

# SOUTH AFRICAN-FLEMISH COMMUNITY ARTS CENTRE PROJECT

## FINAL REPORT

March 2006



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## **TABLE OF CONTENT**

### **Introduction**

- Result 1:** Operational National LACC policy and training office with project manager, Flemish project coordinator, South African Project Coordinator and Communication Officer
- Result 2:** LACC network hubs and regional cluster partners (satellite centres) are identified in Free State, KwaZulu-Natal and Limpopo Provinces
- Result 3:** The process of policy making is inclusive of all stakeholders; policy framework informs the generation of a LACC policy document that is legitimised by formal government processes. LACC funding and fundraising guidelines are outlined in the LACC policy
- Result 4:** LACC policy provides clear guidelines for LACCs to develop internal policy for their own management and internal operations
- Result 5:** There are specific training manuals for capacitating LACC managers and management team
- Result 6:** Artistic community in Flanders experiences a new awareness of development needs in South Africa  
Indicators for sustainable LACCs
- Annexure A:** Financial Statements Feb. 2003 – Mar 2006
- Annexure B:** Policy document for the development of local Arts and Culture Centres and programmes
- Annexure C:** Terms of Reference for management training
- Annexure D:** Profile of a community arts centre manager
- Annexure E:** Typical budgets for LACCs

## **SOUTH AFRICAN-FLEMISH COMMUNITY ARTS CENTRE PROJECT FINAL REPORT**

### **INTRODUCTION**

In 2003 the South African and Flemish government concluded a bi-lateral agreement for the building of capacity in the South African arts sector and to increase the awareness about South African art in Flanders. One of the projects focused on the development of a sustainable policy-driven network of community arts centres throughout South Africa, but with the operational project area limited to Kwazulu-Natal (KZN), Free State (FS) and Limpopo (Limp) provinces. The objectives were: a) setting up a national office; b) capacitating clusters of community arts centres; c) formulating a policy for community arts centres; d) training up a arts centre managers; e) international exchanges and twinning with Flemish cultural centres. During the project two external reviews and quarterly reports were used to adjust to more focused objectives within the time frame and institutional capacity of role players, e.g. capacitating the arts centres rather than clustering them, intensified communications and publicity, increase activities in centres, strengthen linkage to Local Cultural Policy Project, and sustainability guidelines.

The Flemish government allocated an amount of €774,347.52 of which €489,691 was allocated for costs incurred in South Africa, and the rest for international exchanges and the salary of the Flemish coordinator. Total expenditures for the project in South Africa came to R.4,188,043.

This final summative report is structured according to the Result Areas as adjusted in the final logical framework (2005). For each Result Area the following categories are used: Planned result, Effect/Output, Relevance, Sustainability, Impact, Additional Comments and Recommendations. The Recommendations address Strategic, Institutional and Organisational aspects. Financial statements covering the full period are attached (Annexure A). In the final section of the some report indicators for sustainable community arts centres are provided.

As argued in the attached Policy document the term Local Arts and Culture Centre (LACC) seems preferable to the traditional Community Arts Centre. The LACC term is more in line with the focus of government on local development and the relevance of the combination of arts and culture. This does not imply that the community component is ignored, as this term has high value for issues such as social cohesion and ownership. However, the LACC term makes provision for a number of wider applications of the

arts centres, e.g. cross-cultural integration, training facilities, promotion of broader social and cultural identity and the linkage to the concept of developmental local government. As this report aims to contribute to future developments, the LACC term is used throughout, except in existing names and original terminology of the SA-Flemish logical framework (e.g. National Federation of Community Arts Centres, and the project's name). This does not preclude the need for further debate on definitions and terminology.

The following persons were closely involved in the implementation of this project:

*SA-Flemish Community Arts Centre Project team:* Kgomotso Sekhabi, Jasper Walgrave, Nicoleen Mashigo, late Mdu Malishe, Gerard Hagg

*SA-Flemish LACC sub-project on Policy:* Joseph Gaylard, Welle Tembe, Phineas Ramphafa, with advisors Peter Stark, Nicky du Plessis, Bekhi Peterson and Steve Topham

*DAC:* Suzan Selepe

*WVOB Pretoria:* Christel Op de beeck

This project could not have been concluded without the goodwill, assistance, co-operation and interest by a large number of LACC managers, national, provincial and local government officials, training organisers and providers, as well as the guidance and support of the WVOB office in Pretoria and the Flemish partners who visited South Africa and received us in Flanders. Their critical comments, advice and sincere commitment are highly appreciated.

**Result** **Operational Office with Project Manager**

<p><b>Planned</b></p>	<p>The office would be located inside DAC to facilitate the integration of project results into DAC strategies for all nine provinces. The project would be part of the DAC government management system, e.g. financial, personnel, logistics and asset management. The project team would be contracted from Flanders and South Africa. The selected location in Chief Directorate Arts and Culture in Society would enable the team to mix with DAC officials dealing with community arts and centres in other provinces, and exchange views on the project's position within the wider strategic framework of the Directorate. The Project Manager would focus on co-ordination and intergovernmental relationships as well as the communication within DAC, while the Coordinators would do field visits and provide communication between national DAC and provincial and local offices and arts centres.</p>
<p><b>Effect/ Outputs</b></p>	<ul style="list-style-type: none"> <li>- DAC Directorate Arts and Culture in Society (ACIS) provided offices and four team members were contracted: Dr Gerard Hagg of the Human Sciences Research Council (SA Project Manager, PM), Ms Kgomoiso Sekhabi (SA Coordinator), Mr Jasper Walgrave (Flemish Coordinator), Mr. Mduduzi Malishe (Administration and Communication Officer). The PM was contracted for 60 hours per month, the others full-time. Mr Malishe passed away in Dec. 2004, and was replaced by Ms Nicoleen Mashigo from 1 August 2005.</li> <li>- DAC Directorate Arts and Culture in Society (ACIS) provided offices and four team members were contracted: Dr Gerard Hagg of the Human Sciences Research Council (SA Project Manager, PM), Ms Kgomoiso Sekhabi (SA Coordinator), Mr Jasper Walgrave (Flemish Coordinator), Mr. Mduduzi Malishe (Administration and Communication Officer). The PM was contracted for 60 hours per month, the others full-time. Mr Malishe passed away in Dec. 2004, and was replaced by Ms Nicoleen Mashigo from 1 August 2005.</li> </ul>

Output/ effects	<ul style="list-style-type: none"> <li>- The office was used as operational centre while the coordinators focused on visiting arts centres and provincial and local government. The team held monthly report back meetings, and participated in DAC branch and directorate meetings when requested. All financial, logistics and asset acquisition and management actions followed government procedures.</li> <li>- Quarterly reports were submitted to VVOB Pretoria. The project contributed to DAC strategies and implementation by the ongoing DAC Community Arts Centre Programme in other provinces. Interaction with SA-Flemish Art Education and Training Project, which was also located in DAC, was maintained throughout the project period, resulting in some joint projects that are still continued (Artist-in-School en Community Arts Centres, AISCAC). A number of presentations were made to Senior Management and the Minister of DAC.</li> <li>- Communication was maintained with the SA-Flemish Local Cultural Policy Project at national and local level, as the latter project operated in four of the LACC project's municipalities.</li> <li>- Two consultants were appointed for specialised tasks: the Johannesburg Centre for Cultural Policy and Management for the production of a policy framework for LACCs, and a consortium of training specialists (AMAC/BAT/New Nation/Cultural Helpdesk/Karin Isaacs) for the development of a manual for LACC managers and a training course over 9 months in 2006.</li> <li>- The position of the project within DAC had its advantages and disadvantages. The national position gave some weight when communicating and co-operating with provincial and local government, which was particularly necessary at the start of the project when team members were unknown to local role-players. DAC also made substantial advances available, which prevented delays due to late arrival of Flemish funds. In addition, DAC made extra funds available for under or unbudgeted items, e.g. the Newsletter and shortages on salaries. With some exceptions, the support of the administration was good. DAC benefited generally from extra human resources in support of its LACC programme, specialist knowledge on community arts, and the flow of information on best and weak practices, as well as strategic thinking and planning.</li> </ul>
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Output/ Effects	<ul style="list-style-type: none"> <li>- A major disadvantage in DAC was the bureaucratic system and frequent absence of senior management members, which made quick action on emerging opportunities through submissions difficult. In contrast, the outsourcing of the Local Cultural Policy (LCP) project to Unisa allowed for fast decision making and implementation. In addition, the project became part of the internal dynamics and relationships between units and persons. For future projects of this nature, it would be advisable to find a more effective location, e.g. between the project field and DAC, retaining strong interaction to both directions.</li> </ul>
Relevance	<ul style="list-style-type: none"> <li>- The team of four was the minimum required for the challenges of developing a sustainable network and policy. The project manager focused on overall coordination, communication to national and provincial departments, strategic planning and intergovernmental relations. The two coordinators operated at provincial and local level, particularly liaising with municipal politicians and officials and centre managers and staff. Within the DAC bureaucracy and the high level of logistical needs the Administration officer was indispensable, while communications provided access to the large number of role players at all levels of government.</li> <li>- The project team was highly relevant to DAC due to low capacity in its LACC programme for building capacity in the arts centre sector. The project made significant input into the establishment of the National Federation of Community Arts Centres, and strategic planning documents and processes of DAC and provincial departments.</li> <li>- The combination of experience, skills and knowledge in the team proved to be highly relevant to the context of LACCs at national, provincial and local level. The PM provided specialist input in the theory and planning for intergovernmental cooperation, the role of LACCs in society and linkages to other community projects. Jasper Walgrave brought extensive experience from other countries (Flanders, Portugal and Mozambique). Kgomoiso Sekhabi had extensive experience in planning of local cultural festivals.</li> </ul>

<p>Relevance</p>	<p>- Regularly the question arose whether the coordinators should not be located at provincial level, as the LCP project did. Such an approach would require at least another coordinator. Yet, the presence of a provincial coordinator is indispensable for the sustainability of LACCs, a matter which is realised by provincial departments, but for which often no resources are available. If the LACC sector grows, which the SA Minister has indicated as one of DAC's aims, capacity at provincial level, with strong links to national and local government, will become a pre-condition for effectiveness.</p>
<p>Sustainability</p>	<p><i>Institutionally:</i></p> <p>- The original aim of the project location was to integrate project findings directly into the DAC CAC programme. This occurred in an informal way. During the project few formal efforts were made in DAC to ensure the post-project sustainability with regard to personnel, integration into DAC policy and structures, and budgeting. Cooperation with DAC occurred primarily at junior, management level, which proved beneficial for operational objectives (activities, visits to centres), and contributed to strategic planning for capacity building of ACIS LACC programme, but less to Branch planning.</p> <p>- The project contributed to building capacity at Ministerial level through presentations at MinMEC meetings and separate presentations to the Minister and Deputy Minister (DM). The DM has accepted the role of national champion for LACCs, and declared ACIS LACC an anchor programme, which implies that all DAC local programmes/projects should correlate with nearby LACCs. DM has also promoted LACCs as primary beneficiaries for the DAC Investing in Culture Fund.</p> <p>- DAC has decided to continue the contracts of the SA Coordinator and Administrator as part of the ACIS LACC programme for at least four months after official closing date, which will facilitate the transfer and integration process. The DAC 2006-7 strategic plan makes provision for: an annual LACC award, LACC management training, completion of the LACC policy-making process, strengthening of the National Forum of LACCs, Monitoring and evaluation of LACC projects. Budgetary allocations have been made for these purposes, but capacity for implementation needs to be acquired, either through appointments of officials (preferably) or through outsourcing.</p>



Sustainability	<ul style="list-style-type: none"> <li>- Institutional capacity at local government level is uneven, but has throughout significantly improved over the project time in correlation with provincial capacity. FS provincial capacity is strong and the LACCs remain within provincial structures, an arrangement that requires less input from municipalities. As a result the two municipalities have limited their contribution to the location of the LACCs in one of their departments and to funding municipal bills. As is highlighted below and in the policy document (Annexure B), the role of municipalities should preferably be increased, due to constitutional obligations (Section 154.1 makes devolution compulsory when management is done better at a local level). However, municipalities need capacity to execute such devolved powers, e.g. have competent staff and financial resources. Limpopo province is weaker, and district officials cannot cope with the extensive workload. Therefore the two municipalities have taken the lead and integrated the LACCs into their Integrated Development Plan, and included LACCs into officials' KPAs. KZN province has contracted Zululand District Municipality for oversight of the local Indonsa LACC, which implies that the manager is accountable to the Manager Corporate Communications. KZN is in process of making the Stable Theatre independent, but is negotiating with eThekweni municipality to support the Stable through annual grants and other support.</li> <li>- All three provincial departments have completed sustainability strategies for their arts centres, including strengthening departmental structures, appointments of staff and increased budgets. However, the depth of the plans varies. FS has made substantial progress, partly due to the fact that they only have to deal with government-owned LACCs. KZN has a strategy, but only recently the independent LACCs, of which there are at least five, were included in their planning. Limpopo strategies make provision for government-owned LACCs but needs more clarity on the implications of ownership and the poverty in their municipalities. Each department has integrated its LACCs in its departmental strategic and performance plans for 2006-7.</li> <li>- The production of a manual for the management of LACCs has been severely delayed due to the need for consultation in the sector and DAC. Training now starts at the end of the project. This appears to be an excellent bridging process in the transfer to DAC and the extension to other provinces. The training will involve five provinces, and last 9 months. The intensive activity in five provinces should contribute to the promotion of LACCs by DAC, as it adds high level capacity thinking and planning to the ACIS LACC staff.</li> </ul>
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As officials at provincial and local level will be involved in this capacity building process, the training should also contribute significantly to the institutional sustainability, both in government and in the LACCs. At least at national and provincial government level, the training activities should stimulate more commitment among officials to whom the consultants will report.

**Finances:**

- DAC has contributed at least R1,3 m per year as co-funder of the bi-lateral agreement, enabling the team to implement projects and activities in the LACCs. Of this R833,000 per year were channelled through provincial or municipal accounts, which had the effect that the municipalities in some instances started to co-fund the LACCs). At least it resulted in increased commitments from these local role players to the LACCs. DAC also made R1,1 million available for Poverty Alleviation Fund projects in five of the LACCs for 2004-6, and has allocated over R4 million for 2006-7 through its Investing in Culture Fund. In addition, DAC contributed to salaries of the SA coordinator and admin officer during project time. However, there is some concern about the real needs for LACCs in future, and the capacity of DAC to lead the field. Provinces have expressed the need for national leadership and support for their own mandates. They definitely expect DAC to build capacity at all levels, with the necessary funding.

- As indicated in the implementation plan for the proposed policy (Annexure B), effective performance of the LACCs requires millions of Rands over the next decade. Although most of this should come from provincial departments, their budgets are extremely constrained, and they expect DAC to provide funds. In addition, logistical and other costs for communication in the sector are high and require staff members for implementation. This will be even higher if DAC intends to link the LACCs to other organisations in the arts sector, e.g. national or regional representative organisations.

**Social aspects:**

- The composition of the project team suited the social and cultural structure of its target audience, and provided a mixture of managerial and interpersonal communications and cooperation required for this type of implementation project. Particularly the coordinators were highly appreciated by local role players who for the first time in years received continuous support and advice.

Sustainability	<ul style="list-style-type: none"> <li>- Team members were fully accepted by the staff of DAC ACIS, as well as role players at provincial and local level. However, the potential contribution could have been optimised by ongoing interaction and joint initiatives, such as the establishment of the National Federation, or a national workshop on LACCs.</li> </ul>
Impacts	<ul style="list-style-type: none"> <li>- The inclusion of a Flemish coordinator provided capacity to the team for accessing knowledge and experiences beyond the SA context. The sustainability of this opportunity will get lost if international exchanges are terminated after the project closure. It is for this reason that the team made a submission on the extension of the project.</li> <li>- The presence of the team and project in DAC as well as regular visits to province and local level made a considerable impact on the capacity of these offices to take over the project and extend it in all SA provinces, as well as other initiatives in LACCs. The intensive personal interaction resulted in higher motivations among key role players and the team's commitment was an example in the sector. This included independent LACCs, organisations, funders and artists. The stability and sustained commitment built much trust between the LACCs and government, a rare phenomenon in SA at present. It is also generally accepted that governments must invest in their own capacity for managing the LACCs, e.g. involve higher level officials. Although DAC does not yet have full capacity for capitalising on the project's results, the combination of capacities at all three government levels appears to increase the sustainability of the impact of the project on the LACC sector.</li> <li>- The challenge remains to strengthen the intergovernmental cooperation (IGC), which was not pursued sufficiently by DAC or the provinces. However, concurrent developments in policy and legislation around IGC (through the Department of Provincial and Local Government) have created forums and other structures, such as the MuniMECs (meetings between the provincial minister of arts and culture with politicians at local level who are responsible for culture, sport, recreation), which are now increasingly being used by provincial departments for promotion of IGC. The impact of the project can also be sustained if the proposed policy framework is adopted and implemented by DAC and the provinces, particularly the accessing of funds for high quality programmes in the LACCs. The challenge is also to maintain the commitment of champions and leaders under the pressure of changing national priorities. One solution is the increase of formal partnerships</li> </ul>

Impacts	<ul style="list-style-type: none"> <li>- with other departments and institutions, to ensure synergy at national, provincial and local level. Such partnerships have been developed in the Free State, e.g. memoranda of agreement between Dept Sport, Arts and Culture and Education, and Correctional Services (cultural work in prisons).</li> <li>- The Local Cultural Policy project also contributed to increased awareness and commitment to cultural development in at least four of the municipalities in which the LACC project worked. However, co-operation between the LCP and the LACC projects was insufficient to capitalise on these opportunities. This matter has been discussed with the Flemish counterparts and led to the proposal for an integrated approach in the possible extension of the project in 2006-8.</li> </ul>
Recommendations	<ul style="list-style-type: none"> <li>- DAC should build its capacity for leadership in the LACC sector by appointing extra staff and should consider establishing a Directorate for LACCs</li> <li>- The LACC programme was situated in ACIS, which focuses on institutional issues in the arts sector. In terms of the proposed policy focus on programmes in the LACCs it is of high importance that the LACCs are shared with the Chief Directorate Arts, Social Development and Youth (ASDY), which has a number of mandate areas that impact directly on the activities and sustainability of LACCs, e.g. gender, youth, social cohesion, etc.</li> <li>- DAC and the provinces should link their LACC programmes to the wider networks of arts and culture initiatives, e.g. the Cultural Observatory, national and regional representative or civic organisations such as PANSAs and VANSAs, National and Provincial Arts and Culture Councils.</li> <li>- To integrate the LACCs into wider society, DAC should pursue the concluding or implementation of memoranda of agreement with departments, such as Education, Provincial and Local Government, Environment and Tourism, Public Works, Social Development, Trade and Industry. Existing MoAs (with DoEducation) have had little impact on the LACCs to date. Intergovernmental cooperation increases the</li> </ul>

Recommendations	<p>relevance of LACCs. However, such IGC initiatives will only work if the value of the LACCs is proved through pilots or existing projects in the LACCs. DAC should investigate the general needs for such activities outside the direct arts and culture sphere, e.g. prisons, hospitals, urban regeneration, integrated rural development. Existing policy and legislation for IGC should be applied to the LACC and community arts field, and publicised widely. Best practices through e.g. MunimEC forums and other ones should be disseminated and rewarded. The planned LACC award should probably be complemented by awards for partnerships, such as promoted by BASA.</p> <p>DAC should seriously investigate and consider the relationship between LACCs and Multi-Purpose Community Centres (MPCC). In many cases the proposed local arts centres could be housed in or joined to existing or new MPCCs. Another initiative that appeared fruitful, but seems to have disappeared, is the development of Arts and Science Centres. A further possibility is the usage of schools in the development of small cultural centres. A pilot project within the Department of Education has investigated the possibility of non-educational purposes of school facilities after hours (Thuba Mahote Project).</p>
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Planned	<p>The original Global Indicator was based on the assumption that local LACCs were functioning and provinces had capacity for service delivery. The existing LACCs would therefore be able to function as hubs. The project team found very low levels of capacity in all six LACCs and in provincial departments. Only Zululand municipality had some capacity for managing its centre, while the Playhouse Company had oversight responsibility for Stable Theatre. Mmabana Arts Centre's management of the Thabong and Zamdela centres was limited to financial accounting. Limpopo department had no functional relationship to its centres. The Global Indicator was, therefore, changed after the 2003 Annual Review and 2004 Mid-Term Review into capacity building of existing six LACCs in preparation for their future role as hubs in clusters, aiming for at least one manager in each LACC and a basic</p>
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**Planned** communication system in place between the six LACCs. Capacity would be evident through ongoing programmes and exchange of experiences through forums, the project team visits and publications.

