flemish project will extend its findings to other provinces through participation in workshops, distribution of the newsletter, publishing of the website information, support to the NISC and PISCs, and support of the DAC Community Arts Centre Programme.

## **FUNDING**

Funding remains a key focus to ensure the sustainability of the arts centres. Part of the challenge is to mobilise immediate funding as well as long-term commitments. The following sources of funding will receive attention:

- Primary sources: Government funding per department and through the NAC
- Application to the National Lottery Distribution Fund Trust
- Arts centres applications to private sector funding
- Civil society funding through product sales, ticket sales and services fees
- Management Training Courses to include fundraising
- Programme delivery to create income

## **COMMUNICATIONS**

Communication to date has been in support of the fieldwork and often on an ad hoc basis. After the visit by the communication officer to Flanders, he will focus on a comprehensive communications strategy and the branding of the project in the arts sector. The process will include the establishment of a website, linked to the one of DAC, the publication of quarterly newsletters and regular articles in relevant magazines and journals.

## **MONITORING AND EVALUATION**

To date monitoring and evaluation have occurred mainly through the VVOB M&E process. This is deemed sufficient, but additional information will be fed into the DAC line function department in order to link the project to others in DAC. One challenge is to start comparing present status of the centres with the one at the beginning of the process, and the definition of success in the project.

## **INTERNATIONAL VISITS/CONTACTS**

The following international visits have been scheduled between November 2003 and May 2004:

- Communication officer to Flanders
- Policy writers to Flanders
- Flemish artists/cultural workers to SA
- Directors or Heads of Departments of the three provinces to Flanders

# PROPOSALS AND RECOMMENDATIONS

## GENERAL INTRODUCTION

The next pages consist of an ample description of the action proposals and recommendations that come out of our field reports, after the first half year of assessment of the terrain.

'Proposals', because we want to put this text to our local partners and stakeholders, and ask them for comments and corrections; and 'Recommendations', because a number of the measures described are in our opinion very important for the success of this project and for the optimal functioning of the centres, but are not part of our mandate. For these we hope to raise understanding and consensus from the responsible stakeholders.

In this document, we want to propose measures and activities for the way forward for the next 6 to 12 months, based on

- our findings in the field and in the sector, and at government levels
- the audit report that was published on the 20th of August 2002
- the documentation that we have gathered from the different centres.

This chapter is following the same structure as the findings from the field in part three. We have started to formulate a number of more concrete and contextualised recommendations for each of the 7 centres apart. But at this stage, we only include the general recommendations, and wait for feedback to refine and finalise these proposals and recommendations. The next paragraphs represent our guidelines for further development in the centres, and are then translated in action plans for each centre apart, taking into account the specific context and history of each.

## CONTEXT

The audit report on the community arts centres was published in August 2002. It was a product of a consultation process and defined 8 specific areas of problems regarding the functioning of the centres. These are:

- Policy and Implementation
- Capacity Building
- Contextual analysis
- Service delivery
- Linking older and recent arts centres
- Partnerships and networking
- Ownership and participation
- Funding and repackaging

After the field research and networking, and the extensive communication with government levels done by the team members, these problem areas can now be put within the framework of this project, and be filled in as concretely and

detailed as possible. Interventions can be put on a timeline, and can be budgeted, so that the search for the completion of necessary funds can also start.

The policy component is touched upon in another part of this report. The other problem areas can be grouped in three spheres, which will be addressed in this document:

a. ownership, participation, funding and repackaging

Here we look mostly at a sustainable environment for the centre and its staff to function in. First, we look at buy-in and commitment of local and provincial government. Funding for the centres and their continuity must be assured, issues around ownership must be resolved, so that the communities can be guaranteed of maximum utilization of the centre. Sponsorship from other parties must be pursued, since the general understanding is that that would be the sustainable route to follow in the longer future. However, provincial and local government will understand that the centres will always need government support.

b. capacity building and service delivery

Once the centres are sufficiently funded, and the issue around ownership is optimally resolved, success is not yet guaranteed.

The staff at the centres must be capacitated. Capacitated with the necessary skills, infrastructure and equipment, and with decent planning, to make sure that the centre is well run, and that it offers services that meet the needs of the local arts community and audiences as extensive as possible.

