

Appendix D: Provincial Reports

I. KZN Report

Prepared by Nontobeko Ntombela

Introduction

This report is intended to give an overview of the state of the KwaZulu-Natal visual arts sector analysing: artistic practice patterns of individual artists, private businesses, public organisations and governmental institutions. Examining the entrepreneurial and public finance support system for implementing provincial policies, this report has determined some of the influencing factors that contribute to the current state. Approaches towards the provinces engagement with other national and international organisations are also considered.

1. KZN: Sectorial SWOT analysis

Strength	Weaknesses	Opportunities	Threats
<p>A nurturing industry that allows the space for artistic growth in a less competitive environment.</p> <p>Enough space for professional growth for both established and emerging artists</p> <p>Fine Arts courses promote high level conceptual work and has excelled in producing outstanding visual artists that receive internationally recognition.</p> <p>The Fine Art School has mastered traditional techniques and continues to contribute to the research development of art practices.</p> <p>A variety of different galleries that accommodate different arts.</p> <p>Public Institutions focused on social development and transformation particularly in the rural areas.</p> <p>Established Governmental infrastructural support through art centres as resource</p>	<p>Space for contemporary art practice is limited</p> <p>Less diversified racial make up of both artists and audience</p> <p>Conservative/limited audience and buying market</p> <p>Lack of media support for art exhibitions, events and projects. More particularly critical writing.</p> <p>Lack of networking/communication amongst artists</p> <p>Lack of communication mechanism between art institutions and government.</p> <p>Less focus on contemporary art practise for developing artists from government.</p> <p>Lack of collaboration between education institutions and government towards training and mentoring of developing artists.</p>	<p>Visual Arts has been identified by the provincial government as a focal area for development and support.</p> <p>Educating the art buyers, particularly the potentially new client based in the growing number of wealthy young black entrepreneurs and other buyers in general.</p> <p>Formalise co-operation between business, public and non profit organisations to form collective opportunities to attract buyers, in order to create and sustain provincial strategies and initiatives for proper communicative forum/collective networking.</p> <p><i>Such opportunities could be: arts maps, tourist bus tours, training and development and funding mechanism</i></p> <p><i>The imagine Durban initiative by the city, VANSAs, Department of Arts and Culture forums are one of the initiatives could participate collaboratively in the</i></p>	<p>Artists leave the province to gain better career profiles in other cities.</p> <p>Durban Galleries not making a sustainable profit.</p> <p>Low funding support from provincial government</p> <p>Unsustainable public initiatives because of lack of funding</p>

<p>centres.</p> <p>Growing focus on art in public spaces as an integral approach to social change.</p>	<p>Lack of provincial public funding support for contemporary practice</p>	<p><i>restructuring.</i></p> <p>Information distribution outlets for artists and support centres (mobile/electronic and physical spaces) that work collaboratively to share and create opportunities for artists.</p> <p><i>Visual Arts Network South Africa (VANSA) KwaZulu-Natal in collaboration with KZN Art centre networks, Provincial Government, Economic Development and all the public Institutions as well as other arts collectives.</i></p> <p>Develop Arts Node / cultural resource centres (mobile/physical) - studio space/ galleries/ art centre/ exhibition pavilion, etc. – for easy access to artists, development arts databases, web information on artists, and proper representation of artists in KZN.</p> <p>Sustaining Artists’ collaboratives – public space art projects, architectural integrated projects, continuation of RED EYE, sustainability of dala & other collectives.</p>	
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		<p>Encourage rural projects and collaborations with developed artists.</p> <p>Mentorship programmes – with specific outcomes</p> <p>Gallerists to strengthen the attraction of art writing on KZN artists in bigger publications such Art South Africa. Artthrob and other international publications, etcetera.</p>	
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2. THE POSITION OF ARTISTS