**Effect/ Outputs** After three years, and in contrast to 2003, all six LACCs have a minimum of staff and are functioning on a daily basis with ongoing programmes and a number of ad hoc projects and participation in workgroups, competitions and festivals. The centres staff capacity for 2006 compared to 2003 is as follows (ft = full-time or contract for 1 or more years, pt = part-time, v = volunteer):

		Administrator		Dino		Support		
Indonsa	2003	1 ft	0	1 ft	1 v	1 ft		
	2006	1 ft	1 pt	1 ft	2 ft	4 ft		
	Stable Theatre	2003	1 ft	1 pt	0	0	0	
		2006	1 ft	1 ft	3 ft	0	3 ft, 1 pt	
	Zandela	2003	0	0	1 ft	3 v	0	
		2006	1 ft	0	1 ft	3 ft	0	
	Thabong	2003	1 ft	0	1 ft	3 v	0	
		2006	1 ft	0	1 ft	3 ft, 4 pt	0	
	Giyani	2003	0	0	0	0	0	
		2006	0	1 pt	0	0	0	
	Thohoyandou	2003	0	0	0	0	3 ft	
		2006	0	1 pt	0	0	3 ft	

Table 1: Arts centre staff component 2003 and 2006

<p>Effect/ Outputs</p>	<p>- The project did extensive lobbying for the appointment of staff for the LACCs. In Limpopo proposals were made during meetings with the Senior Manager and in documentation to the department for the appointment of at least one general manager per LACC, but preferably with a project manager, administrator and tutors. As these proposals were not accepted, the team used the Poverty Alleviation Projects in Thohoyandou and Giyani for the appointment of a project manager in each LACC, although at very low salary levels in comparison to the other provinces. The municipalities made themselves partners for the appointments and supervision, including the usage of the municipal accounts for finances. The Giyani LACC manager succeeded in bringing substantial activities into the LACC, while the Thohoyandou manager started workshops in ceramics and weaving. After resignation of the Thohoyandou project manager, a new one was appointed who focused on completion of work in process. Only in February 2006, with the arrival of an acting Head of Department (HoD) at provincial level, the department undertook to appoint managers and budget for activities in the 2006-7 year. In the Free State the new HoD restructured the Department and appointed staff for promotion of the LACCs. The Departmental strategy for 2006-7 also made provision for extending the LACCs into all provincial districts, with supervision by District Cultural Managers, rather than Mmabana Arts Centre. In addition, a number of volunteers in the two LACCs were appointed full-time. In KZN the Department of Arts, Culture and Tourism continued the three-year contractual appointments of its LACC managers, an arrangements that remains risky in terms of retaining the managers. In addition, the Indonsa centre received a project manager and tutors, while the Stable Theatre appointed five contract staff members in Human Resources, Finance, Administration and Project Management. As a result the capacity of the LACCs for delivering services has been greatly increased.</p> <p>- Service delivery and community participation in arts and culture activities in the six LACCs increased significantly throughout the project, as is visible in the following table, which reflects ongoing training and capacity building programmes and projects for 2003-4 and for 2005-6. These ranged from ongoing training to workshops for local organisations (own initiative or participating), to regional or national competitions or participation in local cultural policy project workshops (og = ongoing, 3-12 months; st = 1-3 months, short-term; 1off = once-off). Generally ongoing and short-term training courses provide for 15-25 students:</p>
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Effect/ outputs	2003/4		2005/6		Competition		Outreach		Festival/ Exhibition	
	og	st	og	st	og	st	og	st	og	st
Indonsa	2 og	2 st	0	0	0	0	0	1 toff	0	
	2005/6 3 og	2 og	1 toff	1 st	11 toff	2 toff	1 st, 2 og	4 toff, 1 st		
Stable	2003/4 0	0			0	0	0	1 toff		
	2005/6 0		4 og	3 og	1 toff	2 toff	2 toff	4 toff		
Zamdela	2003/4 2 og	2 og	2 og	0	0	0	0	0		
	2005/6 4 og	2 og		2 toff	2 toff		2 st	0		
Thabong	2003/4 1 og	1 og	1 og	0	0	0	0	0		
	2005/6 2 og	1 og	1 og	2 og	2 toff	3 toff	4 og	2 st		
Giyani	2003/4 0	0	0	0	0	0	0	0		
	2005/6 1 og	1 og, 1st	og							
Thohoyandou	2003/4 0	1 og	0	0	0	0	1 og	2 toff		
	2005/6	4 st	2 og			1 toff		1 toff		

Table 2: Programme activities 2003-4 and 2005-6

Most of these programmes and projects were initiated by the LACC, often with support from the SA-Flemish project team. Workshops were organised in each LACC for project proposals to the National Lottery, the Poverty Alleviation Fund and the Investing in Culture Fund. As a link between national DAC and the LACCs, the project team could assist in the applications and implementation of project proposals to DAC funding. However, there is a need for stronger co-operation with DAC to ensure proper monitoring and evaluation after allocations. The funding of the LACCs remains a core area for further investigation and co-ordination. The national level of communication offers opportunities for accessing pools of funding rather than small amounts for each individual LACC. The proposed structure of Regional or Flagship LACCs should allow for fast-tracking funding to the local level. The project team was also involved in a consolidated proposal to the National Lottery by five lead centres in the country, with a total value of R7,5 million. The purpose of the proposal was to build capacity in the smaller centres around the lead centre, which would have benefited some of the SA-Flemish LACCs. Only R1,3 million was eventually allocated.



Effect/ Outputs	<ul style="list-style-type: none"> <li>- Many of the projects linked to provincial and local cultural needs, e.g. the Umbelo Whetu festival in which Indonsa and Stable Theatre cooperated, the Indigenous music festivals in KZN, the gumboot and ballroom dancing in Thabong and Zamdela, and the traditional dance performances and craft marketing in Thohoyandou and Giyani. The danger remains that traditional culture predominates, while youth may have new ideas about cultural expression. For this reason a digital photography workshop was arranged in Thohoyandou LACC, while Giyani organised jewellery training. The Stable increasingly became a rehearsal and performance space for over 100 local groups, providing festivals and competitions in Maskanda, Isacatamya, etc. 2006 progress reports by the LACCs are available from the DAC offices.</li> <li>- During the last project year a cooperative sub-project was initiated between the SA-Flemish LACC and AET projects, under the name of Artist-in-school and community arts centre (AISCAC). Additional funds were made available from the Chief Directorate ASDY to enable the contracting of university departments that were involved in local schools or projects. These projects are ongoing, and make provision for the recruitment and training of local artists as support service providers to art and culture teachers in local schools. Reports are available from the AET project leader, Mr Mpho Mabule at DAC.</li> <li>- Two important aspects of the capacity building process were the strengthening of Intergovernmental Cooperation (IGC) and the development of intersectoral partnerships. The IGC is of prime importance for the governance and ownership of the LACCs. DAC invested funds in Limpopo to ensure the appointment of project managers and funds for programmes. This process brought eventually the provincial office on board for taking future responsibility for the LACCs within a provincial strategy and budget. In the Free State province is using its IGC forums to engage with municipalities, while KZN has a Memorandum of Agreement with Zululand municipality, and is engaged in discussions about joint responsibility for the Stable Theatre and Ntuzuma Centre (which is still closed). The project played a significant role in the development of the right framework and environment for these partnerships. The same applies to intersectoral partnerships, i.e. where other Departments use the LACCs for service delivery. Examples are training of prisoners in the Free State, promotion of Aids awareness in KZN and cooperation with formal education system in all three provinces, involving NGOs and universities.</li> </ul>
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<p>Effect/ Outputs</p>	<p>- Capacity building was in many instances limited due to specific resources in the LACCs. First was the level of management expertise, which was often limited to practical experience. Three of the LACC managers went on accredited Cultural Entrepreneurship courses, which contributed to higher levels of project initiation. Financial management skills were often rudimentary. Provinces have been encouraged to provide training to ensure managers comply with the Public Finance Management Act and the Municipal Finance Management Act. Few managers had the skills for long-term programme planning, which would have a high impact on the image of the LACC locally. Presently most centres offer short to ad hoc training and production. The project's own training and manual component will address these needs. Second, funding was completely inadequate in the LACCs. In KZN the budgets made provision for R210 000 per year for programmes, and LACCs were encouraged to find other funders for their programmes. This led in Indonsa to a use of the LACC by province for all types of cultural promotion projects, with a danger that the centre's programmes become fragmented. On the other hand, it enables Indonsa to position itself as the prime arts and culture facility in the region. Limpopo had no budgets for its LACC activities, and its manager obtained R1,9 million for jewellery training, while the Poverty Alleviation Fund made ceramics, weaving and photography training possible in Thohoyandou. The third limitation was the availability of computers and internet access. At the beginning of the project Zamdela, Thabong, Stable and Indonsa had computers, but without internet access. Today all LACCs have both, and in some cases advanced computer infrastructure, e.g. Thabong's Digital Doorway Portal and Thohoyandou's digital photography equipment. Four, it appeared that transport is a prerequisite for functioning, particularly due to the request for outreach projects. Zululand municipality provided a vehicle to Indonsa, Stable Theatre acquired one through the province, but the FS LACCs depended on public transport until mid 2005 when two cars arrived from Mmabana where they had been parked for over two years. The provision of cars greatly increased the centres' activities in the surrounding areas, as well as the communications with other art organisations. Limpopo managers still depend on availability of cars from the municipality, or use their private transport. This extremely limits their services to the deeper rural areas, where most musicians, dancers and craftspeople live.</p> <p>- At the beginning of the project communication between the LACCs, even in one province, was non-existing. The six LACC managers met four times during the project period. Meetings were used to update each other about progress in the project and LACCs, and to debate issues such as policy, funding, governance and</p>
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Effect/ Outputs	<ul style="list-style-type: none"> <li>- programming. In addition most managers attended workshops of the National Federation of LACCs. Increasingly managers met and cooperated at a provincial level, e.g. Indonsa and Stable Theatre on the Umbelo Wethu competition, and Thabong and Zamdela on ballroom dance, while Giyani shared its kiln and equipment with Thohoyandou. The joint visit of managers to Flanders also encouraged cooperation.</li> <li>- The project developed a webpage on the DAC website (online: <a href="http://www.dac.gov.za/SA-Flemish_arts_projects">http://www.dac.gov.za/SA-Flemish_arts_projects</a>), where some of the key documents from the project feature.</li> <li>- The SA-Flemish Newsletter appeared twice, but was temporarily put on hold as it was not budgeted for. DAC will consider future publication in 2006-7.</li> <li>- The project team visited the LACCs at least once a month for meetings and workshops with managers and officials, as well as attending cultural activities. Provincial and local government were encouraged to install computers and internet access in their LACCs. Thabong was selected as a local site for a government-initiated Digital Doorway facility. During the final project phase the last LACC was provided with computer access to the internet.</li> </ul>
Relevance	<ul style="list-style-type: none"> <li>- The six LACCs have become an in-depth experimental base for a full network of sustainable LACCs, and their best practices are disseminated through the National Federation of LACCs, DAC meetings and forums, and reports to DAC, provincial and local government structures and meetings. Five of the LACCs are now providing services to other art organisations and emerging arts centres in their region.: Stable Theatre provides services to over 130 local groups, Indonsa has an ongoing training programme in at least five municipalities, Thabong has outreach projects in five municipalities, trying to establish small satellite points of activity. The relevance of the capacity building process to all LACCs and to community arts in general is evidenced by the appointment of managers and tutors, and the take up of the project results into National and provincial strategies, e.g. Free State and Limpopo departments are planning additional LACCs based on the performance of the existing ones. Also the increase in usage of the LACCs by local art groups validates the input into capacity building. The challenge remains to bring the capacity for service delivery to the</li> </ul>

Relevance	<ul style="list-style-type: none"> <li>- minimal standards as identified in the project reports to DAC and provinces, and to improve the quality of products in the LACCs to levels of excellence. This will make the LACCs leaders that will create followers and satellites.</li> </ul>
Sustainability	<p><i>Institutionally:</i></p> <ul style="list-style-type: none"> <li>- It is expected that the LACC policy will be processed through the legislative system to enable government and funders to systematically build capacity through constitutional commitments. It has become clear that capacity building has to occur through a multi-pronged strategy involving all government spheres. The reluctance of municipalities to invest in the LACCs is based on a narrow and incorrect view of constitutional mandates. This view must be overcome by showing the value of the arts centres to the municipal objectives, the high number of activities that involve communities, and the lobbying for the usage of the LACCs for other local development purposes, typical of developmental local government. This implies the integration of LACCs into local IDPs. It is also important that national DAC, provincial and local government officials become fully versed with the potential of LACCs in local development. DAC could promote the dissemination of more information through publications and presentations. Internationally the movement for community arts is producing many publications on results and policies.</li> <li>- LACC managers in Free State and Kwazulu-Natal are on permanent posts in provincial departments, which ensures sustainability of their existence. In Limpopo LACC project managers have been appointed on a temporary basis funded through DAC Poverty Alleviation Fund, while from April 2006 there should be full-time managers according to the HoD's plans. However, there is a need for more staff in most LACCs. Stable Theatre is probably the only one with sufficient staff, but at high costs.</li> <li>- All LACCs now have computers and management staff is computer literate. This should enable them to maintain communications with each other, and market themselves on the internet, e.g. to tourism agencies (OCPA) and overseas.</li> </ul>

Sustainability	<ul style="list-style-type: none"> <li>- Communities are main stakeholders in the LACCs, but this principle is not always practiced due to obligations of LACCs to government departments. LACCs will have to make a sustained effort in building relationships with communities, organisations and artists. This includes general development organisations, youth movements, women's clubs, etc. Linkage to local IDPs is imperative for this effort. This should not be left to politicians and officials, but start with all project proposals.</li> <li>- Provincial strategies in KZN and Free State make provision for sustainability of the LACCs for service delivery. Limpopo is still at the beginning of this process. In some LACCs offices and studios are in the process of being upgraded.</li> <li>- DAC has established an annual LACC award for best practices. This should promote the commitment among officials and managers and an exchange of successful programmes and projects between LACCs</li> <li>- Over the next nine months the capacity of the LACCs will be significantly improved through the training course and mentorship system that will be in place.</li> <li>- DAC will do a formal assessment of all LACCs with regard to their governance, structures and activities. This should complement the skills audit that will be conducted by the training consortium. A formal assessment of the LACCs will help all stakeholders to plan more effectively for capacity building, and may provide the evidence for increased funding of the LACCs</li> </ul> <p><i>Finances:</i></p> <ul style="list-style-type: none"> <li>- KZN has increased its provincial allocation to LACCs while eThekweni municipality provides grants to Stable Theatre; FS has increased its budget and is in process of making the Thabong and Zamdela LACCs independent within the next year, with budgetary provisions.</li> </ul>
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Sustainability	<p><i>Technical aspects:</i></p> <ul style="list-style-type: none"> <li>- The project has led to increased investments into equipment in most of the LACCs for training and production. LACCs will have to develop marketing plans for their products.</li> </ul> <p><i>Social aspects:</i></p> <ul style="list-style-type: none"> <li>- Networking has created sustainable goodwill among the LACCs for future cooperation due to efforts of the project team. The DAC's strategic plan for 2006-7 makes provision for the integration of the project results into the LACC programme. However, the danger exists that the momentum of the project may be lost unless DAC makes special provision for sustainability of the project results.</li> <li>- The uncertainty in all provinces due to lack of provincial and local government policy has to an extent been resolved, resulting in a positive commitment among managers and staff. However, this must be sustained by more cooperation between government role players, funders and LACC managers and staff.</li> </ul>
Impact	<ul style="list-style-type: none"> <li>- There is significant increase in ongoing programmes of higher quality at four LACCs, with concomitant increase in users. The two centres in Limpopo offer short-term training linked to Poverty Alleviation but would have a higher impact if resources were available, including extra staff for extension and outreach work.</li> <li>- The SA-Flemish project has become a household word in the LACC sector, even beyond the three provinces. It is generally agreed that the project has made a significant impact on the LACCs, provincial and local government, and through the activities, on communities. However, the sustainability depends largely on the ability of the LACCs to mobilise active members and volunteers to take results further into the community.</li> </ul>

Impact	<ul style="list-style-type: none"> <li>- LACCs are increasingly viewed by organisations in the poor communities as the local cultural leaders, and outreach projects are well supported. Generally standards of production are increasing, as is visible in performances at national and regional competitions, and the use of LACC staff as selectors for competitions and festivals, e.g. Indonsa manager as the central organiser in the District.</li> <li>- Although the impact on non-arts environments (prisons, etc.) is growing, the conclusion of Memorandums of Agreement between DAC (national and provincial) and other Departments will make a sustainable impact, as is visible in the FS. However, Correctional Services does not contribute to funding of the projects, which may decrease their sustainability.</li> <li>- DAC has been requested several times to make the same capacity building project available to other provinces. The PM has been involved in strategic planning in the Gugu sThebe arts centre in Langa, Cape Town</li> <li>- The impact of the project has also increased through its participation in other art projects, e.g. Jasper Walgrave's involvement in Soweto and exchange programmes with Mocambique and Flanders</li> </ul>
Recommendations	<ul style="list-style-type: none"> <li>- The project has focused on the establishment of means and structures to enable delivery of activities through hubs and networks. In addition, funds from DAC have been made available for activities. The challenge is to increase funding for all provinces and share the best practices through relevant publications. It is recommended that the Newsletter be published as soon as possible and that DAC itself establishes a national media centre on community arts. In addition, DAC should link to tertiary institutions and training providers for the acquisition of theoretical material about community arts. The danger is real that DAC will build its strategies on its own observations, which are limited to what the few staff members are exposed to.</li> </ul>

Recommendations	
	<ul style="list-style-type: none"> <li>- During the final year the envisaged management training will focus on the link between theory and practice through case studies and implementation projects in the LACCs. Additional funds or exchange programmes are necessary for this purpose. It is of high importance that the funding of LACCs is structured systematically and in a coordinated way, e.g. between ACIS, ASDY and Investing in Culture Fund. At the same time LACC managers should be encouraged to obtain funds through their activities, e.g. funding by National Lottery, Social Development or Health.</li> <li>- DAC should play a more active role in the establishment of Memoranda of Agreement with other departments and role players, particularly funders and international exchange agencies.</li> <li>- Intergovernmental cooperation is most important at provincial levels. Departments should be encouraged to conclude such partnerships in order to multiply the impact of LACCs on their communities. Government has established the necessary structures and forums for such cooperation, and although this has started to take place, it is not clear how the LACCs benefit, if they are not briefed about outcomes of such IGC negotiations.</li> <li>- LACCs should actively develop partnerships with NGOs and educational institutions. LACCs could become laboratories and practical training sites for training institutions, which would increase the quality of production. Several initiatives were started during the project, but appear to have ended due to lack of cooperation or resources.</li> <li>- DAC should lobby at the Receiver of Revenue for tax concessions for funders who invest in the educational programmes in the LACCs. This area has been important in the past, but LACCs seem to lack relevant information.</li> </ul>



	<ul style="list-style-type: none"><li>- The DAC website is underdeveloped with regard to any document that deals with strategic issues, particularly speeches by the Minister and DM. Comparisons could be made with the DPLG and GCIS websites, which provide access to most departmental documents. In addition, DAC should produce more strategic documents, which can orientate the LACC sector and others. Generally DAC is invisible at provincial and local level, yet these levels look up to DAC for guidance. The website could also be used for links to international networks on community arts, such as IFACCA, OCPA, Euclid, Cultural Development Network, etc.</li><li>- Provinces still complain about the attitude of DAC officials to enter the provincial arts sector, doing investigations and only in the end contact the provincial department, if this ever happens.</li><li>- Local government cultural policies should align or at least take cognisance of provincial policies and strategies, and funding of local organisations should be done in consultation with provincial departments</li><li>- The publication of the Newsletter is a crucial component of a strategy to promote LACCs in general in the country and offer opportunities for communications with counterparts overseas.</li></ul>
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**Results**

**The process of policy-making is inclusive of all stakeholders' policy framework**

**Planned** The development of a basic policy document that has been drafted through consultation with a maximum number of stakeholders feasible at this stage, and in principle adopted by DAC. The initial plan provided for base-line work by the SA-Flemish LACC team in the collection of documents. This material would be discussed with LACC managers and handed over to a consultant who would process it into a policy document for submission to DAC. This plan was based on the assumption that the LACCs were up and running with managers and capable provincial officials. The planning was adjusted due to lack of capacity within project team under prevailing circumstances

**Effect/ Outputs** When the real situation was discovered in the provinces and at local level, it made little sense for the project team to collect the information, which was extremely scarce. In addition, the policy field in general appeared to be more complex than anticipated, e.g. in relation to policy making in the areas of intergovernmental relations and local government. It would make little sense if the LACC policy were developed in isolation. In addition, DAC itself had no policy-making capacity to provide the framework for the team. It was therefore decided to contract a policy specialist through a request of expression of interest from a number of individuals and organisations. This process led to the appointment of the Johannesburg Centre for Cultural Policy and Management (JCCPM). The research and consultation process is described in more detail in Annexure B.

