



Arts, Culture, Heritage and Creative Economy Policy

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1. DEFINITIONS

The United Nations' Educational, Scientific and Cultural Organization (UNESCO) has been at the forefront in defining common terminology and scope of arts, culture and heritage including cultural and creative industries. These terms outlined herein will be used consistently throughout the pages of this policy.

“Access”

Access to Culture is an essential right of all citizens but becomes fundamental in the case of those with economic and social challenges such as young people and the elderly, people with disabilities and minority groups.

“Arts”

The Oxford dictionary defines arts as “the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.” Art is a creative manifestation of the act of self-expression and intention by an individual or group. It refers both to the ‘product’ as well as the process and includes the visual arts (painting, print-making, drawing, sculpture, crafts, photography, film and video), theatre, music and song, literary arts and dance.

“Artist”

An individual generally recognized by critics and peers as a professional practitioner of the visual, performing, or language arts, or a combination thereof, as judged by the quality of that professional practitioner’s body of work, educational background, experience, past commissions, exhibition/performance record, publications, and production of artworks.

“Arts Council/Civil Society”

Organizations founded and directed by their members, who are creators, interpreters, producers, distributors/disseminators and or conservers in the arts sector, to serve the collective interests of the membership, the constituency and the public. They may be discipline-specific or multi-disciplinary.

“Arts Incubators”

A space where new companies that are working in complementary sectors, provide a set of tools and online services that will serve as a channel of communication and knowledge transfer between practitioners and technical experts in the field of arts business management.

“Arts Policy”

A consolidated statement of vision, purpose, goals, objectives, scope and roles with attendant analysis, recommended actions and implementation strategies for the description and development of arts activity, production, service and related resources.

“Arts Professional”

An individual having outstanding knowledge in the visual arts field, including, but not limited to, art historians, curators, arts administrators, critics, artists, or design professional such as an architect or landscape architect.

“Audience”

Audience is a collective term that includes a variety of different and often opposing points of view: there are many terms used to describe the cultural audience (spectators, visitors, members, customers, users, consumers, participants, paying spectators, attendance, rarely people).

“Audience Development”

The quantitative and qualitative targeting of new sector in innovative ways to broaden the arts audience base, then nurturing new attenders, along with existing audiences, to encourage them to grow with the organization (Rogers, 1998)

“Barriers to access”

Traditionally, issues related to access have been associated with physical and financial barriers (indeed, such barriers are still among the main obstacles compromising the accessibility of heritage institutions, especially in the case of “disadvantaged” groups).

“Community”

A group of people who reside in a specific location and/or share common values, interests, heritage, culture or beliefs.

“Community Art”

A community art project is where members of the community actively participate in the making of the artwork. This type of project allows for a community to express ideas, concerns or issues through a collective artistic process.

“Community Cultural Development” (CCD)

Community cultural development (CCD) is a way of working through the arts and creativity with communities to achieve social change outcomes.⁸ CCD is not an art form, but an arts practice. CCD activities can incorporate a range of practices and methodologies, which are often developed specifically for each project. Such projects ideally involve professional artists and/or arts workers to facilitate the project. In doing this, care and attention is paid to collective decision making and community building processes.

“Community Public Art”

Art produced by practitioners, collaborating with communities, which responds to neighbourhood needs, aspiration or some other community issues.

“Coordination”

Coordination is the synchronization and integration of activities, responsibilities, and command and control structures to ensure that resources are used most efficiently in pursuit of the specified objectives.

“Creative advantage”

The competitive edge that an organization, community or city has by virtue of their ability to sustain creativity and innovation.

“Creative capacity”

The relative ability of an organization, community or city to generate ideas, goods and services; the strength of creative assets and resources of an organization, community or city.

“Creative cluster”

A geographical concentration (often regional in scale) of interconnected individuals, organizations and institutions involved in the arts, cultural industries, new media, design, knowledge building and/or other creative sector pursuits.

“Creative Economy”

The interface between creativity, culture, economics and technology as expressed in the ability to create and circulate intellectual capital, with the potential to generate income, jobs and export earnings while at the same time promoting social inclusion, cultural diversity and human development. (UNTAG: 2008) The term refers to the socio-

economic potential of activities that trade with creativity, knowledge and information. Governments and creative sectors across the world are increasingly recognizing its importance as a generator of jobs, wealth and cultural engagement. At the heart of the creative economy are the cultural and creative industries that lie at the crossroads of arts, culture, business and technology. What unifies these activities is the fact that they all trade with creative assets in the form of intellectual property (IP); the framework through which creativity translates into economic value.

“Creative hub”

A multi-tenant centre, complex or place-based network that functions as a focal point of cultural activity and/or creative entrepreneurship incubation within a community. A hub provides an innovative platform for combining the necessary hard and soft infrastructure to support the space and programming needs of commercial, not-for-profit and community sectors.

“Creative industries”

Are those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. They include architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design or advertising (Working group of EU Member States experts (open method of coordination) on cultural and creative industries, 2012: Policy Handbook).

“Creative process”

An ongoing, circular and multi-dimensional process of discovery, exploration, selection, combination, refinement and reflection in the creation of something new.

“Creative services”

These are based around providing creative services to clients, earning revenue through fee-for-service and providing intellectual property that has a high degree of both

expressive and functional value (e.g., design consultancies, advertising agencies, architecture practices, digital media firms).

“Creativity”

The ability to generate something new, the production by one or more person of ideas and inventions that are personal, original and meaningful - a mental process.

“Cultural activities, goods and services”

Refers to those activities, goods and services, which at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or they may contribute to the production of cultural goods and services.

Source: Article 4.4 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

“Cultural and Creative Industries”

The sectors of organised activity whose principal purpose is the production or reproduction, promotion, distribution and/or commercialisation of goods, services and activities of a cultural, artistic or heritage-related nature. (UNESCO)

“Cultural Capital”

Non-financial social assets that promote social mobility beyond economic means that consist but not limited to memory, education, intellect, style of speech, dress, or physical appearance.

“Cultural content”

Refers to the symbolic meaning, artistic dimension and cultural values that originate from or expresses cultural identities.

Source: Article 4.2 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

"Cultural institution"

A public or nonprofit institution which engages in the cultural, intellectual, scientific, environmental, educational or artistic enrichment of the people.

"Cultural diversity"

Refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.

Source: Article 4.1 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

"Cultural ecology"

A dense and connected system of a distinct and evolving blend of community, educational, recreational, cultural and entertainment venues and environments that generate "thickness" in the creative fabric of a city. They provide the necessary infrastructure that accommodates cross-fertilization between a varied mix of stakeholders and interest groups, cultural producers, artists, entrepreneurs and residents.

"Cultural events"

A wide range of activities can be classified as cultural events from large-scale festivals to smaller activities such as arts-based workshops. While not limited to arts-based events, they generally refer to events that have an arts-based component. Cultural events present great opportunities for community cultural development (CCD), including

community building between different cultural or interest groups and for the celebration of local arts and culture.

“Cultural expressions”

Those expressions that result from the creativity of individuals, groups and societies, and that have cultural content.

“Cultural Heritage”

Cultural heritage is composed of tangible heritage including buildings and historic places, monuments, etc. and intangible cultural heritage which refers to practices, representations, expressions, knowledge, skills etc. (UNESCO 2003: Convention for the safeguarding of the intangible cultural heritage).

“Cultural industries”

Industries that produce and distribute cultural goods or services. (*Source*: Article 4.5 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions). Those industries which combine the creation, production and commercialization of creative contents which are intangible and cultural in nature whose contents are typically protected by copyright and they can take the form of a good or a service and generally include printing, publishing and multimedia, audio-visual, phonographic and cinematographic productions as well as crafts and design. (UNESCO: 2009)

“Cultural policies and measures”

Policies and measures relating to culture, whether at the local, national, regional or international level that are either focused on culture as such or are designed to have a direct effect on cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services.

“Cultural resources”

This comprises both elements, the tangible and intangible cultural heritage, encompassing current culture, including progressive, innovative and urban culture. These resources can be valorised among others in cultural and creative industries. It is those industries that are producing and distributing goods or services which at the time they are developed are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have. Besides the traditional arts sectors (performing arts, visual arts, cultural heritage – including the public sector), they include film, DVD and video, television and radio, video games, new media, music, books and press (Working group of EU Member States experts (open method of coordination) on cultural and creative industries, 2012: Policy Handbook).

“Culture”

A set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs. (UNESCO: 2002) A society's values and aspirations, the processes and mediums used to communicate those values and aspirations and the intangible expressions of those values and aspirations.

“Heritage”

Heritage resources include artifacts and architecture, historic and prehistoric resources, archival, interpretive material and activity. Significant objects and structures are protected by legislation which distinguishes that which is merely old from that which is deemed valuable according to notable public aesthetic, educational and social significance.