2.1. Geographical clusters of visual artists within the province

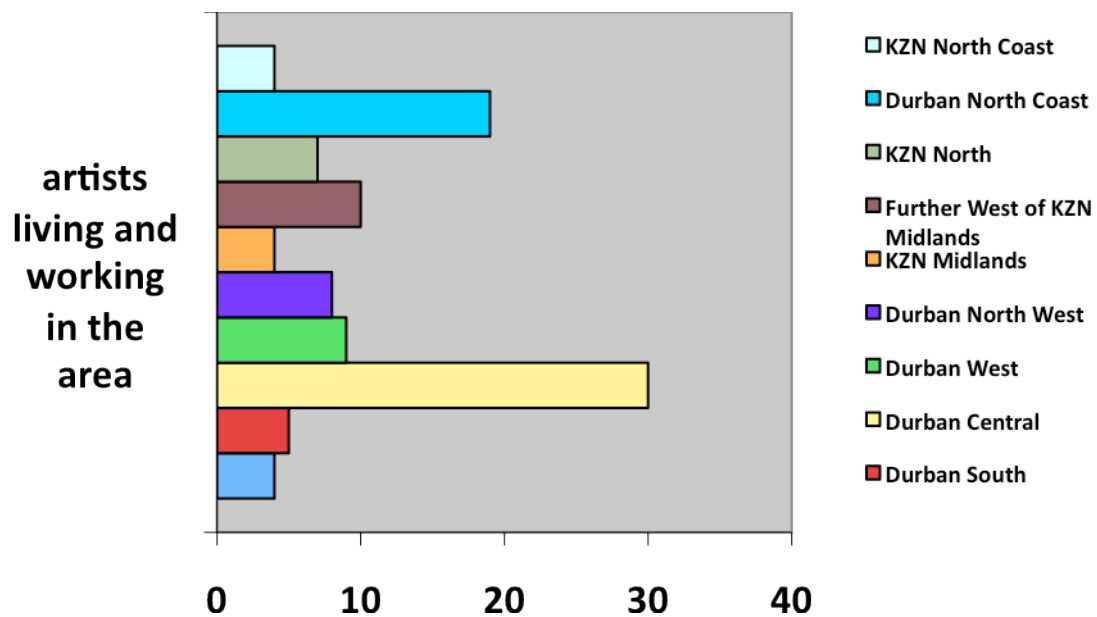


Diagram 1

Based on the database of artists collated, the above graph gives an indication of the areas where artists live and work. This is also based on region/town/city. With Durban Central leading, this includes suburban areas within the city. The following graph, on next page (diagram 2) gives more detail on specific places where these artists live and work.

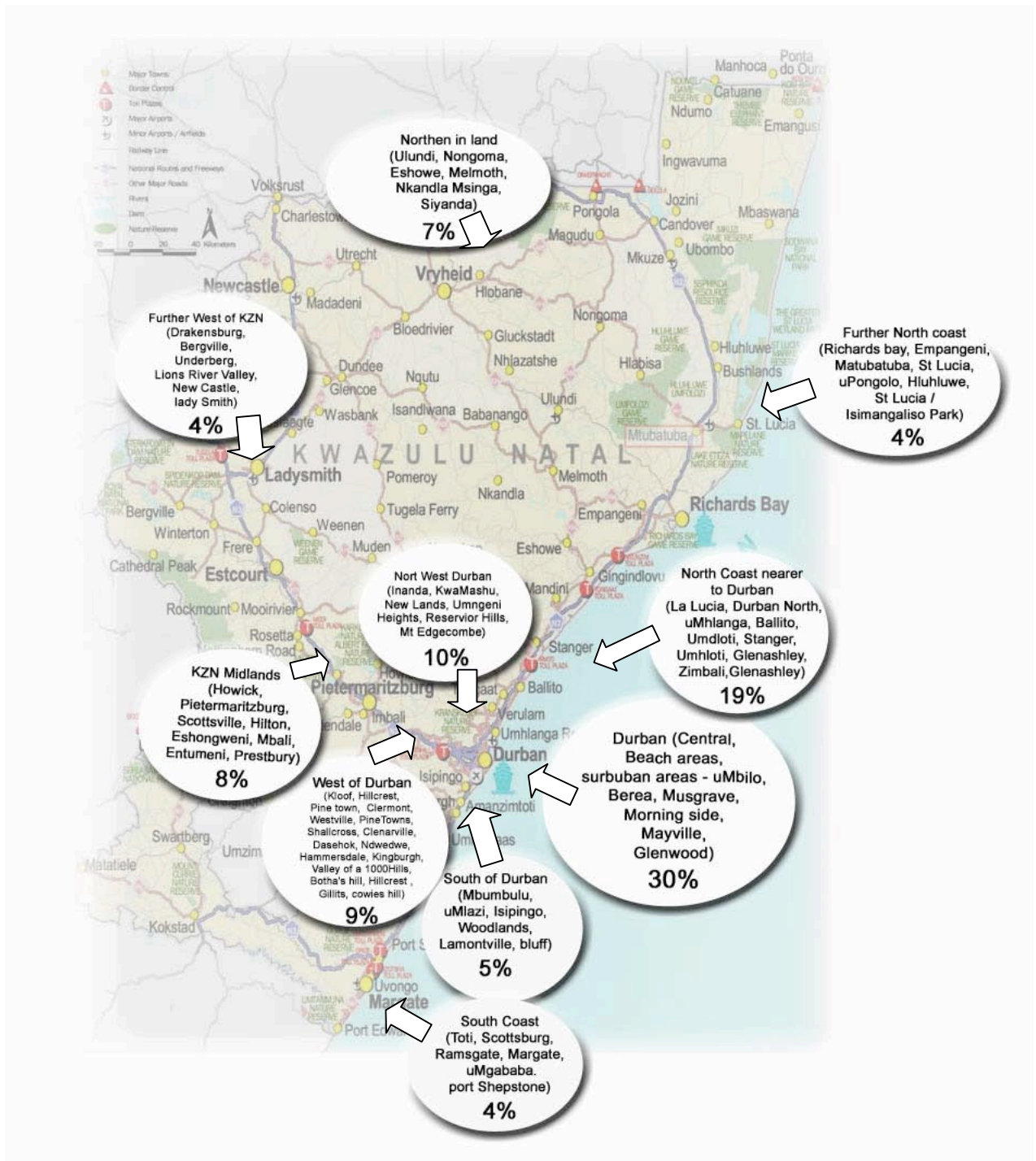
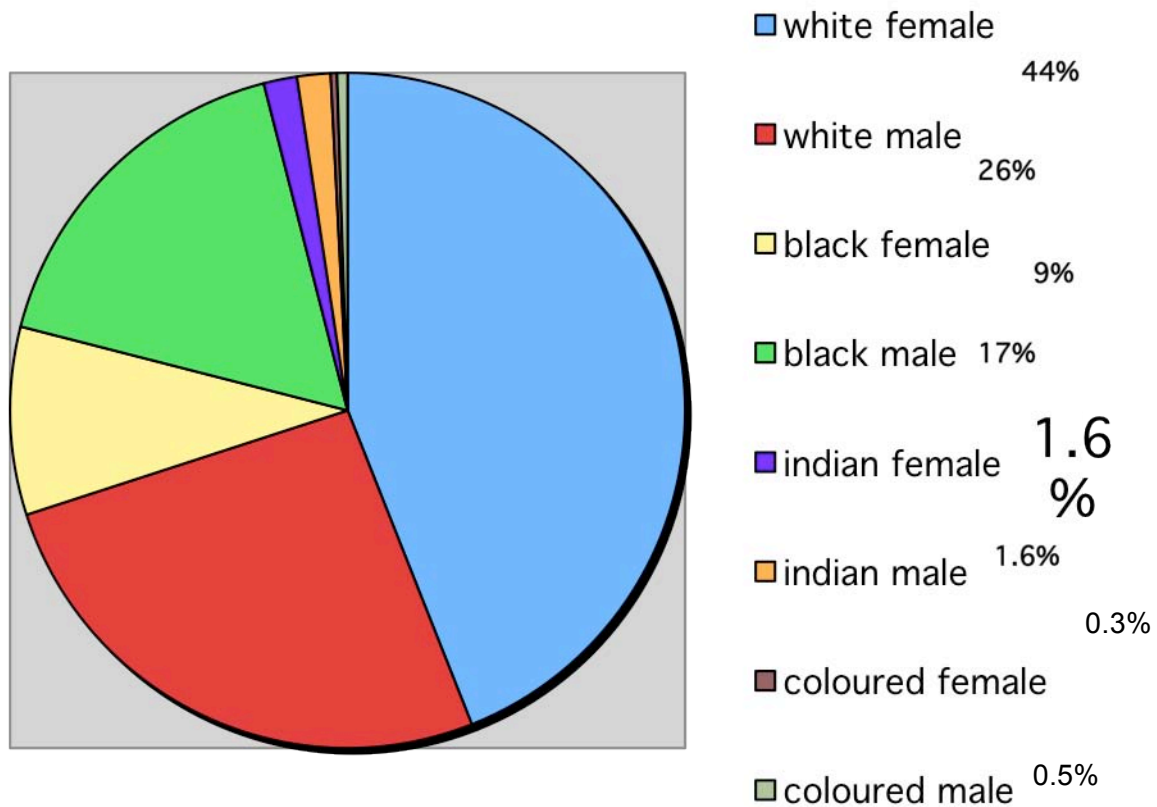