Effect/ Outputs	
	<ul style="list-style-type: none"> <li>- In June 2005 the JCCPM submitted the first draft of a policy framework, which highlighted the following key issues of the proposed policy:               <ul style="list-style-type: none"> <li>o Definitions of a LACC taking the various contexts into consideration</li> <li>o Functions of LACCs</li> <li>o The importance of LACCs in cultural, social and economic development</li> <li>o The structural context at national, provincial and local level, including policies, government, programmes and networks</li> <li>o Proposing the objective of the policy as: to facilitate the development of a network of local arts and culture centres across the country delivering a locally determined programme covering multiple art forms and modes of delivery, to achieve:                   <ul style="list-style-type: none"> <li>* cultural empowerment and pride through participation in the imagining and shaping of local culture</li> <li>* social development and cohesion</li> <li>* economic growth and opportunity</li> </ul> </li> <li>o Stating the principles that should govern the policy: focus on immediate action, lever existing capacity in LACCs, use incremental development paths, and recognise different geographical and social contexts</li> <li>o Start with programme enhancement in the LACCs to ensure high visibility of the value of community arts; this will motivate for more human resources and infrastructure.</li> <li>o Programme enhancement should occur through a DAC guided 'marketplace' system where experienced service providers offer projects of excellence to all LACCs, as well as through training of managers. An implementation process was prepared with indications of costs and responsibilities</li> </ul> </li> <li>- The draft policy framework was presented to DAC for critical comment and DAC support for a subsequent consultative process. Consultation to that date had been limited to national and provincial structures. It was argued that it made little sense to consult local level organisations and stakeholders about the draft unless DAC had committed itself to the basic principles, and the financial implications. Without the latter the document would have raised expectations that could not be met. DAC would also have to consult with provincial departments, as they would have to fund a large part of the proposed programmes and services.</li> </ul>

Effect/ Outputs	<ul style="list-style-type: none"> <li>- Consensus between national and provincial government would enable the latter to take the draft policy to local stakeholders for comments and adaptation to particular provincial circumstances. Another reason for channelling the consultation process through provincial departments rather than through consultant-managed processes in the arts sector, was the low capacity and fragmentation in the LACC sector. At that stage the Provincial Federations of LACCs were barely functioning. The draft policy was tabled at the Technical Committee (All Heads of Department from Provinces) in July 2005 but referred back for consultation within senior management and the policy review structures in DAC.</li> <li>- During the full policy-making process comments have been solicited from DAC, National Federation of LACCs, Flemish policy experts (Eric Antonis, An Oiaerts, Theo van Malderen, Marc van Mechelen, provincial directors of arts and culture</li> <li>- The policy team visited Flanders for orientation, leading to the publication of a chapter in a recent book on SA LACCs (Falken, G. (Ed). 2005. <i>Inheriting the flame: new writing on South African community arts centres</i>. Cape Town: AMAC)</li> <li>- Final draft policy has been submitted to DAC for discussions in the DAC Policy Review Committee, intergovernmental forums and provincial forums for Arts and Culture.</li> <li>- The final draft is attached to this report (Annexure B)</li> </ul>
Relevance	<ul style="list-style-type: none"> <li>- Although existing policies in the cultural sector make provision for the promotion of LACCs, they are not sufficient for a coordinated and systematic approach to LACCs and their potential for cultural, social and economic development. For example, IGR legislation is in place, but not translated in terms of LACCs.</li> <li>- The policy draft is based on generic studies of LACCs and addresses the needs of the three project provinces, as well as the other ones different from the project ones, e.g. highly urbanised Gauteng</li> </ul>

<p>Relevance</p>	<ul style="list-style-type: none"> <li>- The draft policy has flexibility to offer the localisation of policy framework and principles and to be adapted to specific provincial needs and policies</li> <li>- The draft policy contains a historical and IGC context description, principles, policy models and interpretations, funding system and implementation component</li> <li>- The draft policy addresses policy needs as identified by DAC and the LACC sector, particularly historical inequities, definitions of Local Arts and Culture Centres as against Community Arts Centres, typologies based on regional flagships and local satellites, funding systems, Constitutional limitations, challenges of IGC and linkage to the SA government's Medium Term Strategic Framework.</li> <li>- The draft makes proposals with regard to the deeper consultation process in provinces and local situation</li> <li>- The draft policy is orientated towards an integrated approach to cultural development, e.g. socio-artistic and socio-economic empowerment, as promoted by national government legislation and policy on integrated rural development and urban renewal.</li> <li>- The draft policy is in line with international models for similar contexts, and with the results of the SA-Flemish Local Cultural Policy project</li> </ul>
<p>Sustainability</p>	<p><i>Institutionally:</i></p> <ul style="list-style-type: none"> <li>- DAC senior management has actively participated in discussions on the draft, and have in principle taken ownership of the legitimisation process. CD/AACIS will take the lead in continuation of the consultation process within DAC and outside</li> <li>- The draft makes provision for decisions on ownership of the LACCs, funding mechanisms and the promotion of LACCs as centres of excellence.</li> </ul>

Sustainability	<ul style="list-style-type: none"> <li>- The draft policy emphasises the leadership of provinces in IGC around the LACCs, and spells out framework for cooperation between national, provincial and local, and between traditionally independent and the government-owned LACCs</li> </ul> <p><i>Finances:</i></p> <ul style="list-style-type: none"> <li>- Funds were sufficient for the policy making process</li> </ul> <ul style="list-style-type: none"> <li>- The policy implementation process is attached as an Annexure to the draft policy, and includes a proposed generic budget to indicate the implications of the policy at national, provincial and local level</li> </ul> <p><i>Technical aspects:</i></p> <ul style="list-style-type: none"> <li>- Language is compatible with DAC policy environment and provincial and local government environment</li> <li>- Policy document makes provision for an iterative and interactive process between policy and implementation through provincial government consultation systems and forums</li> <li>- Policy is aligned to existing policies and legislation with regard to intergovernmental cooperation and the Medium Term Strategic Framework</li> </ul> <p><i>Social aspects:</i></p> <ul style="list-style-type: none"> <li>- The policy makes provision for the social aspects of LACC promotion, e.g. the role in social cohesion and identity, and life skills.</li> <li>- The policy team and critical friends were culturally and socially accepted in the LACC sector</li> </ul>
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Impact	<ul style="list-style-type: none"> <li>- Policy draft has impacted on the changes in focus in the SA-Flemish LACC project since June 2005</li> <li>- Appreciation of this project in DAC has increased due to adjustment to DAC strategic plans and thinking about LACCs, as well as its potential for fitting into DAC Policy Review</li> <li>- The National Federation endorsed the principles of the proposed policy</li> <li>- Six LACC managers endorse the principles and have contributed to the development of the draft policy</li> <li>- If adopted by national, provincial and local government, the policy will have a significant impact on the functioning of LACCs in future, and the strategies for more LACCs in SA.</li> <li>- The consultation with Flemish experts and information from the LACC sector in Flanders has impacted considerably on South African policy making in this regard</li> </ul>
Recommendations	<ul style="list-style-type: none"> <li>- It is proposed that the draft policy is seriously discussed within senior management and intergovernmental forums for final alignment to government policies and strategies</li> <li>- A formal adoption by government will enable provincial governments to adapt the policy to provincial and local circumstances and strategies, and for consultation with provincial arts and culture councils, provincial federations of community arts centres and the wider community arts and training sector.</li> <li>- DAC should invest resources into the further consultation process and piloting of recommendations, e.g. development of the proposed market place and the focus on exchange programmes through regional or flagship ACCs.</li> </ul>

**Result 4: LACC provides clear guidelines to LACCs to develop internal policy/strategy**

<p><b>Planned</b></p>	<p>Draft internal policy formulation guidelines were to be completed as part of the LACC policy document. After the ARM1 it was decided that Result 4 was more focused on governance and management issues, and therefore closely linked with the production of the manual for LACC management and its concomitant training. The implementation of Result 4 was therefore integrated into Result 5.</p>
<p><b>Effect/ Outputs</b></p>	<ul style="list-style-type: none"> <li>- Due to lack of clarity on ownership between provinces and municipalities during the first two years, writing of policy guidelines required extensive consultation with provincial and municipal officials, who were also unsure about internal governance issues. In most cases the officials applied provincial and municipal policies with regard to human resources, asset and financial management, as well as the Public Finance Management Act to ensure accountability of managers. However, these were often interpreted in different ways.</li> <li>- While the appointment of the training coordinator and manual producer was delayed, all issues pertaining to internal policy, governance were handled by the project team on an ad hoc basis during visits to LACCs. These issues were also placed on the agenda of the LACC managers' meetings, e.g. role of management and advisory committees, funding and programme development</li> <li>- A one-day workshop on LACC internal policy was facilitated by the appointed training coordinator team during last LACC managers' meeting in February 2006. This discussion will inform the writing of the manual, the training of management teams and production of final LACC governance and management guidelines</li> </ul>



<p>Relevance</p>	<ul style="list-style-type: none"> <li>- Generally the management practice in the six LACCs is adequate for the immediate needs of LACCs. However, there are major problems with regard to governance and medium to long-term management skills. The role of civil society organisations is in most instances unclear, and their representation on governance structures is almost non-existent or at least not functional. In the FS the LACCs are owned and managed by the provincial department, and their view of community input is limited to advisory committees, which are not yet operational. In Indonsa the management committee consists of officials and local politicians, but it barely functions due to absence of members. Only at the Stable Theatre and Thabong local organisations are represented on a Board or Committee, but their functioning is limited due to lack of clarity on their relationship to province.</li> <li>- Most managers are experienced in short-term planning and implementation. One key to sustainability is the ability to plan for medium to long term, e.g. annual production plans. The team has made efforts in capacitating managers for longer term planning through applications to the National Lottery and the Investing in Culture Fund. However, there is a need for systematic training in this area, which is included in the proposed training programme and manual</li> <li>- Networking will improve when LACCs have similar internal policies, management procedures and terminology. Cohesion in the sector will enable more effective functioning of the National and Provincial Federations, and have a common voice to government, civil society and funders</li> <li>- Guidelines can be made available for LACCs in all provinces to ensure that government and funders have a common understanding of the LACC functions</li> <li>- Discussions at local level and LACC managers' meeting have already led to more uniformity in approach, and clarity on best practices in governance and management</li> </ul>
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Sustainability	<p><i>Institutionally:</i></p> <ul style="list-style-type: none"> <li>- The functioning of LACCs has been ad hoc due to lack of final internal and external policy guidelines</li> <li>- Internal policies are determined by provincial policies in FS and KZN but are not spelled out in guidelines</li> <li>- Project team and National Federation of LACCs built capacity of LACC managers on an ad hoc basis to prevent ineffective functioning of LACCs; this process has greatly improved functioning of LACCs throughout SA</li> <li>- Draft minimal standards have been submitted to DAC and provincial government, as well as LACCs; see also funding tables below</li> </ul> <p><i>Technical aspects:</i></p> <ul style="list-style-type: none"> <li>- Differentiation in LACCs makes it impossible to have one guideline; guidelines must provide for frameworks for local interpretation within IGC context.</li> </ul> <p><i>Social aspects:</i></p> <ul style="list-style-type: none"> <li>- Management policy is highly needed due to the nature of art production and artists' attitudes and focus on own needs.</li> <li>- Project team's consultation process and advisory work has led to decrease in tensions in LACCs, e.g. intervention in KZN and FS</li> </ul>
Impact	<ul style="list-style-type: none"> <li>- Guidance on internal governance and management by the project team enabled managers to consult with policy decision makers about changes in expenditure</li> </ul>

Impact	<ul style="list-style-type: none"> <li>- Lack of internal policy resulted in LACC managers making unilaterally changes in their budgets. In some cases funds the team had to approve expenditures in the LACC accounts afterwards. On the other hand this type of initiative indicated a growing independence of the managers, who know their needs best.</li> <li>- Advisory work by project team led to better budgets and financial control and accountability</li> </ul>
Recommendations	<ul style="list-style-type: none"> <li>- The guidelines will be developed as part of the manual</li> <li>- Guidelines must be aligned to national and provincial legislation with regard to financial and other management, e.g. grievance procedures, accountability or human resource management</li> <li>- Guidelines should be drafted in consultation with more experienced LACCs to ensure relevancy to the LACC context</li> </ul>

<p style="text-align: center;"><b>Results of the research training programme for LACC managers and stakeholders in LACC management training.</b></p>	
Planned	<p>Production of draft training manual for consultation with major role players, as well as tested through pilot training programme, resulting in final training manual. The training manual will be made available to all provinces, and stakeholders in LACC management training.</p>

<p>Effect/ Outputs Effect/ Outputs</p>	<ul style="list-style-type: none"> <li>- Accredited training for cultural management is available in South Africa, but not directly relevant to LACC situations. The MAPP SETA is interested in the development of accredited training, but wants to approach it through a testing process. The SETA was involved in the planning process for this manual production and training.</li> <li>- Ad hoc training of managers has taken place during the project period, e.g. accredited cultural entrepreneurship and curatorship, as well as discipline-based skills (dance, etc.). This had a positive impact on the performance of managers, e.g. Thabong LACC has significantly increased its capacity for service delivery and marketing in surrounding communities.</li> <li>- Due to the slow process of appointing LACC managers in three of the six LACCs, it was decided to postpone the writing of the training manual to Year 3.</li> <li>- The LACC sector has been consulted on best approach towards training and manual production through a two-day workshop in 2005. This workshop has been used to draft the framework for the training, prioritise issues and decide on best process for training provision through a service provider rather than the project team.</li> <li>- Through a sector-representative committee a training provision consortium has been appointed in August 2005 consisting of the following organisations: Arts and Media Access Centre (AMAC, lead organisation), BAT centre, New Nation Consulting, Cultural Helpdesk, Karin Isaacs &amp; Associates. The contract was concluded in January 2006 after intensive consultation within DAC (Terms of Reference attached as Annexure C). The selection committee has expressed a commitment to act as advisory committee for the training and manual production.</li> <li>- DAC has added two provinces to the SA-Flemish ones where training will take place and funds whole training process (Western and Eastern Cape)</li> <li>- First analysis of training context was done at LACC managers' meeting Feb 2006 to ensure buy-in of managers and to tap their experiences.</li> </ul>
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Effect/ Outputs	<ul style="list-style-type: none"> <li>- The training will include at least five persons from each LACC or its key local stakeholder organisations to ensure that a pool of experienced and trained managers becomes available for each LACC, even if the current manager leaves the organisation. After the training the trainees will be encouraged to remain involved in programmes in the LACCs</li> <li>- Training will commence 1 March 2006 and last nine months.</li> <li>- D/AIG and DD/ACIS have been involved in the whole process to ensure sustained oversight by DAC after the official closure of the project in Feb. 2006.</li> </ul>
Relevance	<ul style="list-style-type: none"> <li>- Skilled LACC managers are the cornerstone of sustainability of the LACCs. Well-trained management teams</li> <li>- No LACC management-focused training provision is available in SA. This initiative will remain relevant to all provinces</li> <li>- SA MAPPP SETA was involved in planning process to ensure possibility of accreditation of final course.</li> <li>- Delays in the writing and testing of the manual have contributed to lower performance of some LACCs to date. Managers have expressed a strong need for relevant training and gave full commitment at the recent LACC managers' meeting</li> <li>- Training and production of the manual have become one core objective of 2005 and will be the main activity in which DAC will be involved in the LACCs after project closure.</li> <li>- DAC has accepted responsibility for oversight of the training and allocated R1 million on 2006-7 budget</li> <li>- The training process enables an effective transfer of the SA-Flemish LACC project to DAC and builds capacity of DAC in training field</li> </ul>

Sustainability	<p><i>Institutionally:</i></p> <ul style="list-style-type: none"> <li>- There appears to be a positive correlation between the lack of a manual and training of LACCs and the performance of the LACCs. More capacitated managers have delivered more activities (Stable Theatre, Indonsa, Thabong), while less trained managers struggle to manage smaller numbers of projects.</li> <li>- Involvement of the National Federation of LACCs in the planning of LACC management training has contributed to greater awareness of the need for focused training among other LACCs and provincial governments. In fact, the Eastern Cape has started with some training itself and the FS is scheduling training, but wishes to align with the Flemish project initiative.</li> <li>- Officials at provincial and local level will be involved in the capacity building workshops to ensure alignment to overall planning and management of the LACCs</li> <li>- DAC considers this component as crucial for sustainability in all LACCs in SA.</li> </ul> <p><i>Finances:</i></p> <ul style="list-style-type: none"> <li>- DAC is providing full funding for training and manual production.</li> <li>- Funds for training under the project period 2004-5 have been transferred to the LACCs, Mmabana or municipalities. Contracts exist between DAC and these recipients that R100,000 per LACC will remain available for the training costs. Recipients can conclude separate funding contracts with the training consortium, which are aligned to the DAC-Consortium contract. The DAC contribution for the SA-Flemish project for 2005-6 (R833,000) have been used for the first tranche. R1 million has been budgeted for 2006-7. Extension of the training to all provinces may require further funds in 2007-8, but could also include co-funding by the provinces.</li> </ul>
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Sustainability	<p><i>Technical aspects:</i></p> <ul style="list-style-type: none"> <li>- Existing unit standards of NQF qualifications in cultural management have been used as one starting point for the draft manual. Consultation with the LACC managers were used to fine-tune the needs analysis</li> <li>- Documentation on existing courses in cultural management is scarce and incomplete, as most training providers have only recently started training. The consortium has been involved in such training at levels 4 and 5 before.</li> <li>- Courses and manuals will make provision for recognition of prior learning of existing managers</li> </ul> <p><i>Social aspects:</i></p> <ul style="list-style-type: none"> <li>- Training will make provision for the internal and external dynamics of the LACCs, e.g. availability of managers and staff, need to link theory to daily lives of managers</li> <li>- Additional learners will be allowed into training to create a pool of talented youth in management</li> <li>- The appointed consortium provides access to high levels of training expertise in community arts, financial and organisational management and political processes.</li> </ul>
Impact	<ul style="list-style-type: none"> <li>- Lack of manuals forced managers to use ad hoc management training and advice during 2004-6</li> <li>- Appointment of the training consortium has made a positive impact on managers' commitment to excellence in management</li> <li>- The appointment of the consortium in a consultative way has increased buy-in from all types of stakeholders</li> </ul>

<p>Recommendations</p>	<ul style="list-style-type: none"> <li>- As the SA coordinator remains in DAC at least until June 2006, it is recommended that she support DAC in oversight of training programme, as well as act as mediator in introduction of consortium to LACC managers and link training to daily activities in the LACCs. However, for extension of the work additional human capacity is needed</li> <li>- DAC should consider the training as a starting point for national training for LACC management, which should be one of the high priority areas for development and investment. Such extension of training should involve provinces as well as other training providers, and the sharing of experiences of the current consortium and LACC managers with other providers, e.g. through a national workshop on LACC management training</li> <li>- Like in accredited skills programmes, training requires implementation during the training period. LACCs and government should make provision for additional funding for the implementation of skills. Effective alignment of the training to applications for Investing in Culture and Lottery funding is required. Training providers should make use of such opportunities, but the responsibility for alignment lies with the LACCs and provinces</li> <li>- The provinces and municipalities should actively promote additional training in Local Economic Development and other relevant aspects of management that are available from other SETAs, e.g. Public Services or Municipal Services.</li> </ul>
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**Result 6: Artsite community in Flanders experiences a new awareness of development needs in South Africa**

<p>Planned</p>	<ul style="list-style-type: none"> <li>- Regular contact between Flemish arts community and that in South Africa during the project period, with a focus on LACCs and officials</li> <li>- Initiation of twinning relationship between SA and Flemish LACCs</li> <li>- Exchange programmes and visits between SA and Flanders for mutual information and experience on management, programming and policy making</li> </ul>
<p>Effect/ Outputs</p>	<ul style="list-style-type: none"> <li>- A Flemish Student exchange took place Aug-Oct 2004: six students worked for 2-3 months in project LACCs. This exchange led to submissions for their post-graduate studies, which will contribute to better understanding of LACCs in SA.</li> <li>- 3 Policy team visited Flanders in June 2004 and collected significant material for policy making process</li> <li>- 6 LACC managers and the SA coordinator visited Flanders Nov 2004 and were exposed to advanced system of LACCs, programmes, government involvement and funding</li> <li>- Visits by Flemish experts for Annual Review Monitoring (18-26 April 2004) and Mid-Term Review (18-26 Oct 2004) occurred, resulting in adjustments to logical framework and increased information exchange between SA and Flanders. The recommendations were implemented successfully.</li> <li>- Six SA students worked in Flemish LACCs for 2-3 months in 2005 under guidance of Flemish advisor Bart Roget. A report was delivered by Roget, and follow-up work is needed to ensure students make input into LACCs in SA</li> </ul>

Effect/ Output	<ul style="list-style-type: none"> <li>- Flemish and SA student exchange was linked to specific LACCs in Flanders for possible twinning with SA LACCs. Although twinning has not yet occurred, some Flemish LACCs have expressed an interest in working in South Africa. This possibility will be explored under the new bi-lateral agreement, if possible.</li> <li>- SA national, provincial and municipal officials responsible for LACCs visited community arts projects, centres and officials in Flanders from 10-19 Oct 2005, and some attended for a conference on arts and social inclusion in Belfast, Northern Ireland. A number of contacts were made, offering opportunities for cooperation with community artists and groups in Ireland, Sri Lanka, USA.</li> <li>- Flemish policy expert An Olaerts visited SA for policy discussions in 2005 and contributed to the finalisation of the LACC policy draft.</li> <li>- SA Reference Group met in August 2004 and discussions included twinning possibilities</li> <li>- Minister van Grembergen visited SA LACCs in Oct 2003 and stimulated commitments from national and provincial government</li> <li>- Minister Anciaux visited SA LACCs in Nov-Dec 2005 and promoted the ideas of LACCs for social and cultural development.</li> <li>- Project team maintained contact with Flemish role players (Administration of Culture, Cultuur Lokaal, Socius)</li> <li>- Project team attended workshops for SA-Flemish Local Cultural Policy Project, facilitated by Flemish experts</li> <li>- Flemish agency for international cooperation VVOB assisted the project through quarterly evaluations and general advice</li> </ul>
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Relevance	<ul style="list-style-type: none"> <li>- Exchanges and visits increased awareness and knowledge about reality and policies in SA in Flanders and visa versa.</li> <li>- It is clear that SA can learn much from the mature system of LACCs within the context of cultural promotion by national to local municipalities in Flanders.</li> <li>- Flemish counterparts indicated that the SA experience highlights problems, which are emerging increasingly in Flanders, and that lessons can be learnt from SA.</li> <li>- National and provincial officials and LACC managers brought a number of publications back to SA.</li> <li>- Exchanges tried to represent the interests of all LACCs in SA and led to strengthening of network in SA; reports were disseminated through the Newsletter</li> <li>- The policy team obtained more info on Flemish models for policy making which enriched SA process of policy making</li> <li>- SA officials increased their commitment to IGC and the optimisation of LACCs as a result of their exposure to Flemish best practices and problem analyses. The friendships and relationships after the visits carry through in the provincial and local situations.</li> </ul>
Sustainability	<p><i>Institutionally:</i></p> <ul style="list-style-type: none"> <li>- DAC involvement in the arrangement of visits resulted in higher awareness among DAC officials about the need to integrate SA-Flemish project results into DAC strategies</li> </ul>