“Innovation”

Innovation is the implementation of a new or significantly improved product (good or service), or process, a new marketing method, or a new organisational method in

business practices, workplace organisation or external relations (OECD, Oslo Manual, 2005: Guidelines for collecting and interpreting innovation data).

Innovation: The creation or invention of ideas, goods or services that are novel and intended to be useful; intended to create some product that has commercial application and/or appeal to a customer, consumer or audience; the process of generating and applying creative ideas.

“Natural heritage and resources”

As natural heritage are considered natural features, geological and physiographical formations (including habitats) and natural sites or precisely delineated natural areas. (UNESCO, 1972: Convention concerning the Protection of the World Cultural and Natural Heritage).

“Participation”

The 2009 UNESCO framework for cultural statistics (FCS) defines cultural participation as including: "cultural practices that may involve consumption as well as activities that are undertaken within the community, reflecting quality of life, traditions and beliefs. It includes attendance at formal events, such as going to a movie or to a concert, as well as informal cultural action, such as participating in community cultural activities and amateur artistic productions or everyday activities like reading a book.

“Public art”

Public art is all artistic works located in open public spaces or facilities and accessible to the public. Public art can include sculptural and mural-based forms as well as functional pieces often integrated into buildings such as seating, lighting, or paving. Not all public art is a permanent feature. Public art of a temporary or ephemeral nature can allow the artists to address site-specific issues that may only be relevant in the short term. Examples include video and sound projection and live performance-based works for festivals and events.

“Public infrastructure”

Public infrastructure comprises infrastructure that is owned by the public and/or is for public use, including public buildings.

“Target groups”

The target groups concern those individuals and/or organisations directly positively affected by the activities and results of operations. Not necessarily receiving a financial grant and even not directly involved in the operation, the target groups may exploit project outcomes for their own benefits.

“Quality of life”

A reflection in individuals, families and groups as a result of a community's capacity to: meet basic needs; offer opportunities for the attainment of personal goals, hopes or aspirations; facilitate social interactions, a sense of belonging and inclusion in community life; support the safety and security of its residents; promote a fair and equitable sharing of common resources; sustain diverse economic opportunities and; limit the impact of built environments on natural environments.

2. PURPOSE

The desired outcome of the Arts, Culture and Heritage policy is to promote arts, culture, heritage, the creative economy, diversity, access and inclusion. The means to this end are to provide enabling and favourable environment for the work of artists, creative workers, heritage practitioners and cultural and art institutions; to promote the preservation and development of arts, culture and heritage.

Furthermore, to promote cultural heritage and cultural environments; to enhance equal access to, accessibility of and diverse use of culture; to boost production, employment and entrepreneurship in the cultural sector; and to reinforce the cultural foundation of society.

The Council and administration will steer the implementation of the arts, culture and heritage policy by means of ratification and implementation programme and other policy instruments within. Sports, Recreation and Culture directorate is responsible for the implementation of the policy. Finally, this policy is designed to ensure that the NMBM embraces arts, culture, heritage and the creative economy and social transformation.

3. INTRODUCTION & BACKGROUND

The foundations of all arts, culture and heritage activities are to enhance human solidarity, whether displayed individually or collectively. These entities provide the most practical and aspirational depiction of the potential for the collective efforts of all human beings. They not only expose creative ability but are able to transcend and depose away preconceptions relating to background, physical ability, race, gender, religion and politics.

The legacy of apartheid not only segregated and confined people both politically and socio-economically but alienated them from their right to express themselves. The subsequent result of this was a fragmented social structure evidenced by a people that lacked unity in diversity. This occurred through the separation of all avenues and platforms that would have provided an exchange of ideas and a demonstration of people's talents and abilities.

The dawn of the new democratic dispensation however brought about a renewed sense of self-realization, appreciation and worth within the citizens of the country. Democracy provided an opportunity for people to begin to create their own identities and space for alternative forms of self-expression. It also provided an opportunity for a different social dialogue and therefore a more diverse cultural manifestation. Nowhere else did the concept of political freedom find more resonance and expression as was depicted in the arts and culture together with sports and recreation in post-apartheid South Africa?

The history of the Nelson Mandela Bay Municipality regarding arts, culture, and heritage cannot be articulated outside the socio-political and economic history of the province. The sanctions and confinement imposed by the apartheid government on its own

citizens also found expression in the creative arts platforms mainly because the same rationing system of using race as a determining factor for self-expression was enforced.

This meant that ability and talent alone were not enough to gain access to a world of opportunity but the colour of one's skin determined whether opportunities were provided to them or not. The Eastern Cape Planning Commission therefore recognises this history and subsequently identifies this sense of isolation as the "Alienation of the human condition, which basically speaks to an unfulfilled human potential".

The Municipality has played a key role in helping shape this new vision which is a product of numerous consultative meetings on Cultural and Creative Industries since 2010 and is marked by two significant national consultative game changers and these include the Mzansi Golden Economy Conference and the Building a Socially Cohesive and Caring Society Conference.

The revised White Paper on Arts, Culture and Heritage, is implicit and explicit on Arts, Culture and Heritage (ACH) as the driver of social and economic development. The vision is to fashion arts, culture and heritage that transcends social cohesion, nation building to play a path breaking role in economic empowerment and skills development with a view to improve the *quality of life* for communities.

Invariably, this policy is informed by the policy shift and arguments with Eastern Cape specific sector literature including policy review that dates back since 1994. The literature that has been used to supplement this chapter cascades from national policy, programmes and framework.

The primary focus in the ACH sector has been to redress funding, transformation, access inequities in cultural activities, catapult previously neglected arts, culture and heritage of the vast majority of people of South Africa. There was in greater part emphasis on exploring creative and innovative way to plugging into the economic potential of the Cultural and Creative Industries.

As part of the transformation of the sector, several Acts set the framework notably the Cultural Institutions Act (119 of 1998) and the National Heritage Resources Act (25 of 1999). The following were identified as the focal areas in arts and culture:

- Establishing a new national artistic identity in the context of relatively static resources
- Creating a more effective system of intellectual property rights protection so that artists can earn from their creativity
- Promoting job-creation in the cultural industries
- Growing importance of the culture sector in economic development and for cultivating a sense of national pride and
- Linguistic parity and diversity

The Municipality is well-endowed with creative energy, but infrastructure and policy framework is met with challenges at an implementation level or station. Therefore, the province has not yet taken advantage of national and global growth in cultural and creative industries. Nevertheless, nascent cultural industries within the Municipality are an important, growing and sustainable source of employment and wealth creation. This is rarely appreciated since culture is typically a small-medium enterprise and informal sector activity, and not captured in economic indicators.

It should be stated that the Nelson Mandela Bay Municipality cannot legislate culture and creativity into effect. The fundamental role of the NMBM is 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.

In the "*The Rise of the Creative Class*" the cutting edge contribution by Richard Florida (2002) unsettled conventional notions of culture and creativity "as frivolous and derivative, as something that is nice to have, but not important to nuts and bolts

economic development”. The cultural and creative industries¹ are an area of the global economy in which the NMBM enjoys some comparative, if not competitive advantage in production. This is an aspect of the new global economy that the Municipality that has participated in with relatively low levels of investment. There is also a window of opportunity for the Municipality given the growth in the global entertainment² industries in South Africa, the increasing commercialization of the arts in the burgeoning digital and knowledge economy and the widening acceptance of alternative genres and world cultures.

In the main the NMBM has to ferment the ground for an enabling policy environment and implementation, at its core inspired by the arts, culture and heritage sector. The Creative Economy Programme Investment Strategy³ (CEPIS) underpins this policy imperative. Undeniably, the Municipality has been hamstrung by an absence of a declared Provincial Performing Arts Institution⁴ which the PE Opera House is best placed to be a conduit and CEPIS is intended in a greater part to close the yawning chasm.

It has been just over two decades since the adoption and implementation of the 1996 White Paper on Arts Culture and Heritage and at the time of this policy the Department of Arts, Culture was undergoing consultative processes for the review of the White Paper on Arts, Culture and Heritage⁵. There has been significant transformation and development accumulated spanning the two decades in the arts, culture, language and heritage landscape at a local, continental and international level.

¹ There is much debate on the meaning and definition of the terms cultural and creative industries. For the purposes of this policy the term cultural and creative industries is employed to describe the activities of cultural entrepreneurs and arts enterprises, for profit as well as not-for-profit, in the production, distribution and consumption of film, television, books, music, theatre, dance, visual arts, multi discipline and so forth. For example, see The Creative Economy; UNESCO www.unesco.org/culture/industries/trade/html_eng.

² South African Entertainment and Media Outlook 2010 – 2014, First South African Edition; PricewaterhouseCoopers, SA.