Diagram 2 (http://www.mtubamanor.co.za/images/KZN_Map.gif)

2.2 Gender and Race profile of Visual Artists living and working in the region.



These demographics are also sourced from the KwaZulu-Natal Artists' Database.

2.3 Patterns of work and income among artists.

Although KwaZulu-Natal's art scene can be described as a nurturing industry that allows for artistic growth in a less competitive environment, the lack of funding and buying market is limiting to a lot of artists that work and live in this province. Yet, these limits have opened other opportunities for creativity. Developing a distinctive difference, the art found in KZN is distinguishingly different to the art found in other parts of South Africa, as many artists explore geographic, socio-political and cultural issues associated with their immediate and personal reference.

But even with these unique approaches, artists are faced with a great challenge in pursuing their work as they sometimes do not generate sufficient income from artwork sales. With only a few galleries mainly in Durban that promote contemporary art practice, artists substitute their income through other means, such as; teaching, commissions, residencies, workshops, administration, etc, in order to support their artistic practice.

Some of the reasons why artists find other sources of income in KZN:

- Sales of artworks slow and sellable prices lower than other provinces (artists can not charge same prices of artwork sold in Cape Town and/or Johannesburg or it will not be easy to sell)
- Have to find funds to pay, email, internet and gallery visits in order to remain accessible and updated about galleries activities.
- In KZN funds for individual artists are limited - artists are only funded through registered Non-Profit organisations for monitoring and compliance with Public Finance Laws.
- Studio space rental is expensive
- When exhibiting, artists are required to cover gallery rental, exhibition cost and commission for artworks sold.

As a result, there are fewer artists that rely entirely on their work as a primary source of income. Artists who survive as fulltime artists have some of the following in their favour:

- Have working partners (the large number of women artists have supporting husbands)
- Commissions for public sculptures (need to be well networked and or easily accessible through gallery representation or websites)
- Do not only sell through Gallery exhibitions also sell work in art and craft shops
- Represented by a gallery outside of KwaZulu-Natal, mainly Johannesburg and Cape Town.
- Are well established and have large following of patrons.