Sustainability	<ul style="list-style-type: none"> <li>- Suggestions for early convergence of SA-Flemish team efforts with DAC LACC programme to ensure future integration, have not yet been taken up by DAC. Lately the awareness of the transfer has increased, but not yet effectuated. The fact that the SA coordinator and administrator remain within DAC for at least four months may contribute to an effective transfer.</li> <li>- Inclusion of DAC, provincial and municipal officials in visits to Flanders increased capacity of DAC LACC programme, provincial and municipal departments, and the development of long-term visitors among visitors. The impact of the visit is already visible in a more sustained commitment from officials</li> <li>- Flemish LACCs had reservations about twinning with SA LACCs as the latter have far lower capacity for performance, which could possibly create dependency rather than twinning.</li> </ul> <p><i>Finances:</i></p> <ul style="list-style-type: none"> <li>- Sufficient funding for SA exchanges was available, partly due to funding by DAC International Relations. It is hoped that the new bi-lateral will include opportunities for new exchange visits.</li> </ul> <p><i>Technical aspects:</i></p> <ul style="list-style-type: none"> <li>- Pre- and post-visit briefing has not been sufficient for capitalising on the visits, except the one by officials in Oct 2006. Part of the problem is resolved through the LACC manager's meeting. DAC should attend to the use of the SA students in the LACCs</li> <li>- Lack of reports on the visits by all visitors prevented LACC managers to visibly apply lessons learnt during visits</li> <li>- Group visits did much for bonding between SA visitors and led to better cooperation when back in SA.</li> </ul> <p><i>Social aspects:</i></p> <ul style="list-style-type: none"> <li>- Cultural differences between Flanders and SA may be an inhibiting factor in implementing twinning relationships.</li> </ul>
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Sustainability	<ul style="list-style-type: none"> <li>- The Flemish LACCs are more culture-orientated, and more professionally focused, while SA LACCs often struggle with organisational and technical issues that do not exist in Flanders.</li> <li>- One solution is the scheduled training of managers.</li> </ul>
Impact	<ul style="list-style-type: none"> <li>- SA stakeholders have been positively motivated by the visits to Flanders to increase performance, particularly in policy making, departmental leadership and planning, and creative thinking among LACC managers</li> <li>- Differences in local situations between Flanders and SA resulted in a decrease of motivation among SA visitors over time, which implies that reinforcement of experiences is needed for sustainability. This could be improved through more exchange programmes between the two countries as well as the training programme</li> <li>- As all LACC managers were visiting Flanders at the same time, networking between them increased.</li> <li>- Joint visit by officials could lead to increased IGC after the project due to a shared understanding</li> </ul>
Recommendations	<ul style="list-style-type: none"> <li>- More effort is required to make twinning relationships possible, and to overcome distance, cultural differences and difference in capacity and resources between LACCs in the two countries. DAC should promote the inclusion of exchanges in the new bi-lateral agreement. Such exchanges could include practising artists and organisations, LACC managers and officials. The focus should be on delivery of programmes in the LACCs, even while management capacity building takes place.</li> <li>- LACCs and municipalities should take the lead in twinning process rather than waiting for DAC. Some municipalities have existing twinning relationships with Flanders (Durban-Antwerp). Such twinning should not be limited to Flanders, but include opportunities for other countries, and particularly Africa.</li> </ul>

Recommendations	<ul style="list-style-type: none"><li>- Municipalities should become involved in the twinning process to enable municipalities to twin as well, where possible. As the LACCs have an integrated role to play at municipal level, twinning could also have local economic development or prison work as a starting point, which would include other departments at a local level.</li></ul>
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## Indicators of Sustainable LACCs

<b>Background</b>	<p>The project team has been requested several times to develop an ideal model for a LACC. As is highlighted in the policy document (Annexure B) too many factors impact on the type of LACC, its functions and role in regional or local development, to allow for an ideal model. For example, ownership in the FS is different from KZN, which has implications for sustainability. This is also borne out by the original approach of the government-owned LACCs, which took the local situation as a starting point. The danger of ideal models is also that the model becomes determinant in the functions of the LACC, rather than the local or regional context. Thus the model may become an inhibitor to effective functioning rather than an advantage. It seemed more useful to develop a set of indicators for sustainability of LACCs, which may be adapted and quantified depending on the context. The project has started with listing indicators based on its experience over three years, as well as consultations with stakeholders. The list is primarily applicable to LACCs that are owned by government, but some indicators are included that refer to the ultimate aim of (semi-)independence from government. Although this work has not been completed and does not include evaluation and control mechanisms, the list could be used to estimate the likelihood of sustainability of an LACC and a way for analysing short-comings or areas that need more attention. The indicators do not have qualitative components, such as the quality of the manager (attitude, commitment) or the value of programmes for the majority of users. This work on indicators should be continued in consultation with the LACC sector. The list is structured according to the following categories:</p> <ul style="list-style-type: none"><li>- Institutional capacity</li><li>- Organisational capacity</li><li>- Leadership and skills availability</li><li>- Service delivery (programmes, projects, other services)</li><li>- Funding</li><li>- Infrastructure</li></ul> <p>For each indicator a short explanation is provided.</p>
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Institutional capacity	<p>1. <i>Provincial and/or municipal documents show government's acceptance of the LACC as partner in regional or local development</i></p> <p>Sustainability of LACCs that are owned by the province or municipality (devolved from province) depends first of all on the acceptance of that ownership and the subsequent obligations by province/municipality. Such acceptance must be in a documentary format, e.g. strategic plan of the province includes the LACCs or IDP of the municipality states acceptance of ownership. Formal acceptance alone will not deliver the sustainability, but it needs a fulfillment of implied or stated obligations, particularly with regard to resourcing the LACC with staff and other capacity so that the LACC can function effectively.</p> <p>2. <i>LACC is integral part of provincial and/or municipal governmental structure</i></p> <p>To ensure that LACC can function within provincial or municipal strategies, the LACC must be fitted into a departmental structure. In province this will be with the Department of Sport, Arts and Recreation (Tourism for KZN), in municipalities the council will have to allocate the LACC to a department that is responsible for arts and culture. If the latter does not exist, Council or the LACC should look at the most profitable location, i.e. <i>where a committed and informed champion or official is resided</i>, e.g. Sport and Recreation, Amenities or Libraries. Integration into the structure should be formalized as part of strategic documentation, and Key Performance Indicators should be allocated to the responsible official. In addition, the LACC managers should be involved in municipal management processes, such as being member of planning forums and workshops. Integration implies two-way communication: top-down and bottom-up.</p> <p>3. <i>Province and municipality have Memoranda of Agreement which stipulate responsibilities, roles and functions; funding; areas for co-operation</i></p> <p>Where province has officially devolved its powers over the LACC to a municipality or other third party, or has given the LACC a status of independence, such devolution must be formalized through a Memorandum of Agreement or contract, stating the responsibilities, roles and other obligations. Such contracts should not be a way of getting rid of the LACC but a clear decision to position the LACC in the most beneficial location for its functioning.</p>
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<p>Institutional capacity</p>	<p>4. <i>Nature of the LACC is clearly defined in terms of possible differentiation within the province (regional/flagship or local arts and culture center, training and/or production)</i></p> <p>In order to create a system of hubs and satellites, each LACC's nature will be defined in terms of the system. This includes leadership roles, relationships between flagships and satellites, funding allocations and divisions, networking and alignment of satellites to flagship. Such positions are dynamic, as a hardworking satellite may outgrow a less ambitious flagship.</p> <p>5. <i>Province offers support and advice services to their LACCs</i></p> <p>Although province may have devolved its powers to a third party (municipality, etc.) culture remains a primary competence of the province. This implies that province will have strategies and funds for cultural promotion, in which the LACC should still feature. Devolution does, thus, not exclude involvement of the province in the functioning of the LACC, and particularly its delivery programmes. E.g. provincial activities, festivals, etc. could be implemented in the LACC.</p> <p>6. <i>Governance structure is documented, stipulating levels and responsibilities</i></p> <p>Line functions in governance should be documented, e.g. lines of report to senior officials in Department, and downward in LACC. This would include a definition of roles and responsibilities of civil society representatives in a structure linked to the LACC. This could be an Advisory Board, Board of Directors or Management Committee, depending on the level of independence of the LACC. Such advisory or other boards could be regional, e.g. linked to a District Official and serving several LACCs</p> <p>7. <i>Governance structures for semi-independent and independent LACCs are representative of community</i></p> <p>Generally independent LACCs are governed through a Board of Directors or a Board of Trustees, depending on what type of Non Governmental Organisation, Non Profit Organisation or Community Based Organisation it is.</p>
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Institutional capacity	<p>Usually the Board appoints a General Manager and/or other managers in the LACC. In case of middle level staff and lower, appointment authority is usually devolved to the General Manager or a management committee / team. The move from a fully government-owned LACC to a semi-independent or independent one can be gradual, and should include the involvement of civil society representatives in a Board or Management Committee. As the LACCs capacity to function independent of government increases, without endangering its sustainability, more powers can be devolved to the Board or Management Committee, through formal agreements. Information on sustainability strategies for independent LACCs can be obtained from Arts and Media Access Centre (Cape Town), BAT center (eThekwinj), Ekhaya Multi-Arts Centre (Kwa Mashu eThekwinj), Sibikwa Theatre (EKurhuleni) or Funda Arts Centre (Soweto).</p>
Organisational capacity	<p>8. <i>The management structure and standard procedures of the LACC are documented</i></p> <p>Roles and responsibilities should be clearly documented and accepted by all role players in the LACC, starting with the manager, cascading to project manager (if applicable), heads of service delivery departments (e.g. training, production and recreation), administrator, marketing, financial manager, maintenance, etc. Such structure should be developed according to the mandates and functions of the LACC in its community, and thus based on strategic planning in relation to community needs. Obviously such needs analysis must be done in cooperation with community representatives, e.g. in the Advisory Board or Committee. Documentation must be done in terms of the Public Finance Management Act or/and the Municipal Finance Management Act or acceptable accounting and management regulations.</p> <p>9. <i>The LACC has a formal strategic plan which is managed by the manager and senior staff</i></p> <p>Like any cultural business the LACC needs a strategic plan for short-to long term, e.g. 1 – 5 years. This strategic plan is the result of an inclusive consultation process with the maximum number of stakeholders in the region. The strategic plan must be aligned with the provincial and/or municipal strategic plans/IDPs.</p>

<p>Organisational capacity</p>	<p><i>10. The LACC has an annual business plan and implements it</i></p> <p>Sustainability often depends on the ability of the LACC to produce a formal annual business plan, based on the strategic plan, and stating overall aims and objectives, methods, resources, funds, risks, time lines and schedules, and monitoring and evaluation processes. The manager is responsible for the implementation of the business plan and must deliver regular progress reports to seniors, board/committee and staff.</p> <p><i>11. Staff are qualified for the tasks which have been allocated to them</i></p> <p>Although staff may not have formal qualifications for all aspects of their work, sustainability often depends on their skills and experience. In this regard LACCs are similar to small businesses. Strategic plans of the LACC should include a personal development plan or career plans and make provision for training in relevant skills, e.g. project management for the managers, advanced teaching or training skills for educational staff, computerization and office skills for support staff. Government owned LACCs should make provision for in-service training of staff members within the general government context, e.g. financial management according to PFMA, logistics and procurement according to departmental regulations. Advanced skills are particularly relevant to the aim of the LACC to deliver service excellence and high-quality products and services.</p> <p><i>12. Capable support services exist (admin, transport, marketing)</i></p> <p>Although management and leadership may be formally established, their actions depend largely on the availability of sound administration, bookkeeping, logistics, etc., supervised by a qualified administrator. LACCs require transport, particularly if outreach services are provided. Depending on the areas, transport should be in the form of an LDV, if necessary 4x2 or 4x4. Maintenance and security of this vehicle should be managed through contracts or within provincial/municipal structures. If not available, the vehicle could be substituted by a contract with a local transport company or taxi operator. Lastly, any LACC needs marketing capacity. This could be done through the manager, but preferably a dedicated qualified person should be appointed or contracted, if production and promotion have to be done effectively.</p>
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<p>Organisation at capacity</p>	<p>Marketing should be linked to other marketing initiatives in the region, e.g. tourism board or provincial and/or municipal marketing system or department</p> <p>13. <i>Effective communication links exists between the LACC and its community, and to Provincial and National Federation, arts sector and intersectoral levels</i></p> <p>One of the most crippling factors in LACCs is isolation from the community, the arts sector in general, the LACC sector and other stakeholders and role players in development in the region. Effective communication links imply at least a telephone, computer with internet and email access, a printer, a fax machine and transport logistics. In addition to the hardware, appropriate software should be acquired, aligned to provincial and/or municipal systems, but not dependent on them. Lastly, staff must be trained in the use of hardware and software so that it becomes part of all functions of the LACC.</p> <p>14. <i>An effective M&amp;E system is applied, and linked to municipal and provincial M&amp;E systems/procedures</i></p> <p>In line with general governance and government systems the LACC must have an effective monitoring and evaluation system in place, which must be diligently implemented. The system must be aligned and connected to the overall M&amp;E system under which the LACC falls to ensure effective supervision of the activities in all parts of the structure.</p>
<p>Availability of leadership and skills</p>	<p>15. <i>One Full-time qualified General Manager</i></p> <p>Each LACC should have a qualified General Manager. Two 'ideal' profiles for LACC managers are attached in Annexure D. The General Manager reports to the Supervising Official or the Board of Directors.</p>

Availability of leadership and skills	<p><b>16. One Full-time qualified Programme Manager</b></p> <p>As the General Manager will be responsible for overall management issues, which is a full-time occupation, programmes should be managed by a Programme Manager. The Programme Manager has experience in the initiation and management of at least one or two genres (e.g. drama or dance) and a basic knowledge of other genres. He/she must be able to manage projects, staff, contracts and events from all aspects (logistics, assets, programming, publicity), and be conversant with the needs of the community and local organisations. In addition, he/she must have an intense interest in service delivery and quality programmes, as well as the arts sector in general. The work includes liaising with national, regional and local artists and art organisations. The Programme Manager reports to the General Manager</p> <p><b>17. One Full-time Administrator</b></p> <p>The Administrator is responsible for all administration, including any staff members who are reporting to him/her. The Administrator must have an aptitude for office and organizational management, experience in arts organization and administration, computer literacy (including accounting software), filing and human resource management. Where the LACC is large, a separate professional Human Resource Manager could be appointed.</p> <p><b>18. At least one<sup>1</sup> qualified tutor for each ongoing program or genre</b></p> <p>Services in the form of production and training programmes are the core of the LACC. As quality is of utmost importance, tutors or trainers should be qualified in their genres, e.g. drama, dance, music, sewing, visual arts, etc. Qualifications should preferably be formal, e.g. tertiary institution, although status in the market and experience in other LACCs or organisations may be acceptable. Tutors and trainers report to the Programme Manager for their programme or project management, and to the General Manager for general issues. Tutors could be contracted although it is advisable to have at least one full-time tutor per genre.</p>
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*19. At least one part-time or contracted qualified manager for intersectoral projects*

Within their development context LACCs could often offer intersectoral services, e.g. projects for health, social development, prisons, tourism, etc. This type of work requires dedicated multi-disciplinary managers who are conversant with the various sectors that are involved. In the smaller LACCs such persons could be contracted as part of the intersectoral project, and the project budget should make provision for all these costs. In larger LACCs a part-time manager could be appointed on contract, with a challenge of initiating several intersectoral projects with accompanying funding. Ultimately such a position could become full-time. This appointment often depends on the leadership in the department or the LACC, as it implies communications with other departments and organisations.

*20. Cleaners and Security staff*

Appearance of the LACC is important for effective functioning, promotion and publicity. In addition, all government departments require adequate maintenance of the buildings. Each LACC should have at least one or two cleaners, depending on the workload. In many cases these could be provided through the municipality.

Security is a key issue with regard to assets. Computers and art equipment are prone to vandalism or theft. Security should be provided through the Department's normal procurement system or municipality.

Programme/ Activity indicators	
	<p>21. <i>Ongoing quality programmes in at least two arts disciplines</i></p> <p>As a community-based facility the LACC should offer services in at least two art disciplines or genres, although not all with the same intensity. Impact of the LACC depends largely on its sustained services, rather than once-off or irregular events or projects. Continued programmes allow for a steady built-up of capacity in the LACC and community. An LACC may become known for a specific programme, e.g. ballroom dance or theatre production, but diversification should allow for a maximum of users from the community, ensuring that the LACC does not become a production house.</p> <p>22. <i>Intersectoral projects addressing local needs (education, health, social development, ISRDP, URP)</i></p> <p>As a community-based facility the LACC should not only concentrate on cultural and artistic capacity building, but also serving other sectors, such as tourism, social and life skills development, education, prisons, etc. Such projects should be developed in cooperation with the role players in the relevant sector, and be funded by both the LACC and the other sector department or role player organization.</p> <p>23. <i>Intergovernmental funding package linking LACC services to national, provincial and local objectives</i></p> <p>Sufficient funding is one of the key indicators for sustainability. Sufficiency can be defined in a number of ways, but should make provision for all aspects of the LACC, from management to logistics, from programmes to support and marketing. Strategic plans and business plans must make provision for funding and budgets, with indications of the sources of funding. Examples of typical budgets for LACCs are attached as Annexure E. A government department that is the owner of LACCs should provide the necessary funding, as in clinics and schools.</p>

Funding	<p>24. <i>Profit-making art production linked to markets</i></p> <p>An important road to independence is the generation of own income through profit-making production. This implies the application of business principles to management, e.g. quality control, product development, market access, etc. In many LACCs in South Africa a mixture of income generation and subsidies is found.</p> <p>It must be stressed that the idea of self-dependency does not apply to LACCs, as it does not to clinics, schools and public transport services. LACCs are generally serving the poor, who cannot pay for full-recovery of costs. Like other poverty alleviation services, LACCs depend largely on grants or subsidies, if they are not funded from government budgets. As in most countries, LACCs should justify their funding, e.g. through providing evidence of performance, track record, community satisfaction, fulfillment of government objectives.</p>
Infrastructure	<p>25. <i>Minimum infrastructure</i></p> <p>The Minister of Arts and Culture has indicated that DAC would like to see a LACC in each municipality. This is very much like the undertaking by president Thabo Mbeki in his 2005 State of the Nation speech of 2005 that each municipality will have an MPCCC by the end of 2010, and the combination of the two types of centers should be seriously considered. Although the Policy Document (Annexure B) points to the possibility of having an LACC without permanent buildings, this is not advisable in the South African context. Particularly in poor communities there is a permanent shortage of facilities. However, the type and extent of facilities should be carefully planned, in cooperation with the community-based art and other organisations, departmental officials, experienced LACCs and artists who will most likely use the LACC. Any development should be based on a properly executed needs assessment and research that takes into consideration the local and regional context. The policy document correctly argues that capital expenditures should be considered from a sustainability strategy linked to the needs assessment.</p>



## Conclusion

Through the SA-Flemish Community Arts Centre project a major investment has been made into one sector in the South African cultural arena. Besides the Flemish R6 million DAC itself co-funded R3,3 million and invested through its Poverty Alleviation Fund and its Investing in Culture Fund another R1 million, with firm commitments to a further IIC allocation of R3,5 million. This leads to the obvious question whether these investments were worth the ultimate result?

This question can be answered in two ways: what is the total return on this investment short to long-term (culturally, socially and economically), and, comparatively, would there be a more profitable result for the arts if these funds had been used for other purposes. Both questions remain partly theoretical, as any assessment of value in the cultural and social fields is always complex and problematic, as is borne out by a number of studies on the value of community arts overseas (e.g. OECD, 2005, *Culture and Local Development*).

The best way, perhaps, is to compare the situation in the community arts sector today with what it was in 2003 and what indications for longer-term benefits are visible. In the three provinces little happened in the designated arts centres in 2003. Three were closed, the others only partly functioning. Today we find six arts centres where committed people are delivering ongoing programmes and ad hoc projects, and participating in a number of processes for the promotion of arts and culture. These activities impact deeper into the communities, with a potential of motivating hundreds of youth to participate in positive cultural, social and economic activities and behaviour. Municipalities that did not even know what to do with their arts centres are now involved in the planning and management of these centres, using them for municipal purposes and festivals. Provincial departments have become increasingly committed, and some have strategic plans that have far reaching impacts on other communities in their province. National DAC has accepted LACCs as anchor projects in their national strategy for the promotion of equity and capacity in the arts and culture sector and has allocated R3,6 million for 2006-7, as well as preferential allocations from the Investing in Culture Fund. A national policy on LACCs is being integrated into DAC Medium Term Strategic Framework. The sector itself has become motivated to participate in regional and national initiatives for the promotion of community arts. Obviously such an emerging movement has to be nurtured over time. We believe that the proposed policy and the training provision will augment the capacity in the arts centres and government for an empowered role of the arts centres in cultural, social and economic development in South

Africa. A significant condition, however, is the seriousness with which national, provincial and local government address the issues of sustainability of one component of arts and culture (the LACC) within the broader system of cultural life. In arts and culture, as in nature, the rule remains: any complex organisation left to its own tends to deteriorate.

As for the comparison, multi-millions have been invested in festivals, musicals and other once-off events over the years, which have benefited a small number of artists, launching their professional career and providing significant promotion of South African culture nationally and internationally. In contrast, the LACCs slowly build the basis from which such artists can emerge and grow. For an authentic cultural development the two approaches must be seen in symbiosis. It is our belief that precisely the linking of investments in both categories will reinforce both, as well as their impact on social cohesion, poverty alleviation and cultural enrichment.