³ The Creative Economy Investment Programme (CEPIS) is a culture led economic development blueprint authored by Monde Ngonyama and Vukile Pokwana in 2014.

⁴ A Provincial Performing Arts Institution (PPAI) is declared by the Minister of Arts and Culture and allocated funding by the department. There are only six PPAI in SA – three in Gauteng, one in the Western Cape, Free State and KwaZulu-Natal respectively.

⁵ The revised White Paper (White Paper) on Arts, Culture and Heritage (ACH) conveys government’s current vision for ACH and the Cultural and Creative Industries

Cultural policy⁶ development has also started to emerge from the smaller Municipality's - the NMBM approved a cultural policy. The apartheid era bequeathed a profoundly skewed framework for the development of the arts and culture at a local level and the NMBM cultural policy framework failed to dent the legacy of apartheid as it lay prostrate with not implementation, monitoring or evaluation.

At an international level there have been huge strides in many areas including the adoption in 2005, of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the growing recognition of the importance of culture in development. The adoption of the 2030 Global Goals for Sustainable Development is a game changer for the arts, culture and heritage sector as the world have committed to 17 Global Goals to achieve 3 extraordinary things in the next 15 years namely:

- (a) End extreme poverty,
- (b) Fight inequality & injustice, and
- (c) Fix climate change.

The Global Goals for sustainable development find resonance within the RSA's National Development Plan Vision 2030 and Provincial Planning Commission Vision 2030.

At the continental level, the African Union has adopted the African Union Agenda 2063 with a Pan African vision of "an integrated, prosperous and peaceful Africa, driven by its own citizens and representing a dynamic force in the global arena." Aspiration 5, one of seven aspirations, clearly states that there should be "An Africa with a strong cultural identity, common heritage, values and ethics".

4. REGULATORY FRAMEWORK

4.1 Constitution

The Constitution of the Republic of South Africa, the highest law of the land embeds culture in the Bill of Rights through Section 16 (1) and Section 30 of the Constitution:

Section 16(1) - "Everyone has the right to freedom of expression which includes –
(a) Freedom of press and other media;

⁶ Prof Mzo Sirayi paper Cultural Observatory.

- (b) Freedom to receive or impart information or ideas;
- (c) Freedom of artistic creativity; and
- (d) Academic freedom and freedom of scientific research”

Section 30 - “Everyone has the right to use language and to participate in the cultural life of their choice, but no one exercising these rights may do so in a manner inconsistent with any provision of the Bill of Rights”.

4.2 National Development Plan – Vision 2030

The adoption of the National Development Plan (NDP), a road map for South Africa’s development over the next 20 years has been a significant milestone. The NDP states that “Arts and culture open powerful spaces for debate about where a society finds itself and where it is going. Promoted effectively, the creative and cultural industries can contribute substantially to small business development, job creation, and urban development and renewal” In line with this, Cabinet has adopted Outcome 14, with the aim of creating a diverse, socially cohesive society with a common national identity. The Minister of Arts and Culture is the champion of Outcome 14, locating the arts at the very heart of the development agenda of the country. It is thus essential that the policy framework for arts, culture, language and heritage foregrounds nation building and social cohesion while pronouncing on its contribution to creating decent work and growing the economy. Conversely, other policy frameworks like the New Growth Path (NGP), the industrial development interventions envisaged in the Industrial Policy Action Plan 2 (IPAP 2), makes some pronouncements on the role and contribution of Arts Culture sector to socio-economic growth and development albeit limited to craft, music and film. It should also be noted that at the policy and legislative level, there hasn’t been much movement with regards to the centrality of research, technology and innovation within the sector and how these developments continue to affect artist and art practitioners. Instruments that in 1996 were relevant in protecting intellectual property rights for example have been rendered obsolete. Currently, the environment is such that most of arts, culture and heritage offerings can be accessed online thereby exposing some weaknesses in our current measures. Also of note is that, the 2009 DAC Policy Review Report makes recommendations of the need to revisit a number of legislation and legislative positions that have been at the centre of the sector’s governance. This

included the need to assess the relevancy and practicality of the “arm’s length approach” that is central to the relationship DAC has with its Public Entities. Inspired by these developments there is a need for the new White Paper and the imminent NMBM arts, culture and heritage policy to locate South African arts, culture, heritage and language within the policy agenda of the Municipality, country, the continent and the world; and to ensure that a strong guiding framework is created to inform actions, resources and objectives over the next 30 years with policy reviews every 5 years (this will be informed by quarterly assessment in the five year tenure).

4.3 Vision

The NMBM in the context of the South Africa’s historical legacy, is compelled to this ushers in a new vision for the arts, culture and heritage for the that is located within the Creative Economy Programme Investment Strategy (CEPIS) and an over arching Vision which springs from the adherence to Article 27 of the Universal Declaration of Human Rights: “Everyone shall have the right to freely participate in the cultural life of the community (and) to enjoy the arts ...” It ought to be the objective and role of the NMBM to ensure that this right, the right of all to freely practise and satisfy artistic and cultural expression, and enjoy protection and development of their heritage, is realised.

4.4 Legislation

Broadly, the mandate for the development of an arts, culture and heritage policy has to be derived from among others, the following authorities:

- The Constitution of the Republic of South Africa, Act 108 of 1996
- The White Paper on Culture, Arts and Heritage, June 1996
- The National Heritage Resources Act, 1999
- National Heritage Council Act, no. 11 of 1999
- National Heritage Council Bill
- The National Arts Council Act no. 56 of 1997
- Cultural Institutions Act no. 119 of 1998
- Cultural Promotion Act no. 35 of 1983

- Culture Promotion Amendment Act of 1998
- Cultural Laws Amendment Act no. 36 of 2001
- National Films and Video Foundation Act no. 73 of 1997
- The South African Geographical Names Council Act no. 118 of 1998
- Pan South African Language Board Act no 59 of 1995
- The South African Languages Bill of 2000
- The National Library of South Africa Act no. 92 of 1998, and
- The South African Library for the Blind
- IPAP 1&2
- NDP Vision 2030
- Mzansi Golden Economy

4.5 Public Participation and Legal Framework

Public Participation is necessitated and complies with the following pieces of legislation:

- a. The Constitution of the Republic of South Africa, Act 108 of 1996, Section 152 (a) and (e)
- b. The Local Government: Municipal Systems Act 32 of 2000, Section 16(1)

The municipality employs sufficient staff members, other than councillors, who may help in informing and educating the local community about the affairs of the municipality, in particular in the areas referred to in Section (1)(1) of the Systems Act.

The municipal manager must inform the community of any public comment. Procedures. Available through which the members of the community can voice their opinions and view on any other affairs of the municipality on which the community's input is required, which may include, but is not limited to –

- Public meetings and hearings by the council and other political structures and office bearers of the municipality.
- Consultative sessions with locally recognized community organizations and traditional authorities, and
- The submission of written public comment.

4.6 Broad Based Black Economic Empowerment Act No 53 of 2003

The cultural and creative industries are central to the goal of strengthening the country's industrial base, and these sectors are key contributors to socioeconomic transformation. One of the key objectives of the Broad Based Black Economic Empowerment Act is to empower local communities by enabling access to economic activities, land, infrastructure, ownership and skills.

4.7 Human Resources Development Strategy of South Africa

Human Resource Development has been identified as a vital instrument in all government strategies to accelerate development. For the cultural and creative industries, cultural capital can benefit from the HRD-SA which is aimed at reducing poverty and unemployment, promoting social cohesion through improved equity in the provision and outcomes of skills development programmes and improving economic growth and development through improved competitiveness.

4.8 The National Skills Accord of 2011

The Skills Accord's aim is to foster a partnership between DHET, Communities, Organised Business and Labour to identify common areas in training and skills development that can be committed to and implemented, in order to achieve the broad goals of the New Growth Path and the NDP. The Skills Accord is underpinned by 8 commitments and commitments 4, 6 and 7 have specific focus on skills planning and the operations of SETAs.