With only a few art galleries which sell art as their only trading business, the number of artists capable of depending on art as their sole income is thus limited. This has also influenced the types of art businesses that artists choose to work with. Many of the galleries that are more profitable tend to trade as a combination of art shop and gallery. More and more galleries package their trade with other creative products such as jewellery, furniture, craft, etc. These galleries will also usually take in artworks that are more commercially based as this usually appeals more to their customers. These shops have established a more sustainable lively hood for artists and have created an expectancy of work that appeals to their consumer pattern. This also takes away the burden of artists paying for gallery rental, exhibition costs, etc., thus only paying the commission. The negative part about this structure of art selling is that artists usually do not get highly profiled in the art world (nationally and internationally). This also limits them in receiving recognition in the writing of art history because they are restricted to one particular audience and not presented in a broader context of art exhibitions. However, some artists have managed to overcome this challenge by working with both gallery shops as well contemporary art galleries.

Work patterns:

- Some artists after graduating in Fine Art abandon contemporary practice to produce sellable art that appeal to the KZN consumer.
- High influence of craft, as the craft industry has established a great pull of tourism in the province, thus increasing the tourism market. Tourism marketing gears toward a cultural aesthetic therefore influencing the art market to conform to this attraction. This also leads to some artists tailor making their work to attract this market.

Nevertheless, there are different degrees to how artists approach this challenge.

2.4. An outline of common problems that artists face in pursuing their work.

There are a large number of artists that leave the Province due to the lack of support infrastructure and market needs. Other factors constituted by this pattern are as follows:

- Contemporary arts practice and new/experimental approaches and media do not have a great general public following – only a selected percentage of the provinces' audience supports this kind of work, for example these types of exhibitions are found in Durban Central and surrounding galleries such as KZNSA, ArtSPACE Durban and sometimes Durban Art gallery.
- The galleries are poorly funded which means limited marketing exposure to buyers and other networks in the country and internationally
- There are fewer galleries in comparison to other cities in South Africa, which limits diversity and promotes gate keeping and control over artistic freedom.
- Buying market saturated by crafts
- Limited number of public art events, major art exhibitions and commissions
- Lack of critical reviews and writing in Art Magazine, which restricts the promotion of exhibitions and peer reviewing and appraisal.
- Some artists don't have email or internet access, and access to these facilities can be expensive.
- Often changing cell phone numbers, therefore inaccessible when exhibition or project opportunities are presented.
- Many artists live far from information centres, therefore not always updated with current information.
- Lack of fundraising skills of artists, meaning they fail to achieve support from funders due to weak proposals. Artists also failed access funding from the provincial and municipal government due to the PFMA funding structure. Refer to 2.3 (Individual artists cannot apply for any funding unless through an organisation that has an NPO status and usually these organisations are also bargaining for that same pool of funds for their own projects that align with their organisations' objectives. This also means for those organisations that fundraise for art projects, there is limited opportunity that can assist or engage with artists that require funding). This also contributes to the need of studio spaces, exhibition venues and art materials.
- Apart from municipal galleries, other galleries charge artists to exhibit, making it more difficult for artists, as they also have to consider the gallery expenses when exhibiting. This discourages many artists that produce work which is not necessarily sellable. This also restricts cultural diversity and contemporary art practice experimentations as a way of engaging the general public. Playing a contributing factor to the kind of work that artists produce.

3. THE MARKET

3.1 Areas of market concentration across the province:

Gallery Clusters	<p>South Coast (Port Shepstone)</p> <p>Durban (Central only the municipal galleries and BAT Centre, Morning Side, Berea, Glenwood, Umhlanga, Ballito, La Lucia, Kloof/Hillcrest)</p> <p>KZN Midlands(Howick, Pietermaritzburg, Scottsville, Hilton, New Castle, Lady Smith)</p> <p>Northern in land (Eshowe, Melmoth, Empangeni, Richard Bay)</p>
Art routes	<p>VANSA has initiated an Art Bus which travels to ten Durban Galleries funded as part of the Heritage Festival this bus goes to KZNSA, Durban University of Technology Art Gallery, BAT Centre And Art for Humanity, Durban Art Gallery, Artisan Contemporary Gallery African Art Centre, Kizo Art Gallery, artSpace Durban, Mazisi Kunene</p> <p><i>Arts Bus is Free of charge.</i></p>
Open Air Markets	<p>I love Market (St Mary’s Church Morning Side), Glenwood market, Essenwood market (Musgrave/Berea Area), Eshongweni Market</p> <p>There are also many other markets (Flee markets) that also include visual arts but not their main focus.</p>
Festivals and events	<p>Festivals</p> <p>Midlands Meander Arts Festival (PMB), Hilton Arts Festival, Heritage Festival (Kizo – Gateway Shopping Mall), Up Beat Festival (Kearsney College – Bothas Hill), Celebrate Durban ,</p> <p>Events</p> <p>RED Eye, Moveable Arts Feast</p>

3.2 A consideration of both the audience and consumer base for the visual arts in the province;

Whilst the contemporary art spaces have a greater challenge in selling fine artworks, galleries that fall between curio and art shop seem to be able to push fine art pieces off their shelves. It seems as though marketing a more diversified approach in selling commercial artworks works in the favour of these local galleries. Almost every viable arts gallery in this province has to be close to or has a café, art shop (selling small art items such as jewellery, decorative ornaments, small artworks, etc.) or usually hosts shows that are very commercially based.