**SOUTH AFRICAN-FLEMISH COMMUNITY ARTS CENTRE PROJECT  
CONSOLIDATED STATEMENTS 2003-5**

**ANNEXURE A**

Item	Budget 2003	Exp 2003	Budget 2004	Exp 2004	Budget 2005	Exp 2005	Total budg	Total exp
<b>Personnel</b>								
<u>Flemish fieldworker</u>								
Proj Coord SA	420,000.00	420,000.00	453,600.00	453,600.00	489,890.00	489,890.00	1,363,490.00	1,363,490.00
SA Fieldworker	250,000.00	211,636.19	270,000.00	282,491.89	291,600.00	380,192.88	811,600.00	874,320.96
Proj Liaison Off	150,000.00	135,801.00	162,000.00	40,817.70	174,960.00	0.00	486,960.00	176,618.70
Manag oversight	20,000.00	18,506.66	21,600.00	0.00	23,400.00	0.00	65,000.00	18,506.66
<u>Research travel workshops</u>								
Local air	120,000.00	49,163.00	129,600.00	145,643.26	140,160.00	24,552.50	389,760.00	219,358.76
Accommodation	129,600.00	56,817.02	141,120.00	135,570.71	152,640.00	90,325.40	423,360.00	282,713.13
Subsistence	28,800.00	9,020.15	31,680.00	29,933.93	34,560.00	27,566.96	95,040.00	66,521.04
Car travel	25,500.00	13,064.50	27,000.00	9,472.37	28,500.00	31,975.22	81,000.00	54,512.09
car hire	54,000.00	28,100.05	59,400.00	111,411.96	64,800.00	87,093.31	178,200.00	226,605.32
workshop attend	105,300.00	84,626.89	113,400.00	105,578.30	121,500.00	63,528.95	340,200.00	253,734.14
Orient workshop	20,000.00	2,197.00	21,600.00	0.00	23,320.00	16,740.00	64,920.00	18,937.00
Quarterly meeting	30,000.00	3,723.72	32,400.00	0.00	34,980.00	30,917.50	97,380.00	34,641.22
Policy consult	100,000.00	0.00	0.00	121,500.00	0.00	0.00	100,000.00	121,500.00
<u>Extraordinary</u>								
Policy tender	300,000.00	0.00	0.00	193,840.00	0.00	169,210.00	300,000.00	363,050.00
Equipment	90,000.00	112,515.48	0.00	0.00	0.00	1,019.14	90,000.00	113,534.62
<b>Total</b>	<b>1,843,200.00</b>	<b>1,145,171.66</b>	<b>1,463,400.00</b>	<b>1,629,860.12</b>	<b>1,580,310.00</b>	<b>1,413,011.86</b>	<b>4,886,910.00</b>	<b>4,188,043.64</b>
<b>Flemish allocations</b>								
2003	1,042,049.50							
2004	1,147,218.71							
2005	1,167,775.00							
<b>Total</b>	<b>3,357,043.21</b>							
<b>Total expenditures</b>	<b>4,188,043.64</b>							
<b>Owed by Flemish</b>	<b>831,000.43</b>							

**ANNEXURE 8**

**Policy Document for the Development of Local Arts and Culture Centres and Programmes**

**Final Draft**

**Johannesburg Centre for Cultural Policy and Management  
In association with  
International Organisation Development South Africa (IODSA)**

**February 2006**

## **CONTENTS**

### **Executive Summary**

#### **1. Introduction**

##### **1.1 Rationale for Policy**

##### **1.2 Origins of Policy**

#### **2. Context for Policy**

##### **2.1 Historical Context**

##### **2.2 Current Context**

##### **2.3 Policy and Legislative Context**

##### **2.4 Existing Programmes, Resources, Instruments**

#### **3. Policy Framework**

##### **3.1 Purpose of the Policy**

##### **3.2 Scope of Policy**

###### **3.2.1 Definition of "Local Arts and Culture Centre"**

###### **3.2.2 Purpose of Local Arts and Culture Centres/Scope of Activity**

##### **3.3 Policy Objectives**

##### **3.4 Principles**

##### **3.5 A Governance and Management Framework for Local Arts and Culture Centres**

- 3.5.1 Governance
- 3.5.2 Management
- 3.5.3 Models for Management of Local Arts and Culture Centres
  - 3.5.3.1 Centres Operated and Managed by Local or Provincial Government
  - 3.5.3.2 Centres Operated and Managed by the Local Community
  - 3.5.3.3 Centres Operated and Managed by an Independent Organisation or Entity
- 3.5.4 Compliance with legislation regarding Municipal Systems and Municipal Finance and Management
- 3.6 Roles and Functions of Three Spheres of Government
  - 3.6.1 Role of Local Government
    - 3.6.1.1 Integration into Local Planning and Resourcing Frameworks
    - 3.6.1.2 Development of New Infrastructure
    - 3.6.1.3 Maintenance of Local Arts and Culture Centres
    - 3.6.1.4 Monitor Centre Accountability to Local Community
    - 3.6.1.5 Integration into Provincial and National Strategies and Programmes
    - 3.6.1.6 Monitoring and Evaluation at a Local Level
  - 3.6.2 Role of Provincial Government
    - 3.6.2.1 Integration into Provincial Planning and Resourcing Frameworks
    - 3.6.2.2 Manage Joint Programming Opportunities Across Municipalities
    - 3.6.2.3 Support Provincial Network of Local Arts and Culture Centres
    - 3.6.2.4 Interdepartmental Co-ordination at a Provincial Level

## **Executive Summary**

This is a policy document of the Department of Arts and Culture that establishes an enabling framework for the promotion and development of the contribution of local arts and culture centres and programmes to South African culture, society and economy. The key policy drivers underpinning this framework are:

- Promoting access to and participation in arts and culture for all South Africans at the most local level
- Promoting the development of local cultural identities and associated arts and cultural practices in the face of the culturally 'flattening' effects of globalisation
- Promoting the role of local arts and culture centres in social and economic development, especially with regard to education and training, tourism and small business development
- Promoting greater connection and co-operation between the functions of different spheres of government as they pertain to culture
- Promoting greater connection and co-operation between local arts and culture centres and other related forms of local service delivery infrastructure (e.g. multi-purpose community centres, science centres, public museums and galleries, libraries and so on)

To implement this policy, the following measures will be required:

- The strengthening of the existing co-ordination and technical assistance function at a national level
- Investment in local arts and culture programming from the national and provincial spheres of government
- The building of capacity on the part of the local and provincial spheres of government for integrating Local Arts and Culture Centres into general planning and resourcing frameworks
- An implementation strategy and programme

## 1. Introduction

Culture has been recognised as being fundamental to the social and economic development of the country. The government's policy for local arts and culture centres needs to be seen in the overarching context of building a just and equitable society where citizens are enabled to enjoy the social and economic benefits that flow from access to and participation in culture.

### 1.1 Rationale for Policy Framework

International evidence (and best practice in South Africa) suggests that community based arts and culture programming can impact across a very wide range of government's economic, social and cultural priorities (and in the areas of overlap between them).

In the field of **economics**, local arts and culture centres and programmes provide:

- direct employment for artists, teacher/trainers and facilities management
- the potential to assist tourism directly through the provision of programmes and indirectly by ensuring that local talent is developed to address the market
- the opportunity to provide a local base for skills development and learnerships across the arts and culture
- the presence of vibrant arts and cultural programming is a proven attractor of inward investment

In the field of **social policy**, local arts and culture centres and programmes:

- can carry powerful messages to the community through - for example - exhibition or theatre in the field of health, crime, education



- 3.6.2.5 Monitoring and Evaluation
- 3.6.3 Role of National Government
  - 3.6.3.1 Policy Development and Support
  - 3.6.3.2 Intra-Departmental Co-ordination
  - 3.6.3.3 Inter-Departmental Co-ordination
  - 3.6.3.4 International Co-ordination
  - 3.6.3.5 Support National Federation of Local Arts and Culture Centres
  - 3.6.3.6 Promote and Manage Communication between the Three Spheres of Government
  - 3.6.3.7 Provide Strategic Support to Local and Provincial Government
  - 3.6.3.8 Monitoring, Evaluation and Research

#### 4. Conclusion

Appended

Proposed Implementation Strategy

- can contribute directly to the maintenance and enhancement of public space through public art works and creative enhancement of the environment
- participation in arts and culture is also shown - internationally - to reduce the likelihood of crime or recidivism among youth and be a motivator towards positive life styles (health and moral regeneration) and an appetite for learning
- there is mounting evidence that participation in arts and cultural activity also impacts directly and positively to improve educational performance

In the field of broad "**cultural**" attitudes, local arts and culture centres and programmes provide:

- a potent focus for social cohesion, community identity and pride
- reinforcement to cultural traditions and continuity at a time when such continuity is under threat from globalised communication and media and the effects of HIV/AIDS on intergenerational knowledge transfer
- a national mechanism at local level for the early identification and development of exceptional talent. In a world where the creative industries are an increasingly important part of the economy, the greatest waste is the unrealised potential of the unique talents that exist within all communities.

Finally, in terms of **arts and culture** policy itself, local arts and culture centres and programmes provide:

- the opportunity for local communities throughout South Africa to experience work of artistic excellence from other parts of the country and the world
- the opportunity for all community members to explore their own creative potential across a range of art forms

This policy document seeks to promote an enabling environment for the development of local arts and culture centres and local arts and cultural programming. In drawing a distinction between 'centres' on the one hand and 'programming' on the other, the policy recognises that buildings do not in and of themselves equate to quality cultural programming. The policy recognises that buildings are an enabling vessel, and that the fundamental drivers of meaningful cultural infrastructure are the passions and creative energies of arts practitioners committed to the development of others within their communities, and to their own creative development through this process. In this respect this policy is guided by the spirit of clause 18 of the White Paper on Arts, Culture and Heritage:

"No government can legislate creativity into effect. At best government can seek to ensure that its resources are used equitably so that impediments to expression are removed, that the social and political climate are conducive to self-expression, and that the arts, culture and heritage allow the full diversity of our people to be expressed in a framework of equity which is committed to redressing past imbalances and facilitating the development of all of its people."

### **1.2 The Origins of this Policy Framework**

A quantity of existing local research conducted into the situation of local arts and culture centres has provided the evidence base for the development of this policy. This research has taken the form of both formal research, as well as information generated in the course of interventions mounted by the national Department of Arts and Culture in supporting the development of local arts and culture centres during the course of the past twelve years. This existing documentation includes:

- The 2002 Report on a National Audit of Community Arts Centres, commissioned by the Department of Arts and Culture from the Human Sciences Research Council

- Reports generated through the activities of the Federation of Community Arts Centres, a mechanism initiated by DAC to bring together local arts and culture centres at national and provincial level in identifying and addressing areas of common concern and need requiring strategic and coordinated intervention.
- Reports generated through the SA-Flemish Community Arts Centres Project – an initiative funded through a bilateral agreement between the South African and Flemish governments aimed at developing the capacity of six local arts and culture centres in three provinces (Limpopo, Free State and Kwazulu-Natal)

In addition, research has been conducted into African and other international policy frameworks as they relate to Arts and Culture Centres, and the present policy benefited substantially from a visit to Flanders in 2004 by a Department of Arts and Culture delegation in the context of the bilateral agreement between Flanders and South Africa.

## **2. Policy Context**

There are three contexts that have informed and guided the development of this policy – the historical context for the emergence of local arts and culture infrastructure and programmes, the current situation of local arts and culture centres, and an analysis of relevant existing policy, legislative and institutional frameworks and programmes arising from these.

### **2.1 Historical Context**

The apartheid era bequeathed a profoundly skewed framework for the development of the arts and culture at a local level. On the one hand, forced removals and labour policy both caused a profound dislocation within the social and cultural fabric. On the other hand the system of apartheid also promoted the generation of artificially constructed cultural and ethnic categories through the creation of the bantustans and

homelands. Indeed, insofar as access to arts and culture was promoted at a local level, it was through the promotion of narrow, oppressive and divisive conceptions of race, ethnicity and culture that sought to justify the apartheid ideology. More generally, though, H F Verwoerd's view that black Africans "should be educated for their opportunities in life," and that there was no place for them "above the level of certain forms of labour" meant that access to arts and cultural resources, education and training and opportunities for participation were largely limited to a minority of the population. Nevertheless, communities actively mobilised around culture, and one of the outcomes was the gradual development, since the 1940s, of a community arts centre sector involved in promoting access to and participation in the arts within a liberatory framework.

The development of arts and culture centres can be divided into four phases, each shaped by different motivating forces.

The first phase of development is generally associated with the Polly Street Arts Centre (est. 1949) and the Rorke's Drift Arts and Crafts Centre (est. 1962). The Polly Street Arts Centre came about through private investment which in turn attracted governmental sponsorship, with the overarching aim of providing a recreational facility for the large black urban population of Johannesburg. The Rorke's Drift Centre, situated in KwaZulu Natal, was enabled through investment from the Lutheran church, and was designed to address the socio-economic needs of the local community through arts and crafts training and production. These centres, though initiated with partial support from the apartheid state, nevertheless developed independently to provide the seedbed for the emergence of an entire generation of black arts practitioners.

These initiatives were succeeded in the 1970s and 1980s by further centres established through government subsidy within a similarly 'liberal paternalistic framework' (van Robbroeck 2004: 46), such as the Mofolo and Kathlehong Arts Centres in Johannesburg and what is now Ekurhuleni respectively. However, during the same period, a number of overtly politicised and independently initiated centres and arts organizations arose (such as the Alexandra, Federated of Black Artists Centre (FUBA), Dorkay House and Funda Arts Centres in

Johannesburg, the Community Arts Workshop in Durban and the Community Arts Project in Cape Town) which established themselves in explicit opposition to state culture and institutions, and which aligned themselves to the notion of culture as a "weapon of struggle". These had been influenced by the earlier development in the 1950s and 60s of independent associations and organisations with progressive intentions, particularly in the performing arts, such as the Union of South African Artists, a body originally formed to protect black artists from exploitation. Many of these centres drew on the resources developed through institutions like Polly Street and Rorkes Drift, and they in turn led to the training of a successive wave of young black arts practitioners in circumstances where there were no formal opportunities for creative and cultural education and training for the black majority.

In the 1990s, two further phases of development have been apparent in the wake of the coming into power of a democratically elected government in 1994. One has been associated with the government's construction of what have come to be known as 'RDP Arts Centres' through the Reconstruction and Development Programme Culture in Community (CIC) programme implemented by the then Department of Arts Culture, Science and Technology (DACST). These centres have been located within the mandate established through the White Paper in seeking to broaden access to and participation in arts and culture at a local level. The CIC programme sought to articulate clear roles for different spheres of government in a manner not dissimilar to the framework presented in the present document. However, the impact of the programme was severely compromised due to the absence of sufficiently skilled management for the centres and a lack of capacity within both civil society and government at a local and provincial level to take ownership of the centres and establish a basis for their sustainability. A number of these centres closed down in the face of an absence of realistic planning for the operational costs and sustainability of the centres, inadequate interface with community needs, poor human infrastructure and inadequate planning for service delivery.

The other development has been the ongoing emergence of independently run arts organisations, groupings and centres, largely established as a response to the absence of locally driven arts and culture programming and infrastructure. Examples of such centres and organisations

would include Sibikwa, the Visual Arts and Crafts Academy and the Cultural Helpdesk in Johannesburg, the BAT Centre and the K-CAP Centre in Durban, Arts and Teaching Initiatives in Port Elisabeth and the New Africa Theatre Project in Cape Town.

## **2.2 Current Context**

From the existing body of knowledge drawn on in the development of this policy, it is clear that the existing community arts infrastructure – both governmental and non-governmental - struggles to fulfill the potentials outlined above. On a practical level, local community arts infrastructure suffers from a series of inter-related problems that may be defined in terms of a general lack of:

- leadership and vision
- clear institutional arrangements (a clear framework for ownership, accountability and reporting)
- an effective managerial, technical and administrative skills base to enable planning, fundraising and programming
- reliable sources of revenue for core and programme costs
- interface with governmental planning and resourcing frameworks across different spheres of government (local, provincial, national)
- support from peer organisations
- fit for purpose infrastructure to support management, communication and programming

All of these constraints contribute to the inability to achieve sustained delivery of quality programming informed by the needs and aspirations of local communities. This has been particularly true of the centres established through the Culture in Community programme, though there are emerging models for the sustainability of these centres (for example, the Stable Theatre in Durban and the Guga S'ithebe centre in Langa). Many of the older NGO-driven centres (for example, the Bartel Arts Trust, Community Arts Project/Arts and Media Access Centre, Sibikwa) have established a strong base of experience and expertise in programming, fundraising and management that has enabled exemplary results

in spite of relatively severe resource constraints. An important recent development has been the emergence of a small number of new centres of excellence and innovation - the exemplary instance being the Ekhaya Multi Arts Centre in Kwakwashi, Durban.

In addition, the Mmabana Centres continue to represent an important instance of strong infrastructure (established in the context of the Bophutswana Bantustan) that has managed to sustain its operations through ongoing legislated investment from provincial government.

It is increasingly clear that arts and culture centres – in order to operate effectively as local infrastructure - require a combined effort from local and provincial government in supporting them and locating them within general planning and resourcing frameworks for social and economic development at a local and provincial level. The revenue base for provincial government is less constrained than that of local government – the latter relies largely on rates and service payments to provide basic services to citizenry, the former receiving the bulk of its budget from treasury. This provides the provincial government with more discretionary power in the strategic allocation of resources to areas of identified need.

It is clear that in the great majority of instances, local and district municipalities have neither the capacity nor the resources to promote arts and cultural programming and establish and maintain the infrastructure to enable this programming to happen. The larger metros (principally Cape Town and Johannesburg<sup>1</sup>) have been able to invest a more expansive revenue base in a more active role in the promotion of local arts and cultural programming and infrastructure, though this has not been sufficient to enact a comprehensive development strategy, and many gaps in provision remain.

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<sup>1</sup> Cultural policy development has also started to emerge from the smaller Metros – the Nelson Mandela Metropolitan Municipality has recently approved a cultural policy.



The Provincial Federations of Community Arts Centres have had strong representation from provincial departments of arts and culture, though the potential for provincial government to deliver on its potential role in supporting local arts infrastructure and programming – and the capacity of local authorities to take meaningful ownership of this infrastructure and programming - has been stymied by the absence of policy, strategy and dedicated resources at a provincial level<sup>2</sup>.

At a national level, the DAC has felt constrained in enacting a programme of direct support to local arts infrastructure in the context of the constitutional framework within which the competencies for arts and culture are articulated between national, provincial and local government. This issue is explored in greater detail below. Nevertheless, it has led a range of support measures and strategic initiatives in four areas to date, implemented through a directorate established for this purpose within the Arts Institutional Governance chief directorate:

- infrastructure development - the Culture in Community programme
- research - the 2002 HSRC audit
- capacity-building - the SA-Flemish project focused around technical assistance to six centres and the development and piloting of models for local cultural policy development
- building stakeholder structures - the DAC has also played a significant role in facilitating the setting up and support of a National Federation of Community Arts Centres (FoCAC), with provincial departments assisting in supporting constituent provincial structures.

### 2.3 Policy and Legislative Context

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<sup>2</sup> It should be noted that the Western Cape Department of Cultural Affairs and Sport is in the process of finalising a provincial policy and strategy for arts and culture, which includes detailed attention to the resourcing of local community arts infrastructure and programmes. The Free State Department of Sports, Arts, Culture, Science and Technology has developed an implementation strategy and programme for local arts and culture centres.

Two areas of policy and legislation provide the overarching framework within which this policy for local arts and culture centres operates: the DAC's White Paper for Arts, Culture and Heritage and the Department of Provincial and Local Government's White Paper on Local Government and the attendant Intergovernmental Relations Framework Act [no 13 of 2005], the Local Government Municipal Systems Act [no 32 of 2000] and the Local Government Municipal Systems Amendment Act [no 44 of 2003].

The DAC White Paper articulates a central role for community arts centres in the realisation of a governmental vision relating to access to culture and redress<sup>3</sup>, and locates them within the same framework of economic and social delivery outlined in this policy. However, a nationally driven policy framework and attendant implementation strategy for arts and culture centres has had to contend with a fundamental difficulty – that it is addressed to infrastructure that naturally falls within the purview of local government. The already articulated problems of capacity at local government level are further exacerbated by the constitutional framework within which the competence for arts and culture sits, which presently defines culture as a provincial and national competence – that is, there is no constitutional imperative for local government to take up a mandate in respect of arts and culture centres. In the absence of either a constitutional mandate or the capacity to do so, local government is generally reluctant to take responsibility for arts and culture centres beyond the most basic maintenance – and this usually only in instances where ownership of buildings is vested in local authorities.

It should however be noted that the constitution does leave room for national-provincial functions to be devolved to a local level, providing that local government has (or is provided with) the capacity and resources to fulfill this mandate. The Department of Provincial Local and Government (DPLG), guided by Section 156 of the Constitution<sup>4</sup>, promotes the position that, wherever possible, functions should be assigned

<sup>3</sup> clause 54 of the White Paper states that "These centres will serve two of the Ministry's most important principles i.e. providing access and redressing imbalances."

<sup>4</sup> "A municipality has executive authority in respect of, and has the right to administer: a) the local government matters listed in Part B of Schedule 4 and Part B of Schedule 5; and b) any other matter assigned to it by national or provincial legislation."

to the local level – where needs can be most immediately registered and responded to. The White Paper on Local Government furthermore promotes an holistic approach to service delivery, one that provides space for the arts and culture to be placed on the agenda of local government in the context of integrated approaches to development that confine service delivery to 'basic essentials' (water, lighting, housing). Section B (1.1) of the White Paper, states that: "Local government can also promote social development through functions such as arts and culture, the provision of recreational and community facilities....". Section B 2.3.2 also refers to the provision of special economic services – which in the context of arts and culture centres would translate into the provision of vocational training in the arts, and arts production and marketing.

Through the Intergovernmental Relations Framework Act [no 13 of 2005], the Local Government Municipal Systems Act [no 32 of 2000] and the Local Government Municipal Systems Amendment Act [no 44 of 2003], the DPLG has sought to establish a rigorous legislative regime for the assignment of powers 'downwards' and the effecting of service delivery through local government which avoids the problem of unfunded mandates – functions being assigned that cannot be fulfilled owing to lack of capacity and resources at a local level.

This policy recognises that the potential for effecting change at this stage lies in the creative harnessing of existing instruments, programmes and networks to make the present framework for intergovernmental relations work in the interests of promoting local arts and cultural programmes and associated infrastructure. The project of constitutional adjustment is a long term one, which lies outside of the scope of the present policy to address or in any way determine. While it is clear that government is presently considering ways in which the three spheres of government may interact in a more coherent way (with national government playing a strong facilitating role) – all indications are that these changes will be made at the level of the mechanics of government, rather than at the level of the constitution.

This Local Arts and Culture Centres Policy recognises that the taking up of the arts and cultural mantle by local government is something that will have to be stimulated through support from national and provincial government. The present moment offers an important opportunity for

the DAC's policy in respect of arts and culture centres to participate in this general reorientation of government's approach to service delivery through the three spheres of government. Three key areas in which this general reorientation is being manifested are:

- the present emphasis by the Presidency on harmonisation and alignment of programmes and delivery
- the new Inter-governmental Relations Act which seeks to improve inter-departmental relations across spheres and improve coordination
- the new Sustainable Human Settlements Strategy from the national Department of Housing which places emphasis on the "building of communities": infrastructural development that ensures interlock with the social and economic needs of communities.

