

## **NATIONAL ASSEMBLY**

### **FOR WRITTEN REPLY**

#### **QUESTION 924-2010**

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“Mr P Ntshiqela (COPE) to ask the Minister of Arts and Culture”

**What has been her department's contribution to economic growth, employment opportunities, poverty alleviation, national reconciliation and social cohesion since 1994?**

**NW1067E**

### **REPLY**

The economic contribution of the Department of Arts and Culture (DAC) in terms of the arts, culture and heritage can be accounted for in two different ways, namely, through the creation of jobs, and through the creation of job opportunities. These in turn promotes nation building, national identity and social cohesion.

It is estimated that the technical services and events management industry is worth R7 billion per annum. It is also estimated that the craft sub-sector contributes in excess of R2-billion or 0.14% to South Africa's GDP annually. In addition, it provides jobs and income for approximately 38 000 people through an estimated seven thousand (7000) small enterprises.

The crafts industry can also be used as a catalyst for rural economic development and can create opportunities for expanded participation in the economy, especially for women and young people.

The Department of Arts and Culture has established a meaningful partnership with other government departments, the private sector and other strategic partners such as the Media, Advertising, Publishing, Printing, and Packaging (MAPPP) SETA to form a basis for the second –economy framework, which aims to sustain the activities beyond departmental funding.

## **2. The Investing in Culture Programme**

DAC has contributed to economic growth through the Investing in Culture (IIC) program which was **(established)** adopted in 2005. It was previously known as poverty alleviation. It subsequently included skills development and economic participation of beneficiaries. The IIC program provides empowerment opportunities for unemployed people from the second economy through training and job creation in arts, culture and heritage. The programme had more than 400 projects in which 60% are for women, 30% for youth and 2% for people living with disability had benefited. **(What happened to the remaining 8%)**

## **3. Entertainment Industry**

The Entertainment industry was valued at R7.4 billions and employed an estimated 20 525 people. The Music Industry had grown by an estimation of 70.7%. More than 100 000 people are employed in the music, film and television while in the craft, publishing, and related-trade sector has a further 1.2 million people earning a living (Report from the Creative South African Report)

The DAC is therefore aware of strategic importance of culture and heritage in economic development. This is one of the reasons why most of our museums market themselves and are on the route/itinerary of tourism operators. The extensive heritage and cultural infrastructure also plays a direct role in job creation and poverty alleviation. Some of the DAC museums namely Robben Island museum generate millions of rand that are in turn ploughed back into those institutions. The UNESCO World Heritage sites such as Mapungubwe and others also make an important contribution to World Heritage as well as boost economies of localities where they are found.

#### **4. National Legacy Projects**

The National Legacy Project of the Department of Arts and Culture was approved by Cabinet in 1998. This mandate gave the Department of Arts and Culture the necessary approval to utilize Government resources, such as financial and human capacity resources, to establish new monuments and museums in South Africa.

With regard to the new Monuments and Museums, the job opportunities are created in terms of the capital investment in either the building of a new museum, or the renovation and or / restoration of an existing building into a museum. Work is therefore created in the building industry, architectural fraternity, and the construction business. And with regard to the development of a monument or statue, work is created for the sculptural artists, and the foundry which casts the statue. Where possible, the DAC includes an empowerment element, through the incorporation of EPWP principles in the construction industry. In the case of the Luthuli Museum, job opportunities and skills training opportunities were created for the Groutville community.

In terms of hosting opening events for new museums, work opportunities are created in the areas of events management, catering, stage and lightning production, security, and artistic expression, such as musicians and dancers.

The development of new monuments and museums and the development of related projects' eventual aim are nation-building, through a process of reconciliation, peace-building, and addressing the imbalances of the past. The latter necessitates sustainable development project management. The mandate therefore, is understood to not only pertain to events and persons who are associated with the anti-Apartheid struggle, but, other struggles and wars for liberation, such as the Anglo-Boer/South African War.

The following projects, most of them under the rubric of the National Legacy Project fulfill the mandate for the symbolic reparation and the "remaking of cultural and art forms; symbols and monuments of the freedom struggle."

The projects which have been completed since 1998 include:

The Ncome Museum; Nelson Mandela Museum; the Luthuli Museum; the Women's monument; the Samora Machel Monument, which includes the establishment of the community library; the Commemoration of the Anglo-Boer/South African War; the Freedom Park; and the hosting of the Albert Luthuli Annual Memorial Lecture.

**New projects include:**

- The establishment of the Sarah Bartmann Centre of Remembrance in ;
- The establishment of a statue of O R Tambo, and development of exhibitions on his life in Nkantolo and Mbizana;
- The establishment of the Khoi-San Heritage Route in all nine provinces in South Africa;

- The establishment of a memorial in Matola to commemorate the Matola Raid in Maputo;
- The establishment of the Women's Museum and Development Centre in East London; and
- The renovation of the house of Rev. J L Dube in Inanda;

In this manner, the economic benefit of the establishment of these sites of memory is measurable as a mixed non excludable good, which is accessible to all members of the community, both domestic and international, in most times at a nominal cost.

## **5. Participation in the Indigenous Knowledge System EXPO**

The purpose of the Indigenous Knowledge System (IKS) Expo is to expose the role and contribution of IKS in the global knowledge economy and sustainable development, to showcase the strong link between Culture, Environment, Technology and Science and to bring IKS experts, knowledge holders/practitioners, government officials, students, researchers and communities together, to debate issues around the protection and promotion of IKS and to promote awareness on Indigenous Knowledge Systems and Innovation, and to showcase governments efforts in promoting and developing IKS products and innovations

In August 4 – 9, 2008 the Department of Arts and Culture, Department of Science and Technology, Department of Health and other departments and tertiary institutions hosted an IKS EXPO. The EXPO consisted of exhibitions on various facets of indigenous Knowledge and presentations of papers on various IKS issues by speakers from Limpopo, Gauteng, KwaZulu – Natal and Eastern Cape Provinces. In addition, cultural groups

from the University of Venda and Zululand performed during the EXPO as well as a marimba group that consisted of members from Malawi, Zimbabwe and South Africa.

The EXPO promoted cultural diversity and social cohesion as well as the contribution of Indigenous Knowledge on economic development of communities.

**6. Indigenous music and oral history research at the University of Fort Hare , Zululand and Venda**

The mandate of the above mentioned universities was to conduct research on indigenous music and oral history. As part of this mandate, experts in indigenous music and instrument who did not receive western form of education taught students at the above mentioned universities on how to manufacture and play indigenous music instruments. This created job opportunities for resident artist who transferred their skills to students. In addition, students were taught skills that were initially not part of the university curriculum. The research enabled the relationship between university and communities as well as exchange of ideas and skills by experts in various aspects on Indigenous Music.