The most viable client of this province is tourists and locals but this client base is usually restricted by either size or prices of the artworks. Therefore, installation based pieces are rarely bought by private individuals. The only places that seem to achieve selling expensive pieces artworks are shopping mall based galleries, because of the convenience of parking and variety of shopping in one place. This means that the more wealthy clients will be more attracted to buying from a

gallery in a mall and the marketing/advertising of these galleries is already provided by the mall. Not to say that all wealthy clients buy only from gallery mall, the small amount of Durban art collectors still go to the contemporary art galleries that are situated outside of malls.

International Clients

In order to evaluate international selling of visual arts in KZN one has to establish who these clients are, what type of work is being bought and where are these artwork selling from. The closest links are mainly tied to tourism and a few galleries selling artwork to international clients, sometimes through galleries in Johannesburg and Cape Town. It is mainly through tourist attraction, that artworks are sold to the international markets directly from this province. The challenge to this is that these are not necessarily sustainable clients due to the unpredictability of the tourist market. Only one gallery has another international outlet (ArtSPACE Durban's Berlin branch), that has been recently opened in 2007. However, the looming boom of the 2010 tourists influx will be perhaps be a pick-up factor of any future sustainability of the tourism sector in the province.

The decline of tourism in Durban (early in 2004/6/7 reference to Tourism KZN statistics) has also crippled many arts businesses that were reliant on the tourists as their main client base. For example, the BAT centre saw many of their shops, restaurants and galleries move from the centre because of drop of tourist visits to the centre - the BAYside (now called Artisan – moved from BAT Centre, central Durban to Florida Road) gallery and the BAT shop moved from the BAT Centre to Morning Side Durban. The African Art Centre also relocated from the city centre with the intention to build up the local client base as the tourism decline threatened closure of the business that has been operating on tourist based profit since the 90's. Many other businesses also moved from the centre. In the last five years these businesses have had to re-strategise their marketing to attract more local buyers. Both African Art Centre and Artisan moved from Durban Central to be in a more residential area (a newly developed Shopping and Restaurant Street) in order to pursue this local buying market.

Tourism statistics

<http://wwwz.southafrica.net/satourism/research/viewResearchDetail.cfm?ReportTypeCategoryID=63>

The report on this site indicates a progressive increase of visitors from 1990 (the time of the release of Mandela from Prison and the attraction of sporting events). In 2006 KwaZulu Natal particularly saw a decline inflow of travellers. By this year the African Art Centre was already considering moving because of the progressive drop in sale for over two years even though they were at the time located at the Tourism building, 1st floor in Central Durban. Over and above the decline on tourists' sales, issues of safety and parking in Durban Central became a huge obstacle as many of the locals did not come to Durban CBD unlike the past. A move to relocate to Florida Road was therefore taken in 2006. With similar reasons the BAY Side Gallery also relocated to Florida Road. Another added influence for the BAT Centre's tourism downfall was the new Harbour Laws that made the centre in accessible with the fencing and boom gate, chasing away also a lot of local visitors.

Museum Collection Patterns

In the last 15 years the museum-gallery buying budget has either ceased, or has been cut down annually, or exists only through fundraising. This has meant that the support for fine art buying and showcasing from museums and collection has experienced a rapid decline. The gallery/museum collections are no longer a good reflection of current practices in the art sector

and the dependency of galleries or museum gallery sales has correspondingly diminished.

It is therefore important to note that the following about the KZN arts trading;

- The KZN client base is conservative, for example most common sales are of work of aesthetical appeal more than conceptually based, - paintings, prints, and handmade sculptures/craft piece, whilst no sales of new experimental media such as video, installation art, conceptual work, etc.
- The location of galleries is important for the profitability of gallery businesses; it is not often that a client searches for other galleries that are not within their residential area, particularly to attend openings. e.g. not a lot of people who live in Durban travel to openings in Pietermaritzburg.
- The museum or public art gallery buying support is now non existent, buying funds are usually fundraised for or further cut, or not increased annually.

Case Study

The Bank Gallery opened October 2007 and early this year it announced changes in its services, no longer hosting monthly contemporary exhibitions. The foundation of this gallery was initiated as a need to broaden contemporary arts spaces in Durban. However the struggle to maintaining space without funding (PMFA Act funding grants are only given to Not for Profit Organisations) and limited number of contemporary art buyers forced closure for this gallery. Whilst there is great need for more contemporary spaces in Durban the question lies on the reception of the Durban's audience and market. In this case it is not geographic location of the gallery (it is well place in Florida – one of the most popular shopping streets in Durban) that is problematic, but services content that seems to make such a business unsustainable in Durban. Many of the other spaces in Durban that have managed to sustain themselves is through 'what they sell' and the composition structure of the business i.e. NGO, not for profit, etc.

