

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

Final Draft

CONTENTS

Executive Summary

1. Introduction

1.1 Rationale for Policy

1.2 Origins of Policy

2. Context for Policy

1.1 Historical Context

1.2 Current Context

1.3 Policy and Legislative Context

1.4 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

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

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, and the ability to create new job opportunities with low entry cost across a wide range of abilities and interests
- 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
- 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 adjacent 2013 Audit of Community Art Centres commissioned by the Department from Create South Africa.
- The earlier 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 Rorkes 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).

These centres 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. A number of these organisations have either closed or have been in a state of ongoing decline/crisis due to a combination of factors:

- the redirecting of international funding through the structures of the new government in the post 94 period resulted in a situation in which many organisations which had been to a substantial degree sustained through international anti-apartheid funding found it difficult to access support through these transitional arrangements
- the difficulties of that these organisations experienced in realigning and rearticulating their work around the public spending priorities of the new dispensation – and a new set of mechanisms for managing this expenditure

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 (mostly) independently run arts organisations, groupings and centres, during the post-apartheid period 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:

- Artists Proof Studio
- Market Photo Workshop
- Moving into Dance Mophatong
- Sibikwa
- the Cultural Helpdesk in Johannesburg,
- the BAT Centre and the K-CAP Centre in Durban,
- Arts and Teaching Initiatives in Port Elisabeth
- the New Africa Theatre Project in Cape Town.

In Johannesburg, the ongoing development of the Newtown precinct by the Johannesburg Development Agency (JDA), has brought with it substantial investments in infrastructure which have significantly enhanced the capacity for service delivery of organisations such as Moving into Dance, Artist Proof Studio, the Market Theatre Laboratory and Photo Workshop. Many of these organisations have turned into provincial, national and transnational hubs for access to creative and cultural skills and arts programming.

Two other important parallel trends have emerged in the first decade of the new millennium:

- a host of smaller initiatives largely independently driven by young creative practitioners, with a strong youth focus (including the Keleketla Media Arts Project and the Afrikan Freedom Station in Johannesburg, Made in Musina Arts Network (Limpopo), Phakamisa (Eastern Cape)).

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 through maintained provincial and national networks
- 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, though there are emerging models for the sustainability of these centres. Examples of such Centres would include (for example, the Stable Theatre in Durban and the Guga S'thebe centre in Langa). Many of the older NGO-driven centres (for example, the Bartel Arts Trust/BAT Centre, Artist Proof Studio, Moving into Dance Mophatong, 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 which show signs of greater potential stability whether through revived donor interest, enhanced internal capacity or energetic engagement from local government - exemplary instances being the Ekhaya Multi Arts Centre in Kwa-Mashu, Durban, the revitalised Nyanga Arts Centre in Cape Town, initiatives such as the Motherwell Arts Centre where the project has been fully integrated into the municipalities IDP for some years.

In addition, the Mmabana Centres continue to represent an important instance of strong infrastructure (established in the context of the Bophutatswana 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 Johannesburg¹) 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.

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 promoting 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 level². Where Centres do not have the resources to programme themselves (or sometimes open their doors) and where distances are long and transport and accommodation costs are high, there is no

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

² 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.

possibility of a Provincial structure sustaining itself without the active support of Provincial Government and they may consider that what resources they have may be better deployed in the centres themselves or by using their own staff resources to maintain connection and act as a network³.

It is also evident that a set of differentiated strategies have emerged in different provinces for addressing community arts infrastructure and programming, with the Free State, North West, Eastern Cape, Western Cape, and Kwazulu-Natal investing in varying degrees in management/staffing and (to a more limited degree) programming in the Centres.

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, monitoring and evaluation: the 2002 and 2013 audits
- capacity-building: between 2003 and 2006, the SA-Flemish bilateral project focused around technical assistance to six centres and the development and piloting of models for local cultural policy development
- network development: parallel to the SA-Flemish project, the DAC 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. The national structure subsequently dissolved, and the only province which to date has a formalized network in place is Gauteng
- promoting the visibility of the sector – in 2009, the DAC launched the Community Arts Centre Awards programme. It appears however that this intervention did not finally come to fruition in the issuing of awards.