4.9 National Skills Development Strategy III

The NSDS is the overarching strategic guide for skills development and provides direction to sector skills planning and implementation in the SETAs. It provides a framework for the skills development levy resource utilisation of these institutions as well the NSF, and sets out the linkages with, and responsibilities of, other education and training stakeholders. NSDS III has the following pillars:

- Sector strategies (aligned to government and industry development strategies), programmes and projects developed with, and supported by, sector stakeholders. The DHET will play a leading role in forging a closer working relationship and collective identification of skills development priorities, amongst all the key institutional players in our education and training system.
- Relevant sector-based programmes addressing the needs of unemployed people and first time entrants to the labour market will be developed and piloted by SETAs, with roll out being planned, managed and funded, where appropriate, in partnership with the NSF. SETA funds will primarily be used to fund the skills development needs of employers and workers in their sector. However, the utilisation of SETA discretionary funds must be guided by the goals of NSDS III.
- Professional, vocational, technical and academic learning (PIVOTAL) programmes. These are programmes which provide a full occupationally-directed qualification. Such courses will normally begin in a college or university and would include supervised practical learning in a workplace as part of their requirement. The courses – especially for workers – could in some cases start in the workplace and then move to a college or university. The courses would culminate in an occupational qualification. PIVOTAL courses will normally be offered by arrangement between a SETA, an educational institution, an employer and a learner. Fundamental to the successful implementation of pivotal programmes will be a model of cooperation between a SETA, a higher or further education and training institution and an employer. This will help ensure responsive curricula and courses.
- Programmes that contribute towards the revitalisation of vocational education and training, including the competence of lecturers and trainers to provide work-relevant education and training, and promote occupationally directed research and innovation.
- Incentives for training and skills development capacity in the cooperative, NGO and trade union sectors, including community and worker education initiatives, contributing to effective training of youth and adults.
- Partnerships between public and private training providers, between providers and SETAs and between SETAs, addressing cross-sectoral and inter-sectoral needs.

- An increased focus on skills for rural development to support government's prioritisation of rural development.

The strategy is informed and guided by other overarching government programmes, especially the Human Resource Development Strategy for South Africa, the requirements of the New Growth Path, the Industrial Policy Action Plan, the outcomes of the Medium-Term Strategic Framework, the rural development strategy as well as the new environment strategy, amongst other priorities of government. It seeks a closer synergy between the world of work and our formal education system.

4.10 Batho Pele & Customer Care

Communication with stakeholders has to be rooted in the principles of Batho Pele. A guiding principle of the South African public service is that of 'service to the people'. This principle is provided for by the Act on Transformation of Public Service Delivery, 1997 (Batho Pele). This Act, like all other acts, must be interpreted in the spirit of Chapter 10 of the Constitution of South Africa, which also provides for the basic values and principles governing the country. Batho Pele means "People First".

Clause 95 of the systems act describes customer care actions to be taken by Municipalities. One can clearly see that this act sets minimum service levels and not necessarily business type customer care actions. Establish mechanisms for users of services and ratepayers to give feedback to the municipality or other service providers regarding the quality of the services and the performance of the service provider.

Chapter 10 of the Constitution advocates a public service that is based on objectivity, ability, fairness, and the need to redress the imbalances of the past. It further advocates that service provision should be provided impartially, fairly, equitably and without bias. The Act provides that "Citizens should be regarded as customers", hence public servants must work hard on customer satisfaction and improving service delivery. These Batho Pele principles should underpin the strategic framework with one of the key messages, being that of service delivery and putting the citizens first.

4.11 Values

The broader mandate in terms of the overarching values underpinning the policy review process have to be derived from the Bill of Rights of the Constitution which states:

Everyone has the right to freedom of expression, which includes ... freedom of artistic creativity ... (paragraph 16) (And) Everyone has the right to use the language and to participate in the cultural life of their choice ... (paragraph 30).

These instructive values require the NMBM to facilitate the optimum conditions in which these rights may be enjoyed and practiced.

The following values will underpin the policy:

a) **Access to participation and promotion of culture:** Access to participation and promotion and enjoyment of the culture and cultural expression, and the preservation of one's heritage are basic human rights; they are not luxuries, nor are they privileges as we have generally been led to believe through skewed policy and development agenda in the past.

b) **Freedom of Expression:** A fundamental prerequisite for a developmental state is the principle of freedom of expression. Rooted in freedom of expression and creative thought, the arts, culture and heritage have a vital role to play in development, nation building and sustaining our emerging democracy. They must be empowered to do so. Perhaps there has to be an emphasis to educate the arts community on the abuse of the freedom of expression which has in the recent past caricatured leading figures in the name of freedom of expression.

c) **Arts, culture and Heritage as Human Rights:** Humans are holistic beings. They not only need improved material conditions in order that they have a better *quality of life*. Individuals have psychological, emotional, spiritual, and intellectual expression, all of which require nurture and development for them to realise their full potential, and act as responsible and creative citizens. These rights extend to the promotion of religious and linguistic communities.

d) **Role of Arts, Culture and Heritage:** The arts and culture may play a healing role through promoting reconciliation. Our approach to culture is premised on international standards in which culture is understood as an important component of national life which enhances all of our freedoms. Culture should not be used as a mechanism of exclusion, a barrier between people, nor should cultural practices be reduced to ethnic or religious chauvinism.

e) **Cultural diplomacy:** The NMBM and South Africa government is now once more part of the international family of nations. A number of twinning agreements and bilaterals exists. We not only derive benefits from such acceptance, but also have the responsibility to pursue and implement internationally agreed and accepted norms and standards in various sectors of our society, including the arts, culture and heritage.

5. POLICY BUILDING BLOCKS

There have been numerous consultations with the arts, culture and heritage sector independently of the policy review process through the aegis of the Nelson Mandela Bay Arts Council and the newly established Cultural and Creative Industries Federation. Based on these consultations on the development trajectory of the arts, culture and heritage sector consultations and analysis, the following focal points slither out and have to take centre stage in the sector policy and the strategic areas not limited or in descending order of importance:

- Socio-Economic Transformation – Creative Economy Programme Investment Strategy
- 5 Golden Years – NMBM’s focus on creative economy, oceans economy, automotive sector, tourism sector and agriculture.
- Home of Legends – provincial rebranding of the Eastern Cape.
- Moral Regeneration – social ethics and values
- Nation Building – unity in diversity
- Social Cohesion – fostering a non-racial society
- Local Content – knowledge production

- Citizen empowerment – cultural capital development (promotion of arts and arts entrepreneurs)
- Institutional Arrangements and governance

5.1 Human Condition – culture, self-worth and confronting alienation

The Eastern Cape Planning Commission (ECPC) recognises Arts and Culture as an integral tool of deconstructing and reconstructing the social –psyche of the people of this province. This social-psyche reflects years of prejudice, injustice and alienation but through visual representation, begin to paint and sculpt a future that is reflective of a people with a resurrected social consciousness who are free to express themselves in an inclusive space and environment that reflects their identity as a people in the cultural infrastructure that sustains and regenerates our society in its collective and diversified identities. This must be expressed through language, the bases of our aesthetics and the systematisation of historical memory as well as other recreational systems, and their re- imagined future in the long term.

Practitioners and administrators in the arts, culture and heritage sector, firmly believe that, if the Eastern Cape is to achieve rapid social and economic progress, development strategies must integrate the extraordinary powers of cultural social and enterprise development to articulate social identity and its values in order to stimulate intellectual discourse throughout society, and to uncover and transform the human condition.

Lastly, an examination and analysis of the many development challenges facing the Eastern Cape Province brought the Eastern Cape Planning Commission (ECPC) to conclude that at the core is "Alienation in the Human Condition." The "Alienated Human Condition" is a historical colonial/ apartheid (and to some extent post-apartheid) observable fact expressing human brutality, oppression, exclusion and lack of solidarity. It is reflected in unequal access to the country's material resources and is seen in class / race / gender regional discrepancies, in unequal access to land, health care, good education, good governance, infrastructure, decent human settlements, etc.

In view of the fact that ECPC has recognised the "Human Condition" at the heart of a collective existential crisis, and whereas pillars for addressing this condition have also

been identified, consensus has thus been reached that the precondition for collective engagement in EC's development will be the "empowerment" of all people so that they can regain self-confidence, draw strength from their heritage, rediscover themselves as historically enlightened, progress loving, proud, active agents of change, with a strong sense of their own rich history, of liberation and development, aspirations, creativity, and commitment to the cause of their own development and to justice.

The approach of placing "the human condition" as a foundation to transformative planning and envisaged to be infused in planning through all development pillars recognises that citizens have to own Vision 2030 and make it happen. It is hopefully a fresh, inclusive, empowering and penetrating approach to planning for change in the Eastern Cape today. The freshness of the approach is a result of the commission's unique consideration of society and of individual men and women from the point of view of the practical self-emancipatory, self-reliant development actions of which they are capable, and which previously have been enabled or constrained by particular and shifting policy, leadership, legislative, and institutional environments. Hopefully this makes the commission's methodology and planning process both persuasive and unique.

5.2 Integrating Culture in the Development Agenda

Building on UNESCO's Universal Declaration on Cultural Diversity (2001) and Convention on the Diversity of Cultural Expressions (2005), the Executive Bureau of United Cities and Local Governments agreed at its meeting in Chicago (April 2010) to mandate the Committee on Culture to develop a Policy Statement on Culture as the Fourth Pillar of Sustainable Development. Previously, not even the Millennium Development Goals, recognise the importance of culture and this new reasoning was pointing to an aspect greater than development but pointing to the need to nourish the human condition.