Therefore there must in the first place be well trained centre managers and centre staff. This is the core of the field work in this project, and one of the biggest challenges in the whole process. The success of the 7 centres after the next three years, lies largely in our capacity to identify, motivate, train and sustain efficient and dynamic teams in all these centres. In many centres we work from the existing management, in some others management must be

c. partnerships, networking and linking up with older centres

This is also a capacity building issue, but mainly aimed at getting the centres out of the terrible isolation in which they are operating now, if they are operating. They could make use of the huge amount of experience and expertise that is out there to get highly qualitative arts and culture services to those communities that for decades have not had access. This is after all the original aim of the centres, as stated in the White Paper on Arts and Culture.

**It must be emphasized that this approach can only be successful, if the whole integrated approach succeeds, and not only part of it.**

**We will not make a difference, if we will get funding, but no decent management capacity building. We won't succeed, if we get excellent managers, but no funding and/or no extensive and good programs.**

We feel that our main focus should go to the staff, the programs and to a certain extent their capacity in terms of equipment.

Some infrastructure, that is extremely inadequate, might be enhanced, but in general there has gone too much attention to buildings, and not to who works in them or to what happens in and around them.

## **RELATIONSHIP WITH THE GOVERNMENT**

We would like to work back to the original plan, in which the province is responsible for supporting the centre staff and its programs, and the local municipalities are the de facto owners - for the community - and take on the daily maintenance.

Provinces are seen as responsible in ensuring that the centres are open and optimally functional.

On a national level, and certainly towards the end of this project, there must be a guarantee that there is more capacity to follow up the community arts centres. At this moment there is one junior official charged with supervising all CAC's.

The level of 'C' municipalities, or districts, could be very influential in matters of arts and culture, but is not yet (with the exception of Zululand in Kwazulu-Natal). Firstly, this is so because A&C is a provincial competency, and secondly because many district municipalities are fairly new and undercapacitated. Nevertheless, we would like for them to step in, and see their most important role in supporting outreach programs by the centres, and transport for the centres, to get the centres disclosed to the areas surrounding them.

Finally, local governments must be actively involved in the management of the centres. Now, it happens that intermediary bodies are responsible for running the centres, and this causes alienation, since those bodies are often far away or have their own agendas. We would like to see in general a close involvement of the local municipalities, instead of schemes through intermediary institutions. Local municipalities are close by and aware of the local realities, have interest in a flourishing cultural life in their communities and are directly accountable for running their institutions. Where intermediary bodies are kept in their role, local government could monitor closely the management

## **FUNDING**

Funding for the RDP built Community Arts Centres should continue to come mainly from government. As stated, staff, administrative and program costs should come primarily from provincial government. These should be paid directly or through the relevant local municipalities.

The municipalities will continue to bear the maintenance costs.

District municipalities will be approached for outreach programs and transport costs, while the national DAC should continue to fund for special projects through the centres, albeit with a larger capacity for follow-up of these projects.

Through DAC, the National Steering Committee for Community Arts Centres, and the Flemish Project, a proposal was submitted to the National Lottery Distribution Trust Fund for funding the network of Community Arts Centres, through a number of lead centres, which would take on development of other centres in a cluster model. If approved, it would boost the financial capacity of the centres.

Finally, within the training that centre managers will get, we will focus on fundraising. We might propose that centres will be obliged to do a certain quantity of requests per year for funding from organisations and companies outside of government.

## **STAFF - MANAGEMENT STRUCTURE**

Well trained staff is a major capacitating component of each centre. Staff needs to be big enough in numbers, and needs to be well capacitated with skills.

For a minimally capacitated centre, there should be at least

- one centre manager
- one programs coordinator/outreach coordinator
- one admin clerk
- two or three teachers/ discipline specialists

Obviously, a well functioning centre can do with more staff. There could eventually be 7 different discipline specialists, the tasks for program and for outreach coordination can be split, there could be a technical coordinator, a school facilitator, etc.

A centre like Mmabana Thaba Nchu has over 40 employees, Mmabane In Mafikeng has more than 15 people working in administration only, the BAT centre has 5 full time and 2 part time employees in management and administration, without counting the facilitators per discipline.