2.3 Policy and Legislative Context

³ The practice in KZN of District officials sharing their transport with staff from Centres to travel to Federation meetings that rotate between centres, seems a particularly good example of co-operation.

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 Co-operative Governance and Traditional Affairs' (CoGTA) 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 redress⁴, 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 outside of the Metropolitan Municipalities has historically been 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 Co-Operative Governance and Traditional Affairs, guided by Section 156 of the Constitution⁵, promotes the position that, wherever possible, functions should be assigned 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

⁴ 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.”

⁵ “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.”

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], CoGTA 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 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.

- the present emphasis in the National Development Plan on the need to approach the devolution of powers and mandates in a manner that is responsive and flexible in relation to the differential capacities resident across local and district municipalities and provincial government.

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’.

That approach for the immediate short term will sit alongside the medium term effects of the role of this policy framework in debate between the National, Provincial and Local spheres of government and in IDPs and the PGDPs and the longer term impacts of DAC relationships with other areas of government – such as the Human Settlements Department (above). In all of this, however, there is an ultimate goal where responsibilities for Community Arts Centres and programming will be formally assigned to local authorities as they acquire the capacity to integrate this infrastructure and programming into their general plans for service delivery.

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 CoGTA 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 CoGTA 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 Devolution of responsibility and resources to the Local level and compliance with legislation regarding Municipal Systems and Municipal Finance and Management

Principles of subsidiarity and best practice models in other countries suggest that many centres should eventually be run as Section 21 companies able to apply for NAC Lotto and other funding available to “not for profit” entities and where local communities and the cultural sector can be formally – and structurally - represented on Boards.

Recognising that Community Arts Centres require ongoing revenue support from the public sector locally, the SA Flemish project recommended that the good governance of Community Arts Centres required

- 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

CoGTA legislation does however produce a significant difficulty for this approach as it seems likely that the provisions and requirements of the 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 Community Arts Centre 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 seemingly no longer participate or operate a regularized funding stream to trusts, non-profit 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 wholly owned by the Municipality – the model of, for example, the recently amalgamated Joburg Theatres.

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 and that they would potentially have to convert to a private company in which the Municipality would be the sole shareholder

- any existing board would have to disband and assets will transfer to the new company.
- the Municipality would 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 policies for all acquisitions and procurement

All of these implications would have potentially complex – and negative – implications for existing centres. In reality, it appears that these legislative provisions are not being applied in current practice with regard to a small number of Centres that have established non-profit management entities.

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 Thusong Service Centres: formerly known as the Multi-Purpose Community Centres (MPCCs) – 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 MAPPP SETA:** Arts and Culture Management training figures as a central priority within the learnership development and implementation of the MAPPP 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 **an arts and cultural management and leadership 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 “management and leadership 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’. [see policy note] 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 Thusong 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 imagining and shaping 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

This section of the policy proposes 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:

- 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
- 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, Non-Profit Company or Trust
- those that are operated and managed by an existing non-profit organisation or entity (Voluntary Association, Non-Profit Company or Trust)

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 [see policy note]

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 LACC 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 secretariat 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 leverage 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' 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 Cooperative Governance and Traditional Affairs (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 MAPPP SETA (skills development and training)
- the Department 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 MAPPP 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
MAPPP SETA	MEDIA, ADVERTISING, PRINTING, PUBLISHING AND PACKAGING SECTOR EDUCATION AND TRAINING AUTHORITY
MPCC	MULTIPURPOSE COMMUNITY CENTRE
NAC	NATIONAL ARTS COUNCIL
NGO	NON-GOVERNMENTAL ORGANISATION
PGDS	PROVINCIAL GROWTH AND DEVELOPMENT STRATEGY