The world is not only facing economic, social, or environmental challenges. Creativity, knowledge, diversity, and beauty are the unavoidable bases for dialogue for peace and progress as these values are intrinsically connected to human development and freedoms.. While we have a duty to promote the continuity of indigenous local cultures,

old traditions meet new creativity every day in cities around the world, contributing to the preservation of identity and diversity. Intercultural dialogue is one of humankind's greatest challenges and creativity is identified as an inexhaustible resource nourishing society and economy.

We recognise that the fundamental purpose of governance is to work towards a healthy, safe, tolerant and creative society, and that this requires the promotion by a whole-of-government of a model of development that 'meets the needs of the present without compromising the ability of future generations to meet their own needs', as well as ensuring the universal enjoyment of culture and its components, and protecting and enhancing the rights of citizens to freedom of expression and access to information and resources.

5.3 Culture as a driver of sustainable development

Could the Eastern Cape “alienated human condition” be rewritten using a new cultural script? There are no exact measurements, quick fix answers, but all indications are worthy of pause. Firstly, it seems that we need to locate the fact that the human condition has been battered and bruised the following social ills: status striving, iconism, greed, jealousy, materialism, and competitiveness. This exposed the degree to which human nature is plastic, malleable and formless.

The UN System Task Team on Post 2015 UN Development Agenda, published a critical paper Culture: a driver and enabler of sustainable development, making a plausible argument that throughout the past decade, statistics, indicators and data on the cultural sector, as well as operational activities have underscored that culture can be a powerful driver for development, with community-wide social, economic and environmental impacts. The report further noted the importance and relevance of the cultural sector's contribution to the economy and poverty alleviation. Cultural heritage, cultural and creative industries, sustainable cultural tourism, and cultural infrastructure, if posited, can serve as strategic tools for revenue generation, particularly in developing countries given their often-rich cultural heritage and substantial labour force.

The same for the Eastern Cape applies, in order to deal the alienated human condition a major blow there has to be a concerted focus to anchor society's development by

harnessing cultural diversity and this would result ultimately in what Chief Albert Luthuli, referred to as a home for all, resulting in enhanced social cohesion, improved local image, reduced offending behaviour; promoted interest in the local environment; developed self-confidence, coupled with explored identities and vision of the future.

6. POLICY APPROACH

6.1 Policy Principles

The following principles are the central tenets of the Arts, Culture, Heritage and Creative Economy policy:

Human Rights: Respect for Fundamental Human Rights and Freedoms and this includes freedom of expression; creative expression, economic, social and cultural rights and enjoy the arts in all six clusters of the Nelson Mandela Bay Municipality.

Language: Promote the use of a diversity of languages and respect for the language rights of citizens as enshrined in the Constitution. Enhance the capability of all the official languages in Nelson Mandela Bay Municipality to contribute to political and socio-economic development and participation. Recognise the status and roles of previously marginalised languages (redress).

Cultural diversity: Ensure identity and cultural diversity through artistic expression of all communities and individuals is promoted and practices free from hindrance.

Local content: Promote, preserve and transcend local content throughout all artistic platforms in order to affirm vernacular traditions and cultural heritage. The local content encompasses Intellectual Property, Indigenous wisdom and local distinctiveness.

Partnerships: Collaborate with public, private and other institutions and agencies to promote local arts, culture and heritage. In dealing with partners will be guided by Batho Pele principles.

Access: The arts impact *quality of life* in a Municipality when significant numbers of citizens are engaged and there is a need to undermine barriers created by apartheid

legacy. Access includes attending, viewing or participating in professional or amateur arts activities, including public art, as well as learning about various art forms in educational programs.

Excellence: Build cultural and community capacity in order to foster excellence, encourage high levels of attainment and generate new audiences in both the creation and presentation of arts, heritage and cultural products. The intrinsic value of artistic excellence when attained has to be affirmed, cherished and celebrated.

Economic development: The existence of a thriving arts and culture sector is itself an indicator of a healthy and balanced Municipality with the Municipality to deal with many of the challenges of growth. The arts and creative industries make a significant contribution to Nelson Mandela Bay's economy through direct employment and spending multipliers due to local consumption and tourist spending. The arts also have the potential to increase social inclusion, improve mental and physical health, and give youth significant learning advantages.

Investment: The Municipality and other partners will work to increase the level of resources available for the arts in the Municipality, and expects an equivalent commitment to sustainability principles from the organizations it supports.

Equity: Supporting all arts, culture, heritage and creative industries equitably. The Nelson Mandela Bay Municipality will strive to advance principles of equity, redress, nation building, social cohesion and redress.

6.2 Objectives

- A creative and vibrant city that Nelson Mandela can be proud of
- Embarking on research and innovation agenda
- Encouraging and supporting creative people towards a vibrant and sustainable sector
- Fostering an environment in which creative enterprises thrive
- Delivering and maintaining infrastructure to sustain the sector
- Creating international linkages and opportunities for exchange and learning

- Developing programmes that are steeped in local content
- Promote, preserve and transcend tangible and intangible heritage
- To engage civil society as a catalyst that supports and strengthens delivery of Five Golden Years.

6.3 Policy Statement

These broad statements pronounce and instruct on the desire of the cultural and creative worker's desire to deliver a creative economy in the Municipality.

The Nelson Mandela Bay Municipality is a home to world leaders in culture and the arts. Arts and culture improve people's lives, benefit our economy and attract tourists from around the world. We shall become a worldly competitive Municipality once we are innovative; we challenge ourselves and ensure exciting products, programmes and spaces.

Arts and culture strengthen communities, bringing people together and removing social barriers. Involving young people in the arts increases their academic performance, encourages creativity, and supports talent early on.

So it's important that everyone can experience and take part in arts and cultural activities, whatever their social or economic background.

We recognise the importance of freedom of expression in the arts, which is why decisions about which cultural organisations and projects receive public funding are made in consultation with the communities and the arts fraternity.

To help propel arts, culture and heritage to become and reach world-leading position, we need to encourage mixed funding from a variety of sources, including philanthropic giving and fundraising, alongside public funding.

- NMBM is currently undergoing a cultural renaissance, growing in profile and becoming recognized nationally for its vibrant cultural industries and rejuvenated cultural institutions that harness the breadth and diversity of talent in the region.
- Research and innovation are the key pillars of sustainable and viable cultural and creative industries in the Municipality.

- The key to realising the creative economy and economic benefits of healthy creative enterprise is commercialization. The abundance of creative talent in the Municipality has to be the key force driving job creation and contribute to the economy.
- Creative Cities need to partner with other Cities and engage with artists globally to support their creative ecology.
- The absence of local content is evident across all media and information platforms. One needs to spend just a few minutes in front of a television or computer screen to notice the overwhelming presence of content vastly different from those of the community “consuming” the content. In the wake of the South African Broadcasting Corporation (SABC) 90% quota on local content, local artists need to exploit their local distinctiveness in the sector.
- To undertake to protect, conserve and revitalise tangible and intangible heritage resource through sustainable approach, taking into consideration the community, private sector institutions and body of persons with an interest in such resources.
- To produce a separate enabling policy document that will focus amongst other things development needs in the public interest, respect for private property rights, budgetary considerations, cross-sector collaboration and active engagement of stakeholders and the general public. This for the benefit and enjoyment of present and future generations.
- Cultural institutions are treasure troves that represent a meeting place for culture and science, technology and creativity, to experience, preserve and transcend the cultural heritage.
- Cultural tourism is one of the largest and fastest growing global tourism markets and the cultural and creative industries are increasingly being used to promote destinations.
- Arts education has social and economic benefits, most it expands the mind and soul.
- Civil society is an important agent for promoting good governance like transparency, effectiveness, openness, responsiveness and accountability.

7. CULTURAL PLANNING

Our methodology for the implementation of the policy is explained in two (2) variable namely Cultural Planning and Knowledge based economy.

In the 2006, the Sirayi Commission, wrestling with the arduous task to review the White Paper on Arts Culture and Heritage, posits that “The cultural planning strategy takes many forms and concerns all elements of society. It is based on the understanding that cultural policy is not limited to cultural institutions and sites for the conservation of artistic heritage but also brings together several directions and aims to form one viable project (Sirayi, 2006, p. 10).

Cultural Planning has to run seamlessly like *a tour de force*, in the developmental agenda of the Municipality, be it planning for integrated human settlements, spatial development and infrastructure provision. Now that the Municipality has cobbled the Five Golden Years, economic diversification blueprint and recognises the creative economy as a key segment to create jobs and spur economic growth – cultural planning therefore should be used to wrestle with the “Alienated Human Condition” (this concept is discussed widely elsewhere in this policy) and social upliftment with a view to restore dignity, creating vibrant and lively communities and contributing to the inclusive economic growth and renewal of the Municipality.