For new arts business initiatives to survive, they have to think of new approaches by looking at already successful models and finding new ways of broadening the existing audience thus expanding new markets. Two successful art business that seem to be using a working model are *Arts Space Durban (ASD)* and *Kizo (trading as Craig Marks Galleries CMD)*, both have two or more art galleries in the same city which suggests that the art market of this province can be viable, if approached with a well-honed marketing strategy.

Commons to both businesses:

- both have galleries in and outside the city, ASD in Kloof and CMD in uMhlanga and Gateway shopping Mall
- Both sell a mix of highly commercial and more "fine art" artists
- target audience is wealthy Kloof and uMhlanga area residents
- Aiming for the 2010 profit opportunity, CMD has been awarded the arts trading licence for the FIFA World Cup and ASD gallery is in the close vicinity of the Moses Mabida Stadium (this however does not mean that they are the only two galleries that are targeting the 2010 business opportunities)
- both are targeting corporate, government and private sales

Differences:

- ArtSPACE Durban galleries are all positioned at street shopping areas and CMD galleries are all

- found in shopping malls.
- CMD successful in receiving government sponsorship for large public events. ASD has not organised a large public event, but opened a new gallery in Berlin, Germany.

The geographic location of galleries also plays a key influence on what kind of work you see exhibited in galleries and the kinds of art buyers that buy from that area. Galleries that rely on local buyers are based more in the suburban areas, where else the galleries that target tourists are located in tourist targeted areas usually the CBD/tourist destinations. Refer to graph 2 (the map), the only fine art based galleries are found in Durban Central (usual just out side the main CBD) this also indicates where artists live and work. Artists also mobilise themselves to provide services to those galleries that are closer to where they live and work. Durban as a hub will also consist of a larger range of the different types of art galleries. As many people have moved out of the city because of the many residential area developments, the shopping areas are also part of this development. This then means that galleries also follow the local market to make themselves accessible.

4 EDUCATION AND TRAINING

4.1 Art Training Service Providers:

Arts Education	Service providers
<p>Tertiary level:</p> <p>Bachelor’s Degree in Fine Art</p> <p>Bachelor’s Degree in Arts an Culture</p> <p>Masters Degree and PHD Art History</p>	<ul style="list-style-type: none"> ○ University of KwaZulu-Natal, Fine Arts Programme, Pietermaritzburg ○ Durban University of Technology, Fine Art Programme, Durban ○ University of Zululand, Arts and Culture Programme, KwaDlangezwa
<p>SETA Base training</p> <p>DACT skill Development Programme Arts Administration</p>	<p>Service Provider: KIA Karen Isaacs and Associates</p>
<p>Unaccredited Visual Arts Training</p>	<p>Visual Arts Programmes run by all provincial Art Centres</p> <p>Saturday Classes run by Durban Art Gallery and Tatham Art Gallery and many other Municipal Galleries or Museums</p> <p>Private studio tutoring e.g. Jane du Rand Mosaic Studio, Pascale Chandler art classes, Dina Comick sculpture workshop, Peter Ripon painting classes, etc.</p>

Government Programmes:

Mentorship Programme: With the new focus on developing visual artists by the Department of Arts and Culture, they have developed a Visual Arts Mentoring Programmes. The object of this project is to provide developing (particularly self taught) artists, an opportunity to get critiqued and assisted in the development of their own work. This was also aimed at creating networks or channels that these artists may use to gain access to the art industry. Ideally mentors would have had the responsibility to introduce these artists to the existing networks and avenues that will give them opportunities.

The challenges to this programme are

- Great responsibility and expectation for the mentors
- Not all the trainees will receive equal opportunities, there is no mentor training so depending of the mentor's network and knowledge the trainee will only be exposed to only what their respective mentor knows.

The programme was due to start in 2009 however it has not been implemented due to the lack of interest expressed from the call for application of mentors and other internal reasons.

Arts and Culture learnership: there is great need for trained arts administrators. In 2005 MAPPPSeta introduced the Art and Culture Learnership with the intention to begin bridging this gap and fulfil the need for formal arts administrative training. This is currently not provided by the existing arts courses in tertiary level, hence creating a gap in the industry needs. This learnership has later been implemented through the Department as part of development programmes

Problems about this learnership:

- Learners become learnership dependants. It has been discovered that learners jump one learnership to the next because of the stipend factor and not because they value the training offered.
- Because of the level of this qualification, many of the applicants get attracted by need to be occupied as they usually do not have the means to pursue tertiary education as the entry level is matric NQF level 4. At this level many of the learners are still considering their field of interest and may have just tried their luck with the learnership programme.
- It was only the 2005 – 6 programme (training provided by KIA Karen Isaacs and Associates) that had majority of the learners that were already employed in art organisation. In recent years the department has had to find job placement for the duration of the programme which defeats the original of objective of learnership (learning while working), if these are not fulltime employments. This also creates great expectation to the learners about the possibility of employment at the end of the programme and later disappointment.

Whilst many of these problems are failing to be addressed, there are many other problems that affect these skills development programmes. This programme was initiated out of a serious need, and where there this has been accomplished through learnership, remains to be seen. It would have been ideal if these programmes were implemented or run by tertiary art schools to have avoided the many problems that have now arisen. Future co-operating between Setas, Government and educational institutions could address these industry needs in a more efficient way.