In this context, it is proposed that this policy should promote a rapid, responsive and practical pattern of strategic support on the part of national DAC, using instruments, programmes and existing networks to deliver immediate benefits and impact 'on the ground'. Such an approach would - in the medium and longer term – contribute to the ongoing development of the higher level policy and structural context, creating an environment in which responsibilities for local arts and culture centres and programming can ultimately be formally assigned to local authorities as they acquire the capacity to integrate this infrastructure and programming into their general plans for service delivery. A realistic strategy will need to involve the practical devolution of capacity and resources to a local level in order to animate the infrastructure and strengthen the capacity that already exists. Over time, it is anticipated that this may lead to a formal assignment of competencies from provincial to local government, as contemplated within the DPLG framework for intergovernmental relations.

At this stage it is important to note that such formal assignments would be specific rather than general – as particular municipalities acquire the capacity and means to assume responsibilities for infrastructure, so they could be formally empowered to do so through the present framework for assignment of powers from province to local. This approach is informed by the principle of "asymmetry" within the DPLG framework – which recognises that municipalities have different levels of capacity and resource – and which enables a flexible and responsive framework for the assignment of competencies and powers.

## **2.4 Existing Programmes, Resources and Instruments**

There are a range of existing instruments and programmes within the DAC and across government that will need to be harnessed around the development of arts and culture centres

**2.4.1 the SA-Flemish Local Cultural Policy project:** this adjacent project has been concerned with developing the capacity at local government level to formulate local cultural policies, and has involved the formulation of a set of instruments for doing so. Local arts and cultural centres and programming clearly represent a significant element within any local cultural policy, and it is recognised that the ongoing development of this project beyond the period of Flemish support will be crucial to the successful implementation of the present policy in the medium to long term.

**2.4.2 the SA-Flemish Arts and Culture Centre Capacity-building project:** this adjacent project within the national DAC has provided a potential template for one way in which national government can usefully and appropriately engage with local cultural infrastructure: skilled development specialists working with centre managers and provincial and local government in stimulating relevant programming through Arts and Culture Centres, training centre staff and creating an enabling environment for sustaining operations and programming.

**2.4.3 the Multi-Purpose Community Centres (MPCC) –** this Government Communication and Information System (GCIS) programme remains a central element of central government's vision for service delivery – one-stop shops where the competencies of a range of governmental departments are brought together at a local level. They represent an important resource for local arts and culture programming, providing a potential office infrastructure from which such programming can be planned and implemented – using a variety of local space and infrastructure, and enabling immediate connection and interface with other departmental programming. In his

2005 State of the Nation address, Thabo Mbeki committed to having MPCCs in place in all metros and in 47 district municipalities by December 2005 – more than 60 are currently operational.

**2.4.4 Sports Centres:** like the GCIS centres, Sports Centres (largely established by **Sports and Recreation South Africa**) represent an important existing example of infrastructure out of which particular performing arts/dance programming of one kind or another might be run.

**2.4.5 The IDPs (Integrated Development Plans) and SDFs (Spatial Development Frameworks):** Integrated Development Plans at Local Authority level provide a mechanism for “joining up” the many potential impacts of local arts and culture centres and programmes across the many departments that can benefit from the programmes whilst avoiding needless duplication (between departments) and maximising impact at community level. Local Authority Spatial Development Frameworks provide a mechanism for planning for the future development of arts and culture infrastructure at community level in a cost effective way - and one that can respond readily to the need to develop new cultural infrastructure in previously disadvantaged locations.

**2.4.6 MAPP SETA:** Arts and Culture Management training figures as a central priority within the learnership development and implementation of the MAPP SETA. A clear route exists toward the implementation of accredited training for centre managers and administrators through learnerships and skills programmes, and for centres to function as important locations for creative and technical training in the arts.

**2.4.7 Department of Education - School Enrichment:** The School Enrichment Directorate within the Department of Education has identified – through research commissioned from the CSIR – Local Arts and Culture Centres as important partners in promoting curricular and extra-curricular arts and cultural programming to schools within a geographically defined area. Further Education and Training Colleges

– which are currently benefiting from a major recapitalisation programme and a general strategic re-orientation to needs-driven vocational training – will also represent an important area of opportunity for Local Arts and Culture Centres and Programmes through partnerships centred around the development of industry-relevant skills programmes in the arts.

**2.4.8 Funding Agencies:** the SA-Flemish capacity-building project has demonstrated the extent to which the deployment of expertise from national level, can enable local arts infrastructure to leverage resources from local (and potentially international) arts funding agencies that they would otherwise not have the capacity to meaningfully or successfully engage with. This expertise has also, crucially, facilitated access both to complementary funding programmes located within the DAC itself (such as the Investing in Culture fund) as well as funding from external funding agencies (such as the National Arts Council and the National Lottery Distribution Trust Fund). Ongoing bilateral agreements facilitated by national DAC represent an important future source of funding for the centres.

### **3. Policy Framework**

#### **3.1 Purpose of the Policy**

This policy provides provincial and local government, as well as centre managers and governance structures with a national framework within which Local Arts and Culture Centres are defined and a framework for community-driven governance and management is articulated. The policy also provides a framework in which the roles and responsibilities of different spheres of government with regard to the support and development of Local Arts and Culture Centres are articulated, and as such provides a guiding framework within which provincial and local government can develop their own more specific policies related to the funding, governance and administration of Local Arts and Culture Centres.

## 3.2 Scope of the Policy

### 3.2.1 Definition

The present policy seeks to bring clarity to the question of the scope and definition of what constitutes a Local Arts and Culture Centre within a framework that is also both clear and accommodating – and that recognises the discretionary powers of provincial and local government in exercising programmes of support to existing infrastructure and projects.

This policy encompasses:

- Centres that are managed and/or owned by either provincial or local government
- Centres whose ownership and/or management is located within the legal framework of a Section 21 company, Voluntary Association or Trust

A framework for the governance and management of centres is provided in Appendix 1 as a guide for policy development at local and provincial government level.

Within this policy, a Local Arts and Culture Centre represents a **basic capacity** for arts and cultural programming at a local level, which enables communities to access arts and cultural activities (as participants) and experiences (as audiences). Key to this proposed definition is a shift **away** from primarily thinking about an arts and culture centre as an **infrastructural input** (i.e. a building) and a shift **toward** thinking about a centre more rigorously in terms of its **outputs**, or what it actually 'does' (i.e. its programme).

This 'basic capacity' may have a very minimal infrastructural dimension – an office space that serves as a base for communication and initiation of programmes out of a venue or venues located in a geographically defined locality. It may of course also be a highly developed piece of infrastructure – where the scale of programming activated within a particular locality requires this.



In this policy, the phrasing 'local arts and culture centres' is used rather than traditional description 'community arts centres'. The use of the word 'community' in the more familiar formulation has a complex, ambiguous and sometimes paternalistic set of connotations acquired through a complex history of usage in the South African context. The use of the word 'local' establishes a clean slate around the definition of what these centres do. The inclusion of the word 'culture' locates the centres more firmly within the broader mandate of the DAC around 'culture' rather than just 'the arts' – the use of the word 'culture' within 'arts and culture centres' provides a more expansive framework for understanding their scope.

### 3.2.2 Purpose of Arts and Culture Centres (Scope of Activity)

Within this broad definition, a Local Arts and Culture Centre's core function is to enable access to creative and cultural experience for local communities. Through programming that promotes access and participation in arts and cultural activities, Local Arts and Culture Centres aim to produce a range of ancillary social and economic benefits. These purposes are achieved through an institutional and programming framework that brings the experience and expertise of arts practitioners and the needs and aspirations of local communities into meaningful relationship. An arts and culture centre would:

- seek to provide a service to all members of a local community with the intention of engaging more of them in arts and cultural activities
- operate regularly in one or more buildings/spaces in the target community and aspire to the management of a building in that community in the future
- work with more than one art form in a coherent programme during at least a regular part of each year
- work with more than one type of engagement with those art forms (production, education, training)

Such a definition would not normally include:

- single art form projects (e.g. dance companies, visual arts collectives)
- multi art form projects principally targeted at an existing arts audience
- the outreach programmes of major arts and cultural institutions even where they formed a major part of that organisations work
- community halls or recreational spaces for hire

It should however be noted that these organisations, businesses, projects and programmes play a crucial role as providers of either programming or facilities for arts and culture centres.

Such a definition would also allow space for the "inclusion" of:

- some projects evolving from GCIS centres, Schools or Libraries
- some – regular - Festivals or Carnivals

Within this definition, arts and culture centres might be as various as:

- an arts centre located in a senior secondary school which runs multidisciplinary arts projects with learners and local artists, and stages cultural events aimed at the local community on the school property.
- a mobile performing arts company that stages theatrical productions and social awareness campaigns, runs training workshops and works in schools across a defined geographical area

- a department within a Further Education and Training (FET) College which both provides intensive training in a range of arts disciplines enabling access to tertiary education, provides arts related skills programmes to out-of-school youth, an advisory service on careers in the arts, and stages quarterly showcase exhibitions and performances aimed at both the local community and general arts audiences
- a GCIS centre that runs integrated arts workshops for schools in the surrounding area, provides craft workshops for adults and a retail outlet for products, has a small business development service that assists cultural producers in setting up their own enterprises with support from various governmental agencies, and stages an annual cultural festival on Heritage Day
- A large, dedicated facility including rehearsal and performance space, a small theatre and cinema, training rooms, studios, darkrooms and exhibition spaces, training spaces; and which has its own performance company, an annual programme that includes in-house and visiting productions, a schools programme, an artist residency programme and arts therapy workshops, and which serves as a meeting venue for provincial arts stakeholder meetings.

The governance and management framework outlined in Appendix 1 provides a clear framework within which this range of Local Arts and Culture Centres might be accommodated.

### **3.3 Policy Objectives**

The present Policy for Arts and Culture Centres – when made operational through an implementation strategy and programme - will facilitate the development of a network of local arts and culture centres across the country delivering a locally determined programme covering multiple art forms and modes of delivery, to achieve:

- cultural empowerment and pride through participation in the imagining and shaping of local culture
- social development and cohesion
- economic growth and opportunity

At the level of the arts and culture centres themselves, the policy promotes arts and culture centres that:

- Are responsive to community needs and involve active participation of the local community in the development of programming
- Are governed and managed effectively and responsibly on the basis of accountability to both the local community and public and private sector investors
- Operate effectively within the context of an integrated network of other community resources (libraries, multi-purpose community centres, and so on) at a local level
- Involve partnership and co-operation with local arts organisations and individuals

In order to achieve these goals, it is recognised that the following objectives need to be fulfilled:

- the devolution of responsibility for the ownership, management and governance to local communities and the local authorities that serve them
- the attendant devolution of capacity and resources to local government level to enable this to happen
- the delivery of an implementation strategy and programme that includes a major focus on skills development at local level with a particular emphasis on management and programming

### **3.4 Principles**

The policy is underpinned by the following principles:

- Addressing current weaknesses and deficits as experienced on the ground: the policy cannot only focus on the achievement of a long term, abstracted set of ideal institutional arrangements

- Levering existing experience/knowledge and best practices among arts and cultural organisations and individuals involved in community arts programming on the ground
- a **sequential** dimension that recognises that development will need to occur incrementally, using programming interventions to begin to enable systemic shifts and improvements in capacity of centres
- a **differential** dimension that recognises that interventions will need to take into account regional differences in terms of capacity, resources and degree of engagement with local cultural development on the part of government, the urban/rural divide and so on.

### **3.5 A Governance and Management Framework for Local Arts and Culture Centres and Programming**

In what follows a framework for the governance and management of local arts and culture Centres as well as a framework of roles and functions across the three spheres of government in supporting the development of centres and programming. The policy recognises that there is a complex reality on the ground with regard to the governance and management structures associated with arts and culture centres, which varies across different forms of local government (metro, district, local) and across different regions and provinces. The policy therefore seeks to establish an accommodating framework within which different models can be incorporated within the framework of a single policy, informed by the principle of promoting community ownership and participation in the activities of arts and culture centres.

#### **3.5.1 Governance**

An effective system of governance is a central pillar upon which the success or failure of Local Arts and Culture Centres rests. At the level of individual Centres, governance involves:

- programme design and development (activities, events, exhibitions, workshops, skills development programmes, school programmes, etc)
- marketing and promotion of Centre activities and programmes
- networking and development of strategic partnerships at local and provincial level
- the development and implementation of organisational policies relating to the recruitment and selection of staff (paid or volunteer), the acquisition and management of physical assets (building, equipment, materials) and so on
- ensuring compliance with local, provincial and national legislation relating to occupational health and safety, fire and sanitation
- budget management and financial accountability
- fundraising
- regular reporting to governance committee and funders on centre activities and outputs
- convening of regular governance committee meetings and Annual General Meetings

### **3.5.3 Models for Governance and Management**

Consistent with the definition of Centres under 2.1 this policy encompasses three possible options for the governance and management of centres:

- those that are operated and managed by local or provincial government
- those that are operated and managed by the local community through a voluntary association, section 21 company or trust
- those that are operated and managed by an existing non-profit organisation or entity (section 21 company, trust or voluntary association)

Common to all three models is the ensuring of accountability to and input from both the local community and government in the governance and management of Centres, so as to ensure relevance to community interests and needs, and linkage into wider governmental programmes of support and service delivery.

### **3.5.3.1 Centres Operated and Managed by Local or Provincial government**

Local government may undertake responsibility for the management of Centres in situations where the local community does not have the capacity or will to take on this responsibility, and where no existing organisation is able to take on this responsibility. In situations where local government does not have the capacity to take on this responsibility, provincial government may fulfill this role. Local or provincial government may also take responsibility for the management of Centres where they are in a startup phase, or particularly large. This situation should be reviewed on an annual basis with a view to transferring responsibility for management of the Centre to the community or an independent organisation.

In such situations, local or provincial government should manage the affairs of the Centre through a Centre Manager appointed for this purpose (within a local government line function for LACCs), and establish a Centre Advisory Committee. The formation of the Centre Advisory Committee should take place in accordance with legislation regarding community participation in local governance (Municipal Systems Act 2000, Ch. 4). The role of the Centre Advisory Committee in such a situation is to ensure that centre activities and programmes are informed by local community interests and needs. Ideally, the Advisory Committee should – with appropriate capacity-building and support from government – mature to a point where it is able to form a fully fledged Governance Committee and establish a Trust or Section 21 Company to manage the affairs of the Centre (see 4.3.2 below).

### **3.5.3.2 Centres Operated and Managed by the Local Community**

With regard to centres that are operated and managed by the local community, in order for the centre to fall within the purview of this policy, the community must:

- establish a governance committee through the convening of a well-advertised public meeting to this end, aimed at securing representation from a wide variety of stakeholders within the local community able to add value to the operations and activities of the Centre
- establish this governance and management structure as a legal entity (a Trust or Section 21 Company)
- establish an agreement or agreements with local and/or provincial government that establishes terms of reference for this governance and management structure that are consistent with this policy and which outline financing and reporting arrangements between the Centre and local and/or provincial government

### **3.5.3.3 Centre Operated and Managed by an Independent Organisation**

In certain instances, local and provincial government may seek to recognise an existing non-profit organisation or entity as fulfilling the Local Arts and Culture Centre function within a particular area. This may be so in instances where there is already an independently run arts and culture centre in place, or where an existing arts organisation is seen as ideally positioned to take on management responsibility for a planned arts and culture centre development.

In such instances, the independent organisation or entity needs to demonstrate that they have a Centre Advisory Committee (see 4.3.1 above) or comparable advisory structure in place which is composed of a majority of representatives from the local community, and is open to membership from the local community. The entity must also convene Annual General Meetings, both as a mechanism to solicit input from the local community, as well as to elect or re-elect the membership of the Advisory Committee or similar structure.



### **3.5.4 Compliance with legislation regarding Municipal Systems and Municipal Finance and Management**

For each of these last two models, it seems likely that the provisions and requirements Municipal Finance and Management Act (MFMA), the Municipal Systems Act and the Municipal Systems Amendment Act will apply. If this is confirmed it will have a major impact on the options available for LAOC governance.

The Acts deal with the establishment and management of all the types of entities (principally private companies and service utilities) that municipalities participate in or that are financially supported by them.

In terms of the amendment to the municipal systems act a municipal entity is restricted to a private company and the municipality is required to be the majority shareholder or to control the shares that carry the majority of the voting rights in the company. A municipality can no longer participate in trusts, section 21 companies or associations as it did in the past. All existing municipal entities have to comply with this provision. Municipalities are prohibited from any form of membership or involvement other than in a municipal entity that is a private company.

This means that the administration and management of any cultural entity that receives support from a Municipality will have to comply with the provisions of the MFMA.

This means that they will have to convert to a private company in which the Municipality will hold all the shares.

- any existing board will disband and assets will transfer to the new company.
- the Municipality will appoint the directors of the company and a CEO (no councillors or officials)
- the company will be required to comply with the same provisions relating to budgets, reporting, financial management, asset disposal and borrowing requirements as the Municipality
- it will be required to utilise the Municipality's procurement policy for all acquisitions and procurement

In short, cultural organisations will have to function like mini-municipalities and their official line of communication will be between the chairperson of the board and the Mayor of the Municipality. The CEO of the organisation will report to the municipal manager or the relevant Business Unit Manager.

Such Municipal entities are expensive to operate as a result of the additional administrative burden and Municipalities have the power to reduce the number of municipal entities and combine those that serve a similar purpose.

In the case of larger Municipalities – therefore – faced with a number of new (broadly cultural) entities to be created (and then managed at “arms length”) and with the skill base required to address compliance with the MFMA – the case for considering merger may be very strong.

### **3.6 Roles and Functions of Three Spheres of Government**

The following articulates the roles and modes of interaction between different levels of government in the development of a functional network of arts and culture centres. It is presented as a medium to long term “policy horizon” toward which practical strategies and programming options in the short term would systematically aspire toward.

#### **3.6.1 Role of Local Government**

The policy recognises that the concept of ‘local government’ accommodates three distinct types of structure – local municipalities, district municipalities and metropolitan municipalities. The policy recognises that each of these has different levels of capacity and resource for engaging with local arts and culture centres and programmes, with metros generally having the most capacity, and local municipalities having

the least. The policy seeks to accommodate this range in the following description of common functions of local government in respect of local arts and culture centres.

### **3.6.1.1 Integration into Local Planning and Resourcing frameworks**

The Integrated Development Plan (IDP) – and attendant Spatial Development Framework - represents the central planning instrument for developmental local government in South Africa. Within the framework of this policy, every district municipality should seek to incorporate local arts and culture centres and programming into the overall IDP for the district, as well as the IDPs of individual local municipalities that fall within the district, with the assistance of provincial and national government.

### **3.6.1.2 Development of New Infrastructure**

Within this policy, District or Local Municipalities are further encouraged to plan for the upgrading of existing infrastructure and the development of new infrastructure for arts and culture programming at a local level. The Municipal Infrastructure Grant, and more particularly the Special Municipal Infrastructure Fund, provide an existing and clear framework within which conditional grants can be secured from national government for the development of innovative approaches to the development of social infrastructure such as Arts and Culture Centres.

### **3.6.1.3 Maintenance and Operational Costs of Local Arts and Culture Centres**

Local government should make provision for covering the costs of maintaining and managing Local Arts and Culture Centres, in the context of their IDPs. Budget allocations should ideally cover costs associated with:

- maintenance of core infrastructure and overheads
- salaries for Centre Manager and Administrator
- financial accounting and annual audit costs

Focused 3 or 5 year plans, specifying targets and indicators for Local Arts and Culture Centres and programming should be developed out of the IDP process.

#### **3.6.1.4 Monitor Centre Accountability to Local Community**

Local authorities need to ensure that their investment in Centres results in returns that correspond to the kinds of outputs envisaged in this policy. One of the critical functions for local government with regard to the Centres is to promote ownership of the Centres and their activities and programmes by local communities, and to ensure that these activities and programmes are informed by local community needs. Whether or not Centres are directly owned and operated by local authorities, they should be a key stakeholder in both Annual General Meetings of Local Arts and Culture Centres as well as in the process of planning and developing programming out of the Centres. Local authorities should also ensure that the LACC is put onto the agenda of ward meetings and committees where applicable.

#### **3.6.1.5 Integration of Centres into National and Provincial Policies, Strategies and Programmes**

Local government also has a critical role to play in managing the interface between Centre programmes and activities and national and provincial policy themes, strategies and programmes. This is both about ensuring that Centres have access to sources of income for provincially and nationally funded projects and programmes, and ensuring that the attendant programmes and projects realise the aims and objectives of national and provincial strategies.

#### **3.6.1.6 Monitoring and Evaluation at a Local Level**

Finally, local government has a key role to play in monitoring and evaluating the outputs of Local Arts and Culture Centres against targets and success indicators, and feeding this information through to provincial and national government. Such a function will necessarily be underpinned by a local database of NGOs, individual practitioners and other relevant service providers.

### **3.6.2 Role of Provincial Government**

Provincial government has a key developmental and coordinating role in the promotion and development of Local Arts and Culture Centres and programming. In the first instance this role should be understood in the context of the constitutional competence assigned to provincial government for addressing cultural matters. From a strategic point of view, provincial government also has a more expansive revenue base for addressing cultural matters than that of local government, and is the custodian of a 'big picture' view of arts and culture at a provincial level, within which the place of local arts and culture centres and programmes can be articulated.

#### **3.6.2.1 Integration into Provincial Planning and Resourcing Frameworks**

Provincial Departments of Arts and Culture will seek to incorporate planning for the development of Local Arts and Culture Centres and programmes into their Provincial Growth and Development Strategies (PGDS). Provincial governments will develop focused 3 to 5 year plans for community arts infrastructure and programming in a particular province, informed by the plans developed by local authorities. These plans should address:

- promotion of Local Arts and Culture Centres as a vehicle for local government to fulfil its mandates regarding service delivery
- management capacity-building for both local government officials and arts centres managers
- infrastructure development
- programme enhancement

The plan should address the financial implications of the above, and provide for the devolution of resources and capacity to a local level, in order to assist local authorities in the fulfillment of their plans for Local Arts and Culture Centres and Programming.