The Municipality intends to position itself as the “Cultural Capital of South Africa” and as a creative city, has to recognise that if creative cities are the end, cultural planning is the means. Cultural planning goes beyond the cultural policy for the Municipality, it is intended as a creative way of identifying the distinctive characteristics of the six clusters, and integrating ‘cultural’ resources in local development plans. It is a method, not a blueprint.

In relation to this policy, Cultural planning means thinking about place from different perspectives and factoring local nuances. This is done by putting together professionals such as architects, economists, artists, psychologists, planners, developers and community development specialists together with community representatives and civic leaders for the purpose of mapping local dynamics and contributing to more innovative urban development strategies.

Prof Mzo Sirayi, a pioneer of Cultural planning in South Africa, argues that there has been an increased recognition of the importance of cultural capital for the economy of cities, and the many ways in which the presence of creative milieu and cultural activities bring widespread benefits, especially in enhancing the image of places undergoing social and economic regeneration.

Culture led regeneration has been employed for instance in Nigeria and Britain (and elsewhere), where there has been loss of place identity and a poor *quality of life* are which often are a by-product of narrow-minded and risk-averse forms of civic leadership and community engagement. To reverse this negative spiral, civic leaders and planners need to find new governance tools capable of linking place, community development and social and economic competitiveness.

The culture-led economic and community development is therefore a tool for identifying what is unique about a community and using it for economic prosperity and improved *quality of life*. Primarily, Cultural Planning has to find a central role in the form and shape of the planning instrument of the Municipality, namely the Integrated Development Planning (IDP) which is a partnership between the Municipality and the residents and ratepayers. Cultural Planning should be subjectively used to deepen democracy and its institutions, assist in facilitating community upliftment, and facilitate employment generation and foster to notion of one integrated Municipality thereby undermining the uneven and skewed apartheid spatial planning and economic distribution.

The recognition and adoption of a Cultural Planning policy model will go a long way in enriching the diverse communities of the Municipality and produce citizen that live in a place that Nelson Mandela can be proud of.

7.1 Knowledge Based Economy

The knowledge-based economy is one where the generation and utilisation of knowledge contribute to a significant part in economic growth and wealth. Developing the Municipality into a Knowledge-Based Economy creation is pivotal. While traditional factors of production, that is labour, capital, raw materials and entrepreneurship, remain

important, knowledge will be the key factor driving growth, creating new value and providing the basis to remain competitive.

In the context of rapid globalisation and technological capacity, the world's economies today are driven increasingly by knowledge-the expertise, skills, experience, education, understanding, awareness, perception, and other qualities required to communicate, interpret, and analyze information. New wealth is created by the application of knowledge to improve productivity-and to create new products, services, systems, and process (i.e., to innovate).

8. POLICY SCOPE

The scope of application of the Arts, Culture, Heritage and Creative Economy Policy includes Sports, Recreation, Arts and Culture who are the custodians and directorates who from time to time perform activities outlined in the Roles and Outcome Areas section and entities owned by the Municipality that perform duties within the ambit of the policy.

Private enterprises and non-governmental bodies are excluded but will be encouraged to access the policy.

Sectors that are important and relevant to the arts, culture and heritage policy review process include:

- Cultural and Natural Heritage
- Performance & Celebrations
- Craft & Fashion
- Audio-visual and Interactive Media
- Language and Publishing
- Technical and Production ACH Support Services
- Indigenous Wisdom
- Education & Training
- Cultural Tourism

9. POLICY PROVISIONS, APPROACH, ROLES & OUTCOME AREAS

Policy and programme of the Municipality will cover all clusters and the table below provides for a new approach for reporting needed to be developed, one that would need to transcend the measures put in place in the section 3 dealing with Strategic Priorities and Actions. In doing so 10 broad outcome areas have been developed against which achievements will be reported in the next five years.

Better Planning & Implementation	Sport, Recreation, Arts & Culture Directorate	Outcome Areas
<p>Enhancing the quality of the socio-economic profile of cultural workers throughout the Municipality clusters.</p> <p>A Place Nelson Mandela can be proud of.</p>	<p>Foster an environment in which arts, culture and heritage are essential to community wellbeing</p> <p>Deliver and maintain infrastructure to sustain sector.</p> <p>Encourage and support a vibrant social and sustainable economic sector</p> <p>Develop a strong and coordinated arts, culture and heritage sector.</p>	<p>Vision</p> <p>Research and Innovation</p> <p>Supporting Creative People</p> <p>Creative Enterprises</p> <p>Places and Spaces</p> <p>Cultural Diplomacy</p> <p>Local Content</p> <p>Heritage Programme</p> <p>Cultural Tourism</p> <p>Education and Training</p> <p>Civil Society</p>

Table: 1 – Policy approach, roles and outcomes areas

9.1 Policy Actions, Roles and Responsibilities

9.1.1 Municipality

The Sports, Recreation, Arts and Culture directorate, headed administratively by an Executive Director and politically by its Member of the Mayoral Committee as the custodian of the policy must ensure that the Arts, Culture, Heritage and Creative Economy policy contributes to the socio-economic agenda of the Municipality. SRAC will ensure that the policy is included in the Municipality's Integrated Development Plan (IDP) and concomitant economic policies and remains high on the agenda of Council once it is tabled for ratification and adopted.

More specifically, the Municipality will:

- Table the policy for ratification and adoption and oversee its implementation.
- The Creative Economy Programme Investment Strategy will be the blue-print and guide for developing inclusive arts, culture and heritage economy.
- Through the MMC and Standing Committee on Sports, Recreation, Arts and Culture politically and strategically guide its officials in all matters relating to the implementation and monitoring of this policy.
- Ensure sector beneficiation in programmes/projects, catalytic and path-breaking programmes.
- Promote an agenda for arts, culture and heritage to be central in development and regeneration of the city.
- SRAC must be steadfast in implementing programmes and projects outlined in the section on Strategic Outcome Areas of the policy.
- Where necessary and fully mandated to do so by any such relevant statutes the Municipality shall, after having sought the necessary approval of the appropriate authority, including the municipal council, make by-laws which it deems necessary for the management and promotion of arts, culture, heritage and creative economy as well as the funding of programmes.
- Ensure the development and implementation of programmes and projects as well as the creation of the Creative Industries Fund to give effect to this policy.

- Liase with stakeholders quarterly to evaluate and monitor the progress on programmes and projects relating to this policy and establish an advisory Think Tank or/and political, administrative structures that are deemed necessary by the sector.
- Develop a blue-print to establish the Creative Industries Fund and lure investment through constant liason and engagement with national Department of Arts and Culture, Treasury, regularly apply through the Lotto, donors and other sponsors for adequate resourcing in order to achieve the objectives and outcomes of this policy.
- SRAC to consult at all times sector stakeholders based on the six clusters and recognise and support the Nelson Mandela Bay Arts Council (NMBAC) or any arts, culture and heritage lobby body duly formed by the sector to represent practitioners.

9.1.2 Municipality's Implementing Agencies

The roles and responsibilities of the Municipality's implementing agencies such as the Nelson Mandela Bay Development Agency will:

- Focus on programmes and projects that have the potential to spur economic activity and create jobs.
- Assist the sector in crafting a design agenda for the creative economy.
- The implementing agencies will focus on high value arts, culture and heritage projects to help realise the objectives of the policy.
- Facilitate the creation of public art works (temporary and permanent) and review current public art assets, challenges and opportunities.
- Facilitate the strengthening of the creative economy through strategic and sustainable partnerships.
- Responsible to appraise and lure private sector to invest, provide sponsorship for events and programmes on the creative industries.
- Assist in realising the objective of the policy and key propositions contained in the Creative Economy Programme Investment Strategy document.

9.1.3 Arts, Culture, Heritage Practitioners

Through a formal body, recognised by the Municipality, such a structure representing the vision, dreams and aspirations of the sector through amongst other things lobby and advocacy will:

- Ensure that the Municipality ratifies and authorises the Arts, Culture, Heritage and Creative Economy policy as a key leitmotiv for socio-economic transformation of the sector.
- The Municipality supports cultural and creative industries practitioners through the establishment of the Creative Industries Fund.
- Identify priorities and actions for the next ten years through a strategic priorities plan. The plan will detail how all the City's powers can support the sector and its vision, including strategic sector initiatives; grants and sponsorship programs; properties and infrastructure; advocacy, direct services and programs; and regulatory functions.
- Develop the plan after considering the existing cultural capital of our city, opportunities to extend and strengthen it, and the resources, roles and priorities of other levels of government.
- Deliver cultural programs and services that represent best use of its strengths and capabilities and that cannot be better provided by third parties
- Ensure and guide the Municipality to develop transparent evaluation methodologies and feedback channels for all its cultural programs and direct services.
- Ensure all Council decisions identify cultural impacts and opportunities.
- That the municipality will recognise any arts, culture, heritage structure that can prove that it represents the six clusters of the Municipality.