With this in mind the Durban University of Technology is currently developing the *Creative Industry Bachelors Degree*, as an attempt to fulfil this existing need.

Rationale

The South African economy needs talented, highly trained professionals in the areas of Arts, Design and Media to develop the great potential of these sectors to establish self-sustaining enterprises that will - in turn - create wealth, and open up work opportunities for the untapped reserve of creative talent in our communities.

Job opportunities are increasing in the performing arts; architecture and interior design; journalism and publishing; visual arts and design; film, television and radio; software and digital content. These new job openings are fuelled by an economy characterised by a growing export industry in goods and services, and tourism. The Bachelor of Creative Industries degree aims to develop smart, top-notch creative managers in the visual arts, advertising and entertainment, and to support this growth trajectory.

4.2 Art education history and the future

In order to understand the nature of the current arts education, particularly in KwaZulu Natal, you have to understand the history of South Africa. KwaZulu – Natal is one of the provinces that have always been hard hit by high levels of illiteracy, mining immigration and separation of families, HIV and Aids, etc. Craft in many respects has been pivotal in the therapeutic recovery of the devastating economy of this province. Notwithstanding the high unemployment rate and decline in the manufacturing industry.

Craft has a long history in this province as result of the constructed education system that perpetuated craft based education. In 1948 the National Party Government began eliminating the remaining integrated areas and segregated land for state power to ensure that black people would be policed into obedience, the Group areas act was adopted in 1949. In 1950, Arts and Craft was introduced as a subject in the Bantu School Education, to support the use of fibre (basketry, sewing and knitting) woodcarving and clay in under resourced conditions, as a way of preparing subordinate labourers. KwaZulu-Natal's rural communities were hard hit by the apartheid ruling government in land segregation and mining. Many of the women of these areas resorted to craft as a source of income. This also meant that younger children were exposed to craft or handwork at a young age. Even through some art training interventions had been established in 70's and early 80's such as the Rorkes Drift Art Centre, formal art training was not offered to black artists.

The huge imbalances of this education system created a void in the tertiary level arts training. Whilst many artists who could not afford to go to tertiary to further their artistic training, the tourism sector and changes in the public gallery acquisition's policies and change in the political landscape also perpetuated the lack of need for formal training for these artists. Many of the self taught artists earned their income from selling their works to places such as the art centres, door to door or on highways to travelling tourists. This deepened the separation between 'tourist' art and 'fine' art. Furthermore it has also contributed to separation between the highly commercial and contemporary/ fine arts. It was only in the late 80's and early 90's that black artists were allowed to enter into tertiary education to further their artistic career, but this also created a problem because of the absence of arts training at many government high schools. This has in the past increased the number of black students dropping out of art at a tertiary level. The need for such qualifications if these artists can still earn an income as 'self taught'

artists is questionable. The strict definitions of what is and is not 'fine art' became blurred, as many of these self taught artists exhibited in galleries and were therefore considered fine artists - examples include, Trevor Makhoba, George Msimango, Paul Sibisi, Thami Jali and many others. Over the years there has however been a huge shift to arts training with larger entry of black learners in art schools. This is now balancing the past education divisions with a growing number of qualified black artists meaning that the participating of black artists in the art world will hopefully be based on similar and fair grounds as that of white artists.

The government acknowledges these challenges in art education and has therefore introduced art in many government schools. This then hopefully means that these skills gaps will slowly diminish and art development opportunities will begin to be addressed more fairly in future.

5. DEVELOPMENT INITIATIVES

Referring to 4.1 with regards to the government initiative for developing artists in the province the Mentoring Programme and Learnships have been a step forward for local government to offer support to developing artists.

Other Significant Initiatives in the province

RED eye:

Previously, a quarterly art event that pulled many of Durban's young art followers was sadly stopped due to the lack of funding. It recently made a come back as part of the Celebrate Durban Heritage Projects 2009 and managed to retrieve its followers to the maximum. The need for such activities in Durban is there and this funding support from the city signifies their acknowledgement for such a need. This project should also be one of DACT funded projects. It is possible to assume that the local government's impression or outlook on visual arts is not seen in same light of needing developmental support. The Durban Art gallery as a public institution is unable to manage such a project on its own and this could be an opportunity for DACT to collaborate with DAG.

Arts Bus and Art Map:

As an attempt to making Durban Galleries more accessible a collaborative between VANSA and DAG initiated the arts bus as part of the Celebrate Durban Programmes. Started in 2008 this initiative has given the public immediate and free access to 8 galleries in the city. Proving to be a successful project (with Johannesburg Municipality also wishing to implement a similar project), in order to expand this project for more public support, the route needs so extend to other galleries outside the towns that have a much denser cluster of galleries such as Pietermaritzburg. However with only two years of successful programmes, it still yet to be seen if this project can be sustained in the future.

The Arts Map has not moved since its first attempt by ArtSpace Durban in 2004. Galleries in Durban are battling to remain afloat and tend to close doors to any advertising costs. VANSA in the last two years has tried to intervene in order to help galleries source funding to do the arts Map. The project is now currently run by the Municipal Architecture Department with hope that it will be implemented this year.