The number of staff per centre can be correlated with the task description per centre and the population of the areas the centres are supposed to service.

Administrative and management staff are to be full-time employed, lecturers and specialists per discipline can also be employed on contractual basis, and there should be a certain flexibility, to allow temporary courses and workshops, e.g. with guest lecturers.

### **m a n a g e m e n t   t r a i n i n g**

The managers and administrators must be well capacitated in terms of training. Even the existing managers can do with additional training, to be able to fulfil their tasks to the best.

Therefore the team will provide training in arts centre management. Where possible or where desirable, the training will be outsourced to other (local, if possible) training providers. The training will fit in CreateSA's skills development programme.

The areas which need training are:

- centre management
- financial management
- events management and project management
- marketing and entrepreneurship
- technical coordination
- admin
- arts education and training

In each of the centres we would like to extend the training, not only to the centre staff, but also to a limited number of potential arts activists in the areas. Thus, the centres could also build in the future on a stronger artistic environment in the areas, instead of bearing the burden of being the sole skilled arts organisations in those areas.

The training programme should begin early 2004. The learners should be identified through a transparent process, and there will be a description of the profiles of the learners, and of the conditions.

The learners will be involved in the setup of service structures and in the organisation of events, and could receive some remuneration in terms of transport and subsistence, when doing so.

Also, we should make sure that there is sustainability with regards to staff. We would like to see a three-year commitment by the provincial authorities, to sustain the staff component. Trainees that finish their training and get accredited, should be absolutely encouraged not to move to more lucrative sectors that are already more capacitated.

### **planning, budgeting and m&e**

Activities in the current centres are happening on a very adhoc basis, and are limited. In order to have an extensive program of relevant and successful activities, there must be good planning, control and monitoring.

Every centre should make detailed yearly projections, and strategic 3 year plans of activity. Those plans should be budgeted in a detailed and realistic way. We are looking at various models of monitoring and evaluation, and especially looking at those in use at the NAC. The execution of good m&e will be included in the management training and will be required from each centre. There must be clear and workable decisions on accountability. This will mean that the municipality should support as much as possible the centre management in taking responsible but creative and proactive decisions, when necessary.

## **INFRASTRUCTURE AND EQUIPMENT**

As stated in the introduction, Infrastructural improvements to the buildings, albeit very important because the buildings have been generally badly conceived, are not our priority. We do not have the necessary funds for this. Only when more and more comprehensive programs will realise, the need for these changes will be more pressing, and will be attended at that time. In some cases, we will make recommendations for changes to certain centres. In many cases, a cheaper option might be that the centre organizes some of its programs in existing but underused facilities in the localities. This might reinforce the centre as an operational unit, rather than just a receiving building.

It is imperative that the centres be furnished as soon as possible with the minimum office facilities. These should also be sustainable (there should be commitments from certain government levels to carry the costs of stationary, phone and other bills and of maintenance of the machines). All centres should have a computer, printer and fax, a telephone and internet access, and a copier.

Transport is a burning issue. It is absolutely pressing and necessary for all the centres to dispose permanently over a vehicle. Abuse, very common with arts centre vehicles, must be avoided though. Municipalities might be helped to second one of their vehicles and drivers to the centre, but then there must be a guarantee that the transport is daily available for the centre. We will also approach district municipalities with this question, and might even try for corporate sponsorship through the arts centre vehicle.



## **PROGRAMS AND ACTIVITIES**

### **general**

The audit report made mention of 16 different types of service that were found in the centres throughout the country. The list is as follows:

1. Drama education and training, rehearsals, performances and script writing.
2. Music education and training, performances, master classes, score reading, composition and choral work.
3. Dance education and training, performances and choreography.
4. Visual Arts education and training, exhibitions and sales outlets.
5. Craft training, marketing and sales.
6. Film and video technical and creative training.
7. Literary training, ABET, writing, publishing and story-telling.
8. Youth development through creative thinking and production, problem solution, social interaction and career planning.
9. Extension services and outreach programmes into the community through travelling theatre, partnership with local groups and enrichment programmes.
10. Organisational support for local groups with regard to administration, marketing, promotion and liaising.
11. Communication and information exchange through networking, internet, forums.
12. Festivals, local pageants, celebrations of national days, local events.
13. Business training, e.g. marketing, product development, quality control.
14. Agricultural projects such as urban vegetable gardens.
15. Marketing and promotion by creating platforms for local groups, training in promotion and fundraising.
16. AIDS and health awareness programmes, recreation and trauma therapy.