10. STRATEGIC OUTCOME AREAS

10.1 Vision

This outcome relates to broadly to a vision of community access and engagement and Municipality-wide cluster based development of cultural and creative economy. And harness the breadth and diversity of talent in the region to deliver a world class African Municipality that Nelson Mandela can be proud of. It relates to:

- A vision of community access and equality
- Municipality-wide clusters, indigenous, multicultural, youth, people with disabilities and community participation.
- Role of the arts in contributing to social wellbeing and a shared cultural identity
- Audience development.
- Role of the arts in everyday life
- Build the NMBM to become Africa's Cultural Capital

10.2 Research and Innovation

This outcome refers to a research agenda and promotion of innovation that supports knowledge exchange in the creative economy. It relates to:

- Multi-purpose creative hubs
- Music hubs
- Knowledge Exchange Hubs for the Creative Economy
- Creative industries that benefit from innovation materials
- Materials research and innovation in common across different sectors?
- Research and Innovation funding investment schemes
- Economy Knowledge Exchange projects

10.3 Supporting Creative People

This outcome area addresses the development and support of budding and professional artists, artworks and arts organisations in pursuit of artistic excellence. It relates to:

- Supporting artists and arts workers throughout their career.
- All ward councillors must include the Arts and culture within their respective plans of action.
- Recognising artistic and creative practice is at the core of what we do
- Promoting the value of the arts and the role of artists
- Support the creation and maintenance of an environment in which artistic freedom is a key principle
- Municipal by-laws must be made more favourable and rates and taxes are to be concessionary to the local film-making industry (including Artists work with production).

- A Creative Industries Fund should be established with all the other recommendations included.
- Forums to be established that facilitate discussions/ for organisation purposes and to enable funding that reach out too many people as possible.

10.4 Creative Enterprises

This outcome is referring to the creative industries and increased commercialized opportunities for arts and cultural organisations. It relates to:

- Delivering appropriate interventions and investment to support creative enterprises through collaborative action by different support agencies active in economic development.
- Creating a supportive environment which enhances commercial success of the sector
- Facilitating increased commercial opportunities from creative knowledge and practice.
- Deliver tailored courses and supports to strengthen creative sectors entrepreneurship skills at local area based levels.
- Stimulate demand for the creative sectors services and products through promotional and marketing activities, particularly in current cultural tourism, signature events, fairs and pride days.
- Unleash and implement the Creative Economy Programme Investment Strategy.
- Buy local initiative – Made in Mandela Bay
- Create an environment for investment for all Art forms in the field. Support needs to be provided for established art facilities like Musical schools and dance clubs.
- There needs to be Business audits by the Municipality to see which contribute to the creative economy and from this research to create business programmes for artists to get involved and how they may be able to form their own businesses.
- There should be mentorship from Businesses already established in the sector for incoming artists.
- The Municipality must assist artist to gain in a venture Capital fund. There must be information available on how to apply for it and all processes involved.

10.5 Places and Spaces

This outcome area relates to the provision of infrastructure, art in public spaces. It relates to:

- Art in the built environment, Urban planning etc.
- Public art
- Arts and Culture facilities and housing of the arts
- Networked and accessible spaces
- Awareness to owners of cafes, restaurants, and clubs/taverns that all art forms can be consumed by audiences, so to allow all types of art to be performed at such places. The municipality can offer subsidies or concessions for such owners so as to allow different art forms to be used at their respective venues.
- A Creative workers' retreat with access control - from a botanical gardens or a camp for artists should be created by the Municipality.
- Art items must show the works/products of the local or resident people of the Metro Municipality. It must not be biased to a particular culture such as having only western books at the libraries or foreign works at the museums.
- The libraries must endorse more African writers and literature on their shelves. Libraries should also be able to assist local writers with information of publishing and on how to get their work to be seen by different audiences.
- The Municipality must play a key role in the content that is found in libraries. The tangle between provincial government and local municipality must be addressed in terms of the content.
- Township based libraries are not as resourced or financially supported those based in the City centres. The Municipality needs to support the libraries in the townships that are already in existence with more finances and resources so to avoid them from closing.
- There should be Museums that are more accessible with in the Township. There should be Museums placed in Townships of the Municipality as well.
- The need to align artist development and product development (quality enhancement).
- Employment opportunities within these structures should go to the relevant people within that field for example writers should work at the library and artists should work at the Museums.

- Identify Taverns as strategic places where artists can perform in the Township.
- More access in terms of communicating, increasing quota in films and film screens was stressed as a critical to be reflected in this policy.
- The recognition of prior learning when rating the artists and appointing was deemed as paramount.
- Prioritise the payment process for artists, thus ensuring that such payment is made timeously.

10.6 Cultural Diplomacy

This outcome area relates to enabling the NMBM to expose people of other nationalities to its culture, society, and people and by increasing personal connections between people of different countries and promoting the image of the NMBM in the eyes of foreign audiences. It relates to:

- Exploiting existing twinning agreements and cooperation treaties of the NMBM
- Create forums for interaction between people of different countries, thus laying the groundwork for the forging of friendships and strong connections between people of different nationalities.
- Helps create a “foundation of trust” with other peoples especially where twinning agreements and bilateral exists.
- Create a conducive environment for many businesses export to overseas
- Access to markets and maintain business connections with overseas counterparts
- Providing opportunity for professional art practice to tour to and from our regions
- Opening opportunities for art practice to present nationally and internationally across multiple platforms
- Exchanges of culture between our communities and those of our neighbouring countries.
- Creative Cities need to partner with other Cities and engage with artists globally to support their creative ecology.

10.7 Local Content

This outcome area addresses the development of Local Content provision, to protect and promotes our Municipality's identity, culture and character. It relates to:

- Local content producers the importance of keeping ownership of their content.
- Develop local catalogues or local intellectual property
- Create a thriving industry of local television, music, theatre and video services.
- To cultivate a local culture conducive to creativity.
- Buy local initiative – Made in Mandela Bay
- There should be standard rates for artists from all art forms when it comes to being a part of a Festival or Event.
- Public Arts must represent the African people equally within the Municipality and there should depict different heritage moments in history.
- Festivals and events must reflect the heritage of the Municipality. Locals should be given preference in the festivals and events.
- Profits of festivals and events must be equally divided between technical staff and the performing artists. Equal rates should be applied.
- Larger quota of local artists should be used at festivals and events that reside in the Municipality.

10.8 Heritage Programme

This outcome addresses the importance and relevance of tangible and intangible heritage, equitable access, and to provide guidelines for all heritage resources, whether in private or public ownership, and equitable access. It relates to:

- Heritage Impact Assessment.
- Heritage asset register.
- Historical buildings.
- Heritage revitalisation scheme
- Advisory committee on Built Heritage Conservation.
- Investment in heritage.
- Heritage Liberation Route
- Declaration of heritage sites
- Promoting access

- Sensitive sites, collection and practices guidelines

10.9 Cultural Tourism

This outcome addresses employing the cultural and creative industries to image, brand, market and promote the destination. It relates to:

- Developing cultural routes through partnership.
- Culture as a catalyst for economic growth and image change.
- Culture and tourism as drivers of regional attractiveness and
- Competitiveness.
- Products to enhance memorable experience.
- Compelling productions that tell the narrative of Nelson Mandela Bay

10.10 Education and Training

This outcome addresses arts education as a meaningful contributor to social and economic benefits and most importantly ability to empower citizens, expand the mind and soul. It relates to:

- Arts in Society
- The Arts, Creativity and Education
- The Arts, Artists and Collaborative Partnerships
- The Arts in Teaching and Learning
- Acquire and be the custodian of a skills audit in the Municipality, to see where there is much need for development especially where the Arts is concerned.
- A special dispensation with the Skills Commission that can be appointed to develop in terms of Arts & Culture. This commission should be led by Artists for artists.
- Artists should be teaching their arts within schools and training facilities.
- Disabled Artists need to be more recognised by festivals and at staging of events.
- Artists should be placed in a position where their skills can be made official in order to teach. Experience can be a teacher as well in the Creative economy (Specialization). This can be done through the Municipality's University, Colleges and FETs providing certificates for artists to formalise their respective art forms.

- An establishment of a School of the Arts in the Municipality needs to be planned.
- There needs to be a different criterion in place to distinguish between a professional artist and a normal artist.
- There should be a grading system established for artists and that accreditation must have the input of the arts community.
- There should be a central information system put in place for artists in the Municipality.