### **3.6.2.2 Manage joint programming opportunities across localities**

Provincial government has an important role to play in promoting and managing joint programming opportunities between Local Arts and Culture Centres and between the Centres and national arts and culture institutions resident at a provincial level (for example, the State Theatre in Gauteng or ArtScape in Cape Town).

### **3.6.2.3 Support Provincial Network of Arts and Culture Centres**

Provincial departments will participate as owners and managers of Arts and Culture Centres in the activities and proceedings of the constituent provincial networks of the Federation of Community Arts Centres (FOCAC). This policy recognises however that FOCAC is fundamentally a stakeholder body that should derive its mandate from its membership rather than from government. Provincial departments of Arts and Culture will however, continue to provide logistical and secretarial support to provincial networks, with a view to the organisation formalising itself as a legal entity and more directly managing and financing its own affairs, a process of development that the national DAC will seek to facilitate, against a defined set of objectives and timeframes.

### **3.6.2.4 Interdepartmental Co-ordination at a Provincial Level**

Provincial departments with the arts and culture competence will seek to identify and lever opportunities and synergies with the policies and programmes of other departments and governmental agencies operating at provincial level to the benefit of arts and culture centres and the communities they serve, principally (though not exclusively):

- Provincial departments of Education
- Provincial departments of Economic Affairs
- Provincial departments of Tourism
- Provincial departments of Social Development
- Provincial Arts Councils

### **3.6.2.5 Monitoring and evaluation**

Provincial government has a complementary role to play in monitoring and evaluating the outputs of Local Arts and Culture Centres against targets and success indicators set at a provincial level, and feeding this information through to both local and national government. Such a function will necessarily be underpinned by the development of a provincial database of Local Arts and Culture Centres, NGOs and other relevant service providers, which will draw on local databases.

### **3.6.3 Role of National Government:**

#### **3.6.3.1 Policy Development and Support**

This function – actualised in the present document – establishes an overarching policy framework for the development of arts and culture centres, informed by the present policy and legislative framework as it may pertain to Local Arts and Culture centres. It serves as a framework within which local and provincial government structures can develop their own more detailed policies and agreements relating to the governance, management and funding of Local Arts and Culture Centres. In addition, the national DAC will provide technical support to local and provincial government in the development of policies, plans and agreements relating to arts and culture centres at a local and provincial level. This will take the form both of providing technical support to local and provincial government in developing their own policies, the development of written resources/toolkits<sup>1</sup> relating to the governance and management of centres and local arts and culture programming.

#### **3.6.3.2 Intradepartmental Co-ordination**

Within the national Department, the competence for arts and culture Centres currently falls under the Arts Institutional Governance Directorate. The AIG Directorate is principally concerned with developing a sound policy, governance and management framework that will enable the sustainability of Centres. Arts and Culture Centres however represent a crucial vehicle for other units within the national DAC for the

implementation of their programmes, most particularly the Arts in Social Development and Youth Chief Directorate (which includes Arts Education and Training). DAC is also the lead department for the Moral Regeneration Programme – here too, Arts and Culture Centres represent an important host for projects emanating from this initiative – as well as contributing a conceptual framework for the independent development of programming by centres and arts organisations. The accessing of financing opportunities within the Department's Investing in Culture (formerly the Poverty Alleviation Fund) programme is another key opportunity for Local Arts and Culture Centres, particularly for projects within arts and culture centres that promote small-enterprise development.

### **3.6.3.3 Interdepartmental Co-ordination at National Level**

The National Department will seek to identify and lever opportunities and synergies with the policies and programmes of other departments and governmental agencies to the benefit of arts and culture centres and the communities they serve, principally:

- the Department of Provincial and Local Government (in the context of its central role in managing all policy and legislation relating to integrated development at local level and intergovernmental relations)
- the Government Communication and Information System (Multi-Purpose Community Centres)
- the Department of Education (arts and culture centres being a critical resource for the effective implementation of arts and culture in schools, on both a curricular and extra-curricular basis)
- the Department of Public Works and Environmental Affairs and Tourism (infrastructure development and employment opportunities through the Expanded Public Works Programme)
- the MAPP SETA (skills development and training)
- the Dept of Trade and Industry (promoting the economic dimension of arts and culture centres)
- the two statutory funding agencies for the arts, culture and heritage – the National Arts Council and the National Lottery Distribution Trust Fund – (promoting an articulated framework for funding the activities and operations of Arts and Culture Centres)



### **3.6.3.4 International co-ordination**

The DAC will, through its International Relations Directorate, and informed by the needs expressed through both the Federation and partners at local and provincial government level, promote agreements and programmes of exchange that particularly:

- enable the building of management capacity within arts centres at a local level
- lead to exchange and joint programming opportunities between centres and arts development organisations in South Africa and partner countries

### **3.6.3.5 Support National Network of Arts and Culture Centres**

The Federation of Community Arts Centres (FOCAC) has – with technical and financial assistance from the DAC - been established as an umbrella body representing the interests of arts and culture centres across the country. This policy recognises that FOCAC is fundamentally a stakeholder body that should derive its mandate from its membership rather than from government. The DAC will however, continue to provide financial support to the organisation for the convening of national meetings, with a view to the organisation formalising itself as a legal entity and more directly managing and financing its own affairs, a process of development that the DAC will seek to facilitate, against a defined set of objectives and timeframes.

### **3.6.3.6 Promote and Manage Communication between the Three Spheres of Government**

Through engagement with existing structures – such as MINMEC and the South African Local Government Association - the national DAC shall seek to ensure effective communication of this policy and attendant strategies across the three spheres of government, ensuring that implementation plans are negotiated between the three spheres of government with due regard to the capacities and resources resident within each sphere in different provincial/Local configurations.

### **3.6.3.7 Strategic Support to Local and Provincial Government**

Closely related to the last point, the National DAC has a critical role to play in providing support to local and provincial plans for the development of arts and culture centres and programming. This support may range from advocacy and capacity-building with local and provincial government around the development of local and provincial policies and strategies for the development of centres and programming, to the provision of complementary resources to enable local and provincial policies and strategies to be effected

### **3.6.3.8 Monitoring, Evaluation and Research**

In support of the various other functions outlined here, the national DAC has an important role to play in promoting on-going programmes of research, monitoring and evaluation – concerned both with the documentation of best practice models for arts and culture centre development and management, and a collation and analysis of the outputs of arts and culture centres across the country. Such research will necessarily be underpinned by a national database of Local Arts and Culture Centres, NGOs and other relevant service providers. This kind of research is seen as being critical to the ongoing refinement of policy and strategy for the development of local arts and culture centres and programming. In this regard, the national DAC will seek to engage partners in the public sector that have a national brief with respect to specific aspects of centre development (for example, the MAPP SETA for skills development; the National Arts Council for funding) and agencies that are concerned with cultural sector research (Higher Education Institutions, the Council for Scientific and Industrial Research and the Human Sciences Research Council).

### **3.6.3.9 Implementation Strategy, Funding and Programme**

The appended document – “Implementation Strategy and Programme” - outlines a strategy for a first stage programme to realise the Policy for Local Arts and Culture Centres on the part of the national Department of Arts and Culture. The document has been developed in the interests

of ensuring that the Policy that has been developed does not become one of a number of unfunded mandates that bedevil service delivery – particularly service delivery that involves the different spheres of government operating in concert.

The proposed strategy is based on the view that the key priority for the national DAC at this stage lies in securing rapid delivery against its mandate of promoting access to arts and culture programmes and infrastructure for all South Africans. The larger policy development process at provincial and local level – which will necessarily take substantial time - will need to be led and informed by a practical programme of action and implementation – a rigorous 'learning by doing' approach.

The document proposes a strategic framework for early action on the part of the DAC – working with its internal and external partners – to make resources available immediately at the local level. This will be achieved through a closely managed and monitored programme co-ordinated and implemented at provincial level through a network of service providers and local arts and culture centres.

The strategy is premised on the view that the objectives of capacity-building and the clarification and realisation of roles and responsibilities at different levels of government needs to be energised and animated through 'real time' implementation in prioritised and previously disadvantaged communities, delivering examples throughout the country of excellence and best practice in community arts programming at a local level.

#### **4. Conclusion**

The present policy represents an important step toward establishing a community-driven and sustainable framework for Local Arts and Culture Centres and programming. It requires the different spheres of government to co-ordinate their efforts in promoting access to arts and cultural

activities at the most local level, and requires the mainstreaming of Local Arts and Culture Centres within a range of existing policies, strategies and programmes across the three spheres of government. The process of implementing this framework will necessarily be an iterative one, implemented in a variety of ways in different local and provincial contexts – and one which will undoubtedly lead to further refinement of the framework articulated here.

The National DAC will however seek to prioritise the promotion and development of examples of excellence in both programming and the management of infrastructure working with its partners at a local and provincial level. In this sense, the present policy represents an essential step in enabling the national Department to lever resources to these ends, and to enable capacity to be developed and resources to be levered at provincial and local level within the framework established through this policy.

## ABBREVIATIONS

ACT	ARTS AND CULTURE TRUST
BASA	BUSINESS ARTS SOUTH AFRICA
CSIR	COUNCIL FOR SCIENTIFIC AND INDUSTRIAL RESEARCH
DAC	DEPARTMENT OF ARTS AND CULTURE
DOE	DEPARTMENT OF EDUCATION
DEAT	DEPARTMENT OF ENVIRONMENTAL AFFAIRS & TOURISM
DG	DIRECTOR-GENERAL
DOH	DEPARTMENT OF HEALTH
DPLG	DEPARTMENT OF PROVINCIAL AND LOCAL GOVERNMENT
DST	DEPARTMENT OF SCIENCE AND TECHNOLOGY
DTI	DEPARTMENT OF TRADE AND INDUSTRY
GCIS	GOVERNMENT COMMUNICATION AND INFORMATION SYSTEM
HSRC	HUMAN SCIENCES RESEARCH COUNCIL
IDP	INTEGRATED DEVELOPMENT PLAN
LACC	LOCAL ARTS AND CULTURE CENTRE
MAPP SETA	MEDIA, ADVERTISING, PRINTING, PUBLISHING AND PACKAGING SECTOR EDUCATION AND TRAINING AUTHORITY
MPPCC	MULTIPURPOSE COMMUNITY CENTRE
NAC	NATIONAL ARTS COUNCIL
NGO	NON-GOVERNMENTAL ORGANISATION
PGDS	PROVINCIAL GROWTH AND DEVELOPMENT STRATEGY

## **Policy for Local Arts and Cultural Centres and Programming Implementation Strategy**

### **1. Introduction**

The following document outlines a proposed strategy for a first stage of realising the Policy for Local Arts and Culture Centres and Programming on the part of the national Department of Arts and Culture. The document has been developed in the interests of ensuring that the Policy that has been developed does not become one of a number of unfunded mandates that bedevil service delivery – particularly service delivery that involves the different spheres of government operating in concert.

The proposed strategy is based on the view that the key priority for the national DAC at this stage lies in securing rapid delivery against its mandate of promoting access to arts and culture programmes and infrastructure for all South Africans. The larger policy development process at provincial and local level – which will necessarily take substantial time - will need to be led and informed by a practical programme of action and implementation – a rigorous 'learning by doing' approach.

The document proposes a strategic framework for early action on the part of the DAC – working with its internal and external partners – to make resources available immediately at the local level. This will be achieved through a closely managed and monitored programme co-ordinated and implemented at provincial level through a network of service providers and local arts and culture centres.

The strategy is premised on the view that the objectives of capacity-building and the clarification and realisation of roles and responsibilities at different levels of government needs to be energised and animated through 'real time' implementation, delivering examples throughout the country of excellence and best practice in community arts programming at a local level.

## **2. Strategic Framework**

it is proposed that the delivery of quality arts and cultural programming at a local level should represent the point of departure for the formulation of a practical programme of intervention on the part of national government that would address, in an integrated fashion the need for:

- quality programming
- support for the diffusion of best practices
- training and capacity-building (management/leadership, creative/technical, teaching/training)
- network and partnership development
- advocacy and resource development
- operating costs for centres
- new infrastructure in new locations
- infrastructure upgrade and equipment

It is recommended that a four part strategy be adopted in addressing these needs:

- programme enhancement
- capacity-building
- capital investment
- enabling agency

A broad approach to these four primary areas of intervention is outlined below. This approach could be implemented across the country, or sequentially in selected provinces. This sequence would be informed by a national picture of local needs and capacities, and would be subject to constraints on both capacity and budget.

### **2.1 Strategy 1: Programme Enhancement**

It is proposed that the three priority areas be addressed in concert around the establishing of a “community arts marketplace” – a nationally driven three year (initially) programme that would make resources available for a “menu” of arts and culture programming to be accessed by provincial networks of arts and culture centres. It is proposed that a funding mechanism be established at a national level – with matching investments from provinces – to enable calls for proposals directed at organisations and individuals that do community arts programming. The process of calls for proposals would be managed by a team of nationally appointed provincial co-ordinators, who would also attract investment from other sources (e.g. lottery) – analogous to the position of the present SA-Flemish coordinators. A panel of centre managers and provincial government officials would make decisions on which

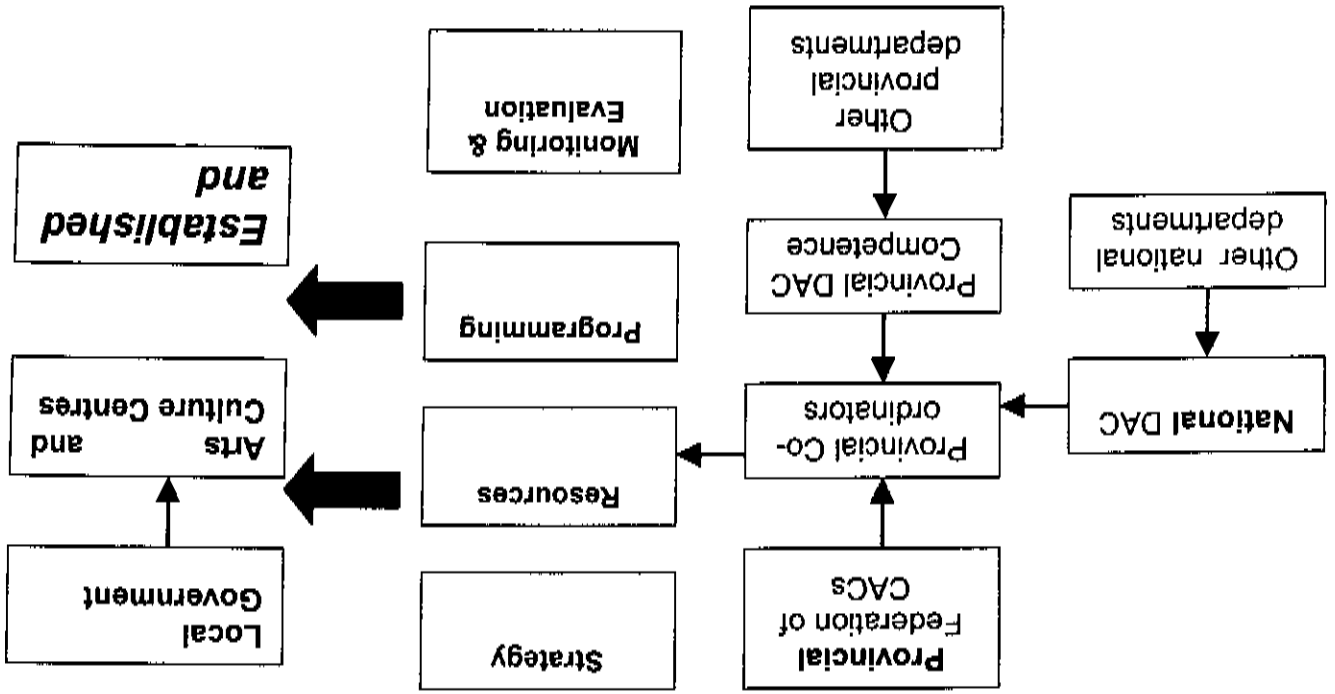


proposals would qualify for inclusion in a 'menu' of arts programming that individual centres would then be able to select from in developing an annual programme of activity to supplement and enhance whatever programming they might already have planned (and resourced).

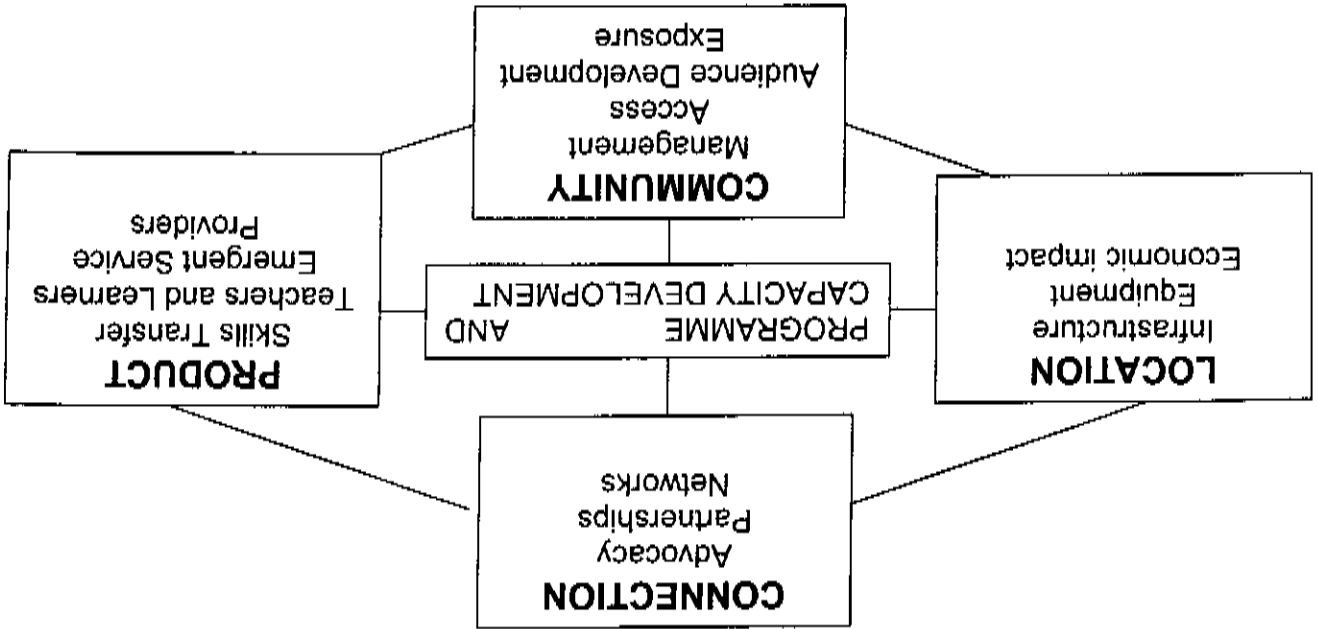
The call for proposals would be open to individuals, performing arts companies, cultural organizations, arts education organizations and HEIs, and would address the full gamut of programming possibilities identified earlier (Analysis A). Common base criteria would be the development of quality **product**, **community participation** and consideration of how the proposed programming would contribute to the development of the **capacity** within centres. Proposals would also enable modest investment in infrastructure and equipment at centres – with training of centre staff in the usage of this hardware also being addressed. The promotion of partnerships between established and emergent service providers would be a central element of the Call for Proposal process.

The conceptual and management framework for the strategy is outlined on the next page:

**Management Framework**



**Conceptual Framework**



The benefits of such an approach would be:

- Immediacy of impact
- Transparent and competitive process = quality outputs
- Programming that catalyses development in other areas of need (management/leadership, infrastructure, articulation, etc)

## **2.2 Strategy 2: Management Training**

A programme of awareness building and management training directed at centre managers and local and provincial officials would run alongside the proposed "marketplace" strategy, enabling managers and governmental officials to:

- a. meaningfully engage with the process,
- b. learn new skills in a practical and applied context, with 'real' programming in their centres providing an ideal training ground
- c. plan for the sustainability of community arts programming and
- d. provide momentum toward locating responsibility for this programming at local level.

The SA-Flemish Arts Centres programme is currently in the process of implementing a training strategy which it is suggested should furnish a base for the development of a three-year programme running alongside the proposed programming strategy outlined above. The strategy currently involves three inter-related elements:

- the commissioning the development of a practical manual/workbook resource for centre managers and their staff
- the provision of a series of capacity-building workshops for centre managers related to the areas addressed in the printed resource

- the provision of courses in very generic skills areas (IT, book-keeping, etc)

It is recommended that this training resource be developed into a set of practical and accessible workbooks, drawing on the experience of existing centres and focusing on the following critical aspects of managing an arts centre and its programme:

- Governance
- Strategic Planning
- Proposal Writing
- Marketing and Publicity
- Advocacy
- Administrative Systems
- Programming
- Project Management
- Facility Management and Policies
- Human Resources Management and Policies

It is recommended that a programme of workshops be convened in each province that would make use of these resources, and be oriented toward developing "communities of practice" at provincial level – local government officials, centre managers and staff operating in a supportive network in generating shared solutions to problems and issues related to governance and management, resourcing, advocacy and programming.

### **2.3 Strategy 3: Capital Investment Programme**

It is proposed that the National DAC should only play a very limited further role in direct investment in infrastructure, and such investment should only be activated through matching investments from provincial and/or local spheres, together with clear and sustainable institutional arrangements around such infrastructure. National DAC should focus on the promotion of cost-effective approaches to the use of existing facilities, and facilitate access to appropriate revenue streams for capital investment at a local and provincial level.