It is obvious that at this moment in most centres, and certainly in the 7 centres in our mire, at best only a fraction of these services is being delivered. According to our findings, at least 6 of these services should be present in all of our centres, where none of these 6 are really developed anywhere now. Apart from these six, of course, there must also be training and programmes in the various artistic disciplines. The six are:

- extension services and outreach programmes into the community through travelling theatre etc., partnership with local groups and enrichment programmes
- organisational support for local groups with regard to administration, marketing, promotion and liaising.
- Communication and information exchange through networking, internet, forums
- Festivals, local pageants, celebrations and local events
- Business training, e.g. marketing, product development, quality control
- Marketing and promotion by creating platforms for local groups, training in promotion and fundraising

One of main limiting factors at this moment is that centres and the artists and groups in the surrounding areas are mostly working in complete isolation. Isolation creates demotivation, it blocks ways forward and has a strangling effect on cultural activities.

When we are talking about programs and activities, we feel we must always focus on getting the centres in the first place out of their isolation, through making

them the vehicles that can break the isolation of the artists and groups they service.

## **e v e n t s**

The most obvious role of an arts centre is to host and organise artistic events. Each centre should build its credibility and relevance through a filled calendar of events. Of course, there must be enough good sense, organisational capacity and community involvement, to make sure that the events are relevant and well attended.

Events give a stage for the local artists, and events enable the local community to witness work from artists and groups from elsewhere.

Through networking with other arts centres and with the network of arts centres nationally, some of the programs might travel through the network.

The project is looking at coaching the local management teams in re-evaluation existing events, linking them with events in the other centres and with other possible partners, and organising more and newer events.

A very important issue in relation to this is audience development.

The White Paper on Arts and Culture states:

*Individuals have psychological, emotional, spiritual, and intellectual expression, all of which require nurture and development for them to realise their full potential, and act as responsible and creative citizens.*  
(chapter 1)

Thus, it is necessary to pursue active audience development, and the Community Arts Centres are the right places to do so.

The recommendations and wishes that come from the local artistic community, will receive priority. Also, if well received, a number of 'alien' programs could be introduced. These programs, would be mostly involving reaching new audiences in a creative way. Possibilities include:

- travelling cinema, like the film resource unit has been trying to organise
- the creation of a local arts newsletter, including eventually classes in local journalism, also local video workshops, with showcases.
- Every discipline should have its own sort of regular festival, annex competition, whereby the winners get the chance to travel through the centre circuit, showing their work to other groups. Strangely, it appears to us that, even though there is a lot of talent present in the different communities, they are not very interested in showing this talent just to each other. There is a need for a sort of confrontation with people and representatives from elsewhere, to really arouse enthusiasm to perform and give the best effort.
- Schools should be invited to assist and discuss performances and exhibitions, and to create (i.e. outside the regular arts and culture classes)

## **a r t i s t i c   i n n o v a t i o n**

Community Arts Centres could be looked at as a kind of laboratory for local artistic production.

The Community Arts Centres could build themselves a reputation as producers of new and exiting material from SA's grassroots communities, assisted through training and exchange in the different disciplines. Innovation can only flourish when contact with the outside world, and with artists from other regions and countries can take place. Having groups travel through the cultural centre

network, and workshopping with foreign groups as could happen with the twinning with Flemish centres, should happen within an articulated strategy stimulating local artistic creation and production. Those local groups engaging in these activities, can get full organisational and logistic support from the management team at the centres.

Some financial contribution, even if it was just for reimbursing expenses or providing food, will go a very long way.

Thus, we look at opportunities for new qualitative products to come out of our arts centres, that can be shining examples for other local youth, and that can give local artists the opportunity to have their say on a higher level.

### **t r a i n i n g**

Training is actually the core business of the centres today.

In all centres there is some level of training being organised, but the need for more training is probably the most pressing issue coming out of our workshops.