10.11 Galleries, Libraries, Museums & Archiving (GLAM)

This outcome area deals with a diverse group of public interest organisations collecting and exhibiting cultural and environmental material in a bid to deepen transformation, both in the professional disciplines in the GLAM sector and in the organizations' relationship to the public and artists. It calls for involving a fundamental shift to open access, open sharing and greater collaboration with the public aims to effect this shift and greater role that has to be played by the artists. It relates to:

- Art items must show the works/products of the local or resident people of the Municipality. It must not be biased to a particular culture such as having only western books at the libraries or foreign works at the museums.
- Digitising and archiving of cultural heritage has to be prioritised.
- The libraries must endorse more African writers and literature on their shelves. Libraries should also be able to assist local writers with information of publishing and on how to get their work to be seen by different audiences.
- The Municipality must play a key role in the content that is found in libraries. The tangle between provincial government and local municipality must be addressed in terms of the content.
- Township based libraries are not as resourced or financially supported those based in the City centres. The Municipality needs to support the libraries in the townships that are already in existence with more finances and resources so to avoid them from closing.
- There should be Museums that are more accessible with in the Township. There should be Museums placed in Townships of the Municipality as well.

- Employment opportunities within these structures should go to the relevant people within that field for example writers should work at the library and artists should work at the Museums.
- The sector must work in collaboration with local artists.

10.12 Civil Society

This outcome area address the role of Civil society should play as an important agent for promoting good governance like transparency, effectiveness, openness, responsiveness, accountability and implementation of the Arts, Culture, Heritage and Creative Economy Policy. It relates to:

- Policy analysis and advocacy.
- Regulation and monitoring of state performance.
- Building social capital and enabling citizens to identify and articulate their values, beliefs, civic norms.
- Mobilizing particular constituencies, particularly the vulnerable and marginalized sections of masses.
- Development work to improve the wellbeing of their own and other communities.

11. POLICY IMPLEMENTATION, RISKS AND INTERDEPENDENCIES

11.1 Implementation

A detailed Policy Implementation Plan 2016-2021 is enclosed.

11.2 Policy Risk Matrix

Below is the list of policy risks that may or may not occur as per probability column. It goes without saying that ideally these have to be avoided and the occurrence of any risk; however, due to the intricate nature of the policy instrument, it may not be possible. The best scenario is to then reduce the risk by controlling the impact of the consequence if the risk does occur.

In the event that a risk does occur, mitigating factors in place are sufficient to reduce the adverse effects of the said risk. Where mitigating factors fail the matter will be elevated up the governance hierarchy.

RISK	PROBABILITY	MITIGATION
Review of the organogram and staff in key areas identified in the policy	Imminent	Review and table a new directorate organogram
Allocating budget for policy instrument to be actionable	Likely	Use government planning budget cycle to allocate resources to outcome areas.
Lack of co-operation or unavailability of Municipal officials when key decisions have to be made.	Unlikely	- An approved schedule of civil society meetings. Institutionalise decision-making on key deliverables.
Delayed implementation by the municipality.	Likely	Ensure that monitoring and evaluation mechanism are in place.
Schedule changes due to dependencies or other.	Likely	Revert to policy instrument and priorities.
Budget cost escalation due to delays when provided for programmes.	Likely	- Complete project within agreed timeframes. - SLA to provide guidance in case of deviation
Scope of work changes from Municipality due to service delivery pressures	Likely	Policy instrument as a guide.
Natural causes	Unlikely	Sufficient outcome areas resourcing
Risk Communication particularly	Likely	- Ethical communication based on

during public participation process where stakeholders may fail to understand the benefits of policy.		the ethos of Batho Pele.
Engage six clusters	Unlikely	- Ensure clusters are central to all activities relating to policy process and implementation.
Governance	Unlikely	Legislative environment and adoption of policy by Council.
Politics	Moderate	Political stability in the Municipality is encouraging.

Table 2: Risk Matrix

11.3 Policy Dependency Matrix

The table below contains a list of dependencies key to the timeous strategic outcomes areas. It should be noted that the list is non-exhaustive and may be revised during the course of the policy evolving new dependencies emerge.

TASK	INPUT	REQUIREMENTS	RESPONSIBLE	TIMELINES
Policy Development Action Plan	- Councillor workshop - Standing committee & Mayoral committee for approval. - Public Participation	- Policy document presentation	SRAC	See policy development action plan
Implementation	- Register policy - Communicate adopted policy - Quarterly meetings	- Review of objectives and outcome areas	- SRAC & NMBAC	
MONITORING &	- Implementation procedures	- Assessment of achievements,	- SRAC	Quarterly

EVALUATION	- Policy scope - Policy provisions	gaps and opportunities		
POLICY REVIEW	- As-is-assessment policy direction.	- Terms of Reference	- SRAC	3-year cycle

Table 3: Dependency Matrix

12. POLICY REVIEW

With regards to Project Governance it should be noted that, while the Directorate is the custodian of the policy, civil society will play a more central role. Nelson Mandela Bay Arts Council will morph to the Cultural and Creative Industries Federation and will therefore, be working closely with all Municipality clusters to ensure that the policy governance programme is all embracing.

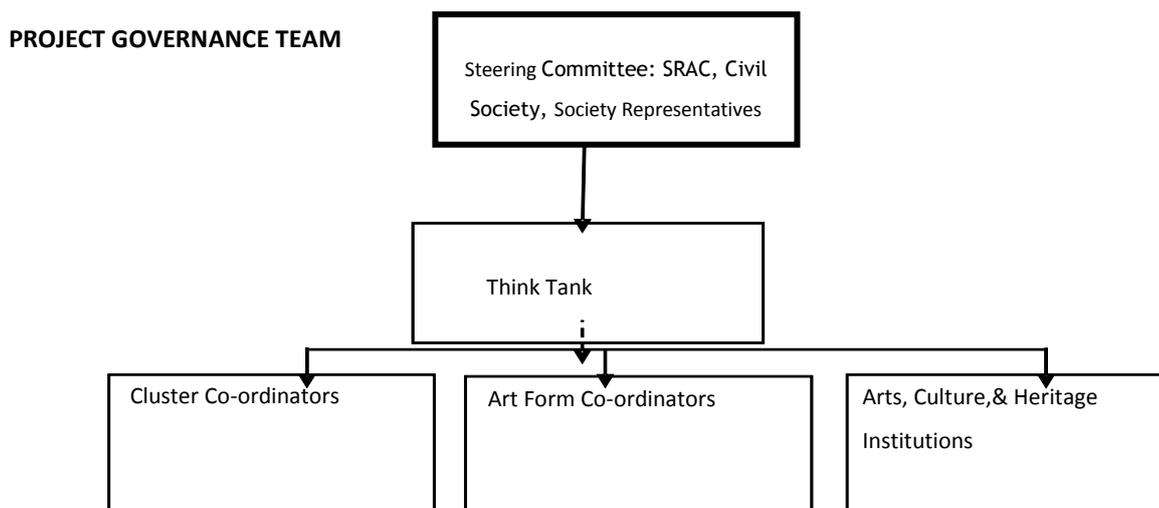


Figure 1: Project Governance

13. MONITORING & EVALUATION

CORE COMPONENT: Quality control, standardisation, measurement and Return on Investment (ROI).

Evaluating the effectiveness and impact of the policy is central to the success of the enabling instrument by the Municipality. A policy monitoring and evaluation matrix designed by the following:

- Evaluation Criteria Compliance with internal communication objective(s)
- Efficiency of management
- Efficiency of budget
- Effectiveness of cluster distribution
- Effectiveness of targeting (children, women and people with disabilities)

13.1 Return on Investment

Funding provided in the cultural and creative industries sector is an investment - an investment in time and money and has to yield the desired results. The following questionnaires will be designed to keep abreast of the investment:

- Events Impact
- Economic Impact
- Social Impact
- Customer Satisfaction survey

13.2 Face to face interviews

- Workshops
- Design a satisfaction survey
- Database: keep track of participants' lists and contacts (including journalists!)
- Prepare a questionnaire for feedback or conduct a brief online survey after events
- Get feedback through surveys or focus groups.

13.3 Online tools

- Monitor website hits in connection with certain events, after having sent out a press release.
- Track social media activities.

13.4 Publications

- Keep track of who received publications (distribution lists) and the number of publications disseminated.
- Media Monitoring and evaluation of media impact.

14. POLICY REVIEW

There has to be quarterly meetings to critically appraise the implementation of the policy which will culminate into a comprehensive three-year cycle. Critical issues that will have to be lifted is the review of the:

1. Impact of policy scope and whether objectives are realised
2. Enforcement and effectiveness of policy provisions and
3. Implementation procedures