In concrete terms, two measures are suggested:

- the DAC should convene a national workshop or workshops around the concept of "Transforming Space", focusing on ways in which existing infrastructure can be enhanced or adapted – at minimal cost - for the purposes of exhibition and performance. The development of a resource around cost-effective approaches to technical production in non fit-for-purpose spaces would be produced out of this experience.
- that priorities for – and sources of revenue for - capital expenditure be identified at provincial and local level, and that national DAC provide technical assistance to local arts centres and/or municipalities in accessing these revenue streams.

### **2.4 Strategy 4: Implementation mechanism**

It is proposed that the implementation of this strategy will require the recruitment of a nationally directed cadre of community arts development expertise operating at provincial level.

This additional capacity could effected through the extension of a modified version of the programming model established through the existing SA-Flemish capacity-building project. This would effectively institutionalise a team within the Community Arts Centre directorate at DAC, with dedicated capacity established for each province. These provincial co-ordinators would report to the national directorate and work alongside provincial and local government officials in developing provincial strategies for community arts programming, capacity-building and infrastructural development. They would also assist individual centres or (in the absence of centres) community arts 'nodes' in planning and resourcing locally determined programming. They would play a facilitating role in ensuring that horizontal and vertical communication and articulation between local, national and provincial structures takes place and that provincial networks of arts and culture centres and community arts 'nodes' operate effectively.

Crucial to the effective implementation of the programme would be the identification of a 'project champion' at national level – a senior manager at DAC who would be responsible and accountable for:

- overseeing the implementation of the strategy
- managing policy and programmatic interface with other directorates within the DAC, adjacent government departments, provincial arts and culture departments, local government and funding agencies
- assisting in attracting resources at a provincial and local level to arts and culture centres
- nurturing "communities of practices" among arts and culture centres at a provincial level
- monitoring and evaluation of the impact of community arts programming and infrastructure

### 3. Approach to Implementation

The following describes the key elements of an approach to the implementation of the strategy outlined in the main body of the document. The proposed implementation plan and budgets are organised around the three key priorities identified in the policy:

- Programming
- Capacity-building
- Infrastructure Development

An approach is proposed which involves a 3 year nationally funded programme of community arts activities – the ‘software’ equivalent to the ‘hardware’ installed by DAC to date – that would be accompanied by the development of appropriate capacity and infrastructure so as to ensure effective, integrated and meaningful investment of national resources.

It is recommended that a national call for proposals be issued by the DAC on a biannual basis, for a community arts programme traveling across particular regions (these might include more than one province). The programme would specify priority provinces, in sequence over the three year period and in line with general governmental priorities, and specify urban/rural focus.

Such an approach would have a number of benefits (also iterated in the main document)

- ensure visible and meaningful delivery on the DAC mandate around broad access to arts and culture – DAC able to demonstrate concrete results and examples of excellence
- interlock with national DAC Arts in Social Development themes (social cohesion, moral regeneration etc), and address priorities in terms of youth and women

- build the institutional capacity of the arts centres; strong existing capacity in arts centres and organisations used to support and enable emergent centres
- promote networks and partnerships within the community arts sector
- establish open, transparent and accountable process for accessing resources
- develop a national framework for monitoring and evaluation of sectoral outputs, and a national knowledge base around best practices in community arts programming
- establish a practical point of departure for the development of intergovernmental co-operation in this area

### **3.1. Scope and Criteria**

Core criteria that programmes would need to fulfill would be:

- At least 10 'centres' acting as hosts to project over 20 week period
- Programme could be rooted in single discipline, or could be multidisciplinary
- Programme should operate in multiple 'modes': must include/incorporate the following:
  - Product (exhibition, performance, event)
  - Education (performances/workshops with schools and educators)
  - Community development (workshops with/participation of local arts practitioners and members of the community)
  - Skills transfer/capacity-building for host centres
- Should involve managerial, creative and technical skills transfer to local arts practitioners
- Should involve innovative use of local spaces and infrastructure, and skills transfer to local personnel
- Partnership with emergent service providers/arts groups
- Addressing of cross-governmental themes: social cohesion, moral regeneration, etc.



The call for proposals would be open to individual service providers and consortia, drawing on the existing skills/experience base located in arts centres, arts NGOs, HEIs and professional arts companies.

### 3.2. Outputs (example based on performing arts project)

Assumes:

- 2 weeks setup and closure
- 3 weeks rehearsal/refreshment
- 17 programmed weeks = 119 days – 30 travel days = 90 days
- 9 days per centre for 10 centres

The following pattern of events and interventions and associated participant/audience figures is proposed as an example/benchmark. One would be looking at an intensive programme involving public and school performances, workshops with centre staff, local arts practitioners and learners and teachers in local schools, as well as a summative community event.

<b>Programme in each centre</b>	<b>participants/ audience across 10 centres</b>
6 x performances	6000
12 x school performances	24000
25 school workshops for learners (40 learners each)	10000

10 x schools workshops for educators (10 teachers each)	1000
5 x training workshops for local arts practitioners (10 artists per workshop)	1000
1 x community event	20000
<b>Total</b>	<b>62000</b>

The following table provides an indication of jobs and work opportunities created through a sample programme. The calculation assumes that the programme will identify 10 arts practitioners in each locality who would be provided with short term, income earning work opportunities and experiential learning on the project.

<b>Project role</b>	<b>No of working weeks</b>
Project manager	20
Artistic director	20
Artists/teachers/facilitators	80
Technical	20
Local artists/facilitators	200
<b>Total</b>	<b>170</b>

### 3.3 Process and Decision-Making Cycle

Nationally organized process wwith involvement of provincial committees???

- 2 x 22 week 'blocks' – block A and B
- Block A: February – June
- Block B: July – November

Steps	A	B
1. Issue Call for Proposals	June	October
2. Application preparation	July/August	November - January
3. Application Deadline	September 1	February 1
4. Consideration	September/October	February/March
5. Decision	November	April
6. Project start	February	July

### 3.4. Indicative budget per programme

	unit 1	cpu	unit 2	cost
<b>Organisational Costs</b>				<b>250000</b>
Direction/Project Setup				100000

Administration (include travel)				50000
Overheads				50000
Audit/legal fees				50000
<b>Project costs</b>				<b>719850</b>
Artistic Direction	1	3000	22	66000
Project Management	1	3000	22	66000
Artists/Trainers/Teachers	4	2500	20	200000
Technical	1	2500	22	55000
Materials	1	50000	1	50000
Transport	1	6000	20	120000
Accommodation	49	75	22	80850
Publicity and Marketing	1	25000	1	25000
Communication	1	1000	22	22000
Local Costs	1	35000	1	35000
<b>Total</b>				<b>969850</b>

- Assumes significant organizational energy invested in planning and setup – hence high allocation for organisational costs

### 3.5. Indicative Budget for 3 Year Programme of Support

An approach to resourcing is proposed where numbers of traveling projects are allocated to particular regions, informed by the existing resource/capacity base in those regions. The programme would assume enlarged provincial (and possibly metro) investment over time, with an initial commitment of 50% matching funding in year 1.

Province	2007	2007	2008	2008	2009	2009
	DAC	PROV	DAC	PROV	DAC	PROV
Gauteng	1	1	1	2	1	3
KZN	1	1	1	2	1	3
Western Cape	1	1	1	2	1	3
North West	1	1	3	1	2	2
Limpopo	1	1	3	1	2	2
Mpumalanga	1	1	3	1	2	2
Free State	1	1	3	1	2	2
Northern Cape	1	1	3	1	2	2
Eastern Cape	1	1	3	1	2	2
	<b>9</b>	<b>9</b>	<b>21</b>	<b>12</b>	<b>15</b>	<b>21</b>

[figures indicate millions of Rands]

This would equate to a R45 million investment from National DAC over three years, with an additional R42 million matching investment from provincial government (and potentially the larger metros). An additional R5 million could be set aside for monitoring, evaluation, strategic support, capacity-building and advocacy over the three year period, equating to a total investment of R50 million from National DAC over the three year period.

### 3.6 Key Management Activities and Indicative Timeframes

	Responsibility	Frequency/timeframe
<b>Startup phase</b>		
Develop comprehensive budget plans and identify and secure internal and external sources of funding for strategy	AIG Directorate	Now - June/July 2006
Consultation with provinces, local government, funding agencies and federation	ACC Policy Team and CAC Directorate	Now - June/July 2006
Confirmation of approach by DAC senior management/Minister's office	DAC AIG/ASD directorates	End August 2006
Identify, contract/deploy internal and external human resources for implementation of strategy	DAC AIG/ASD directorates	End September 2006
Develop detailed call for proposals	DAC/consultant	End September

document and person specifications for provincial co-ordinators		2006
Establish agreements with provincial departments of arts and culture	DAC/consultant	September – October 2006
Recruit strategic support staff	DAC	September - November 2006
<b>Implementation</b>		
Convene provincial panels and issue call for proposals	DAC and provincial DACs	October 2006
Selection of projects	Panel	Biannual
Monitoring and Evaluation <ul style="list-style-type: none"> <li>- monthly visits to centres and projects</li> </ul>	Strategic Support staff	Monthly visits to arts centres and projects
Advocacy <ul style="list-style-type: none"> <li>- ongoing engagement with provincial and local government; identification of revenue streams</li> </ul>	Strategic Support Staff	Variable, ongoing
Publicising of results	Strategic support staff	Annual publication
Capacity-building <ul style="list-style-type: none"> <li>Convening provincial meetings with</li> </ul>	Strategic support staff	Every second month

arts centre managers		
Convening biannual National Federation meetings	National CAC directorate	Biannual
<b>Evaluation</b>		
Collate formative evaluation information	Strategic support staff	By December 2009
Produce report and publication	Strategic support staff	By February 2010



## ANNEXURE C

### SA-FLEMISH COMMUNITY ARTS CENTRE PROJECT TERMS OF REFERENCE MANAGEMENT TRAINING CO-ORDINATOR

#### Background

The Department of Arts and Culture has concluded a bi-national agreement with the government of Flanders for the promotion of arts and culture in South Africa, with an operational focus on Kwazulu-Natal, Free State and Limpopo. One of the projects deals with the empowerment of community arts centres. A short description of the project is attached.

The SA-Flemish Community Arts Centre project is entering its third and final year. Part of its responsibility is to provide capacity building through training of centre managers, staff and relevant officials, and to develop a training manual for arts centre management training. Such training may include existing skills programmes and learnerships, which could be adapted to suit the specific needs of the Community Arts Centre sector. The training should take place in the designated arts and culture centres or nearby (e.g. between two ACCs) in order to accommodate at least five representatives of each centre (e.g. the management team), and where applicable, local officials. Provincial departments may request inclusion of a limited number of trainees from other arts centres. The training should also make provision for the context in which the community arts centres operate, e.g. Intergovernmental Relations, local economic development, cultural tourism and MAPP SETA accreditation potential. In addition, the Department of Arts and Culture has decided to extend the training simultaneously in the Eastern Cape and the Western Cape. The ultimate aim is to develop the training into an accredited learnership, and offer it in all provinces. The following arts centres will be involved:

Limpopo	Giyani Sports, Arts and Culture Centre	Greater Giyani Municipality		
	Thohoyandou ACC	Thulamela Municipality		
Kwazulu-Natal	Stable Theatre	EThekwini		
	Indonsa ACC	Ulundi, Zululand Municipality	District	

Free State	Thabong ACC	Matjhabeng Municipality (Welkom)
	Zamdela ACC	Metsimaholo Municipality (Sasolburg)
Eastern Cape	Queenstown ACC	Queenstown
	Port St Johns ACC	Tombo
	Umtata ACC	Umtata
	Mdantsane ACC	Buffalo City
Western Cape	Simunye ACC	Plettenberg Bay
	Guga's Thebe	Langa, Cape Town

The project intends to outsource the coordination of this task in the five provinces to a skilled and qualified co-ordinator (individual or organisation). The co-ordinator may sub-contract training providers for the implementation of the work.

#### Scope of work

The Training Co-ordinator will oversee the delivery of a capacity-building and training programme in the areas of governance, management and administration, aimed at arts centre management staff and local government officials. It is envisaged that the project will involve three inter-related processes:

- the delivery – in partnership with (an) experienced arts centre manager(s) or a related relevant professional – of **practically oriented capacity-building workshops** with staff and local government officials leading to a series of defined outputs (strategic and business plans, funding proposals, organizational policies). It is expected that each centre will receive at least four workshops.
- the delivery of **training programmes in generic areas of administrative competence** (See list of core competencies below) for the centre staff.
- the **development of a practical manual or guidelines document for arts centre managers**, addressing both strategic and operational issues faced by centre managers in an accessible and engaging format. The development of the manual will be informed by the capacity building and training interventions, and additional writing and editorial expertise will be recruited to this function.

Central to the project is the transfer of expertise and experience from experienced and successful centre managers and related professionals to relatively inexperienced centre managers struggling to fulfil their mandate in RDP centres.

By the end of the capacity-building programme, centres should have the following in place:

- annual programme
- 3-5 year strategic plans
- 1-2 year business plans
- generic and tailored funding proposals linked to strategic plan
- advocacy and marketing plan
- organizational policies and procedures:
  - recruitment
  - staff development
  - grievances
  - financial management
  - asset management
  - etc.
- operational governance and management framework
- operational financial administration, record-keeping and reporting system
- operational asset management system

Where possible, capacity-building and training will be assessed within an accredited framework.

### **Specific task description**

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#### **1. Project initiation**

Project Initiation will involve:

- Finalisation of contract, payment schedule and project brief
- Briefing of consultant by SA-Flemish Community Arts Centre team on situation in arts centres

#### **2. Organisation and facilitation of capacity building workshops in the five provinces**

- visits to centres and research to establish needs, and define the exact goals of the workshops
- design of capacity building workshops
- identification of and coordination with 'mentor' centre managers
- advise arts centres on recruitment of trainees
- convening of capacity building workshops

- communication, administration, m&e with regard to capacity building workshops

### **3. Provision of management training in KwaZulu-Natal, Free State, Limpopo, Eastern Cape and Western Cape through skills programmes and capacity building**

- visits to centres and research to establish existing capacity and needs, and define the exact goals of training
- development of specification for training interventions
- identification of and coordination with training providers active in the five provinces; adapt existing skills programmes to specific contexts
- provide training either through own implementation or through outsourcing; it must be taken into consideration that the activities of the arts centres should be able to continue during the training.
- communication, administration, m&e with regard to capacity building workshops
- develop assessment methods for impact of training
- offer specific components of the training course as agreed with the project team
- engagement with accreditation agencies (principally MAPPP SETA)

### **4. Developing the manual / guidelines**

- a. co-ordination of a process for the development of training material and courses for
  - community arts centre management teams and officials
- b. The development of the manual /guidelines will occur partly in advance and concurrent with the training programme, resulting in an interactive process of design, implementation and feedback of results into the final design of the manual
- c. Training should cover the following aspects:
  - Personal development (ethics, commitment, entrepreneurial skills, self-motivation)
  - Public administration (functioning within provincial and local government context)
  - governance issues on CACs (structures, policies, procedures)
  - general management of a small organisation
  - facility management
  - strategic planning (fundraising, business planning, reporting, monitoring and evaluation)
  - project management
  - programme co-ordination (design, management, networking)
  - finance and budgeting
  - general administration
  - Human Resource management

- community development facilitation (liaising, recruitment, mobilisation)
  - lobbying, advocacy, marketing
- analyse existing training material and courses that are relevant  
 engage existing accredited training providers for contributions to training material  
 research arts centre management training needs and compile training material  
 adapt training to focus on gaps between management skills that are available and needed  
 Development of draft material from capacity-building and training  
 recruit editor and coordination of publication process with editor  
 Prepare training material for accreditation at CreateSA  
 Liaise with training related institutions (CreateSA, DoE, HEI) and training providers  
 Advise Department of Arts and Culture, SA-Flemish project and the Arts Centres on fundraise for training programmes

**Indicative timeframes**

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**Planning and research - month 1 - 2**

- review of existing needs analyses
- research and review international material
- visits to centres to confirm and refine
- design of capacity-building workshops
- development of specification for training interventions
- identification of service providers in regions
- identification of 'mentor' centre managers
- engagement with accreditation agencies (principally MAPPP SETA)

**Implementation (capacity-building and training) – month 3 –10)**

- Briefing and planning with 'mentors'
- Convening of capacity-building workshops
- Briefing of training service providers and scheduling of training
- Monitoring and evaluation of training

**Implementation (manual) – month 5 - 12)**

- Analysis: international material

- Development of specification for manual
- Development of draft material from capacity-building and training
- Research and collation of case study material
- Research and identification of publication options
- Recruitment and briefing of writer, editor, technical expertise
- coordinate with them editorial oversight, design, layout and printing

#### **Available funding**

- The funds presently available within the SA-Flemish Community Arts Centre Project, including the Department of Arts and Culture contribution, are limited to a maximum of R2 million.

#### **Requirements**

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1. Applicant can be an individual or organisation. If the latter applies, the leading person should fulfil the requirements below
2. Higher Education qualification in human/social sciences/cultural management
3. Experience within (non-formal) arts education and training sector, preferably being compliant with SETA requirements
4. Knowledge of SA AET sector and legislation
5. Being able to work independently and as a team member
6. Creative leadership
7. Good co-ordinator
8. Administrative skills
9. Computer literacy
10. Good communicator: verbal, written word
11. Valid Code B (9) car license

## PROFILE OF A COMMUNITY ARTS CENTRE MANAGER

## ANNEXURE D

A community arts centre manager should be a generalist, not a specialist, as he/she has to manage a diversity of tasks in a complex environment. Core qualities are the ability to manage self, teams and a small multi-functional organisation in an entrepreneurial way. An educationalist or small business manager rather than an artist.

The following **attitudes** are applicable

1. Ethics
  - a. Integrity
  - b. Grounded in values
  - c. Professionalism
  - d. Dedication
2. Leadership by example
  - a. Proactive
  - b. Inspirational
  - c. Hand-on
3. Exploratory and innovative
  - a. Sensitive to gaps, niches, opportunities
  - b. Initiating new avenues
4. Service delivery focused
  - a. An eye for user/community needs
  - b. Client is central
5. Outcomes focused
  - a. Solid planning fully implemented
  - b. How can our services make a positive difference to the livelihoods of users?

The following **knowledge base** is required:

1. Thorough knowledge of management requirements and methods for a community focused/based organisation.
2. Familiar with arts and craft within a socio-economic context
3. Basic knowledge of informal and formal education context
4. Awareness of policy environment:
  - a. Arts, educational and skills development policies
  - b. General community development context
  - c. Local government policy frameworks

The following skills are applicable:

1. Leadership
  - a. Strategic management
  - b. Delegation of responsibilities and tasks
  - c. Team building and management
2. Entrepreneurial skills:
  - a. Situation and demand analysis
  - b. Small/Medium Business planning
  - c. Implementation management
3. General management skills:
  - a. Administration
  - b. Financial management
  - c. Monitoring and evaluation
  - d. Report writing
4. Interpersonal skills:
  - a. Communication
  - b. Group facilitation
  - c. Conflict management
5. Networking
  - a. Understanding functioning of networks
  - b. Ability to communicate effectively
  - c. Fostering partnerships
6. Promotional
  - a. Marketing of services/organisation
  - b. Proposal writing
  - c. Fundraising
  - d. Organisational development
  - e. Staff development



## **The Community Arts Centre Manager Ideals and Realities**

### **Graham Falken, Community Arts Project**

One way of approaching this complex role is to start with a 'person specification' indicating the essential and desirable skills, knowledge and experience required to effectively carry out such a job? It seems to me that the job title itself can be rearranged to indicate the different levels of importance and priority that can be attached to its core components namely-

Manager > Community > Arts

What follows is an attempt to give substance to this idea. It should be read in conjunction with the accompanying 'Community Arts Centre Manager Matrix'.

#### **Manager**

- Financial management
- Staff management – supervision & support/ disciplinary
- Project management
- Resource management
- Marketing and Public Relations
- Information Technology
- Fundraising – local/national/international
- Legal context
- Government structures

#### **Community**

- Communication skills
- Leadership skills
- Experience of community work
- Knowledge of community development theories
- Group work skills – boards of trustees/ management committees/ politicians
- Language skills

## Arts

- Knowledge of sector
- Generalist background – not wedded to one discipline
- Networking skills
- Experience and/or knowledge of working with arts media
- Knowledge of sector relevant legislation, institutions and funders
- Passion and genuine personal interest

These are by no means exhaustive but can maybe serve as a useful starting point.

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ANNEXURE E

Typical budget for basic LACC  
(focus on small programmes and projects)

General Manager	140,000
Programme Manager	100,000
Admin/account clerk	55,000
3 Full-time teachers	315,000
3 Tutors part-time	180,000
2 Cleaners	58,000
Security	60,000
Admin costs	84,000
Programmes	400,000
Equipment	250,000
Outreach services	100,000
<b>Total</b>	<b>1,742,000</b>

Typical budget for advanced (regional) LACC  
Focus on ongoing programmes

Directors	252,252
Project manager	120,120
Full-time staff	1,378,852
Programmes	974,000
Admin	582,000
Security	48,000
Cleaning	15,000
Transport	156,000
Maintenance	50,000
<b>Total</b>	<b>3,576,224</b>

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- providing leadership and vision for the Centre
- setting the overall strategic direction of the Centre
- recruiting and appointing a manager for the centre
- ensuring the development and approval of a business plan and monitoring and evaluating progress against this plan
- providing technical support to the manager and staff
- promoting the Centre both within the community and to potential funders
- maintaining accountability to the local community
- determining centre policies with regard to finances, conditions of service, staff development, reporting, management of assets, leasing of space and so on.
- oversight and accountability with regard to financial management and controls

These functions should be performed through the instrument of a Governance Committee or Advisory board (as outlined below).

The governance committee or advisory board is not involved in the day to day management or administration of the centre, its staff or its programmes.

### **3.5.2 Management**

Management is the role of a Centre Manager and consists in the strategic and day-to-day management of both the building and the programmes that the centre provides for the benefit of the local community.

To this end, the Centre Manager is responsible for:

- strategic planning, in conjunction with the governance committee – including the development of a business plan

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