Some of the improvements that must be made, and that we want to coach the trainees of the project to pursue, are:

- training in more different disciplines
- training in more different levels of excellence
- accessible training; therefore fees must be minimal, and training should go to the trainees where possible
- duly remunerated teachers and tutors
- change and exchange in training; different influences are very important in artistic training, one teacher leads to poorer results.
- there must be work done on the definition of curriculums and the content of training. E.g. there must be training in technique, but also in creativity and artistic conception, or product development.
- training must be linked to events, people who learn must find ways to expose their expressions, or even to sell them

The higher education institutions and CreateSA will be involved in developing training at the Community Arts Centres.

A linkage will be built as well with the SA-Flemish Arts Education and Training project and with Artists in Schools

### **o u t r e a c h**

Outreach encompasses two roles. One is that of a support point or support service to local groups and artists. The other is that of production unit, for activities taking place in the communities serviced by the centre, but too far from it for the people to reach it. The centres have a responsibility to service as large an area as a whole district, where distances run up to 100km and more. It is clear that they do not have the organisational capacity to reach out to these remote communities at this moment, and that there is a lot of demand from the 'other villages' to be part of the centre's activities.

As a support service, the centre staff should be available and capacitated to help local artists in the following areas:

- administration and management
  - showcasing and selling their products
  - building partnerships
  - quality control and improvement
- etc.

The management issue is crucial to the artists and the groups, and it is not feasible to get management and administration skills to all of them. In some cases, centres could create and manage a cooperative scheme, where groups can share the successes they book through the centre's services, with other local and upcoming groups. They might thus be mentored in an efficient and responsible handling of eventual revenues. Mismanagement of the little revenues these groups get, has had a disastrous effect on many of them. This kind of information will be included in our management training.

As a production point, the staff will get the organisational and technical capacity to hold regular events and training sessions in areas within the districts they serve, where there are no centres present. Transport and promotion play a key role in these activities.

## PARTNERSHIPS

We will assist the centres and the sector over the next three years in an intensive process of partnership building. Partnership building spreads the strengths of the different partners over all of them, and makes every partner stronger. In the case of the centres, it will help them get out of the suffocating isolation in which they have been working over the first few years. Partnerships will be built on several levels.

nationally, the **steering committee for community arts centres** is pulling the centres together. The process is well underway, now, and the first concrete step is the proposal that was jointly submitted to the National Lottery Fund. This institution also aims at bringing people together from all arts centres, including the struggling RDP-centres as well as the older and stronger independent centres, who were left out completely of the RDP process. This absence of a link between the older and newer centres was strongly pinpointed in the audit report as well, and we hope to be able to establish strong links over the next few years. The networking between the **arts centres individually** shall also result in the organisation of joint and travelling events.

Other national partnerships that are being built include **CreateSA**, in terms of skills training, the **NAC** in terms of offspin opportunities and policy development, the **DoE** in terms of links with the formal education sector, the **Poverty Alleviation Fund** for job creating projects through the centres, etc.

regionally and locally, we want to build strong relationships in the first place with **local and provincial government**, also with other departments, such as **SMME's, education, tourism**, etc. Also **HET's** and **technikons** will be important partners in a number of programs.

Finally, we will encourage all sorts of relevant partnerships with **local arts organisations, NGO's, international co-operations, private business**, etc..

# conclusion

The project team experiences the current project as an exciting one, with a variety of facets from negotiations at national and provincial level to training of managers, and from identifying new opportunities for art markets to pure enjoyment of demonstrations by local dance groups or crafts people. The past six months have enabled the team to lay strong foundations for a capacity-building phase in the arts centres and provincial and local government. This has both challenges and pleasures. Not all officials are too keen to become involved or trained, due to lack of time or other tasks for which they are responsible. Some officials are just reluctant to take responsibility for matters over which they do not have full control. Yet, the pleasures remain, with increasing numbers of artists, officials, educationists and members of development NGOs willing to become involved, contribute to partnerships and viewing the project as an opportunity to realise dreams that had long been given up. This encourages the project team to increase its commitment, not only for hard work in the field or office, but also for sharpening the minds and opening the ears widely to increase their own understanding and apply it to the work that lies ahead.