VANSA KZN as a neutral body has a major role in networking artists, arts initiatives and organisations particularly in the province where art is largely under supported. The great challenge for this body is operational infrastructure, often identified by its own committee as a limitation. The Body has also in the last 3 years lost visibility in the industry and has to date achieved very little acknowledgement from artists and organisations. This also means that its responsibility to represent the arts of this province have been done minimally. That being the Arts BUS, Moveable Arts Feast and Map. Unlike VANSA KZN there seems to be a growth with other arts groups and networks such as the ceramicists' society, water colour society and different arts groups that seem to have a consisted update and monitoring systems with their members and collective representation of the societies as a gain to their members, such as their annual member exhibition.

6. GOVERNMENT

Provincial Funding available for organisations in KZN

Funding body	Availability	Fund conditions
DACT Grant in Aid Funding	Application calls - opens in September	Funds to be use by April the following year
Celebrate Durban – Durban Municipality	Application circle opens in February,	funds are only to used for the Celebrate Durban projects - Month September

The DACT Grant in Aid Funding gives maximum funds of R50 000 to an organisation, meaning that in most cases it is inadequate to fund one project. The anomaly of the fund call for application also does not encourage many organisations to apply, as September (being their month for call of applications) is already towards the end of the year. Many organisations will put in applications for projects that are short term and not necessarily part of their main project or additional project funding for project that they are currently running. This Grant is perceived to favour craft based initiatives and art centre projects and this impression has discouraged visual arts organisations from applying

Celebrate Durban seems to be only source of contemporary project funding in KZN, although limiting as to when the money can be used and the angle to which the project should take (favouring the Celebrate Durban objective) it is the only project fund that has supported contemporary practice in the city of Durban (provincially).

The majority of the organisations in KZN source their funding from national and international organisations. The provincial government has been highly criticised for distributing funds to commercial art businesses, neglecting non-profit organisations and using no transparent processes (accountability procedures PMFA is in question) of awarding projects/services or funds to these businesses. Activities such as, the Heritage Festival that is supported by DACT as one of the sponsors. The 2009 Heritage awards were run by KIZO Arts Consultancy, the tender given by the Office of the Premier, and no public call was ever made for other organisations to submit applications.

African Renaissance Conference: is one of the KZN provincial Government's initiatives aimed at creating networking opportunities to discuss problems that are faced by the sector. What has since developed with this conference for the last 11 years is lack of follow-up of any issues that have been raised. As political leadership changes, so do the office bearers, and nothing is ever followed up. Started in 1999 at the ICC Durban, the Conference started off within a highly academic environment, but received a great deal of criticism for discussing matters that affect grass roots level without any engagement with the actual affected recipients.

Attempting to address this gap, the conference attendance has now been overwhelmed with rural artists. Bussed in by the Department, the latest challenges that have arisen from this exercise are:

- The makeup of participants was still unbalanced, with a larger number of artists and crafters. Topic discussed related more to people who were in administrative jobs and it was felt that many of the artists there could not understand some of the challenges and issues raised in these discussion because these were for people running arts organisations and projects. It was only those artists that are in administrative jobs or are running projects, could gain ideas and advise from presentations. The needs of individual artists were limited.
- The language of communication used was English – Many of the participants complained that they misunderstood most of the discussions taking place because of the language barrier.
- The conference structure has become dictatorial – less focus of small group discussions and shorter time for questions (some presenter left before Q & A session) and many of the participants questioned the process of selecting presenters; it has also become a forum for promoting selected businesses/projects/organisations.
- The needs of grass roots level artists are still not addressed.
- No attendances from local visual artists, the majority of the attendees are rural based developing artists, and mostly crafters.
- Has only become a forum for black arts and craft practitioners, yet the presenting panel is usually organisations that work with all races.

DACT Cluster Forums

Identifying the need to address the communication gap between government and visual artists, DACT has developed cluster forums that are intended to allow regional representative of the different clusters and arts disciplines to table issues related to arts practices in the sector. Implemented since 2007, meetings are called inconsistently, the meeting agenda only consist of DACT announcements but does not give opportunity to engage these representatives on what current issues affect their practice.

7. POLICY RECOMMENDATIONS

The disproportionate support for the arts from DACT has received criticism about their lack of understanding of the two disciplines, Craft and Visual Arts.

This has led to the new study or revisit to the White Paper on Arts and Culture. This document is still undergoing further research, therefore should be evaluated on the concluded findings.

A new policy (drafted and proposed this year – it is still in circulation for support and to be accepted by the DACT) on Policy for Payment(s) of Artists, performers and/or Individuals Participating in Departmental Event, was also stimulated by the criticism from the visual arts sector about the policy structures of the Department. Aimed at addressing the issue of the payment for visual artists that often get invited to adjudicate, exhibit and contribute on departmental projects with no remuneration. This was to formulate a guide that sets equal levels for payment support for all the arts.

As the government slowly identifies their internal working structure, it is hoped they will include strategies that seek to support a more inclusive approach for visual arts.

RECOMMENDATIONS

Throughout this document I have suggested some recommendations - refer to headings discussed - to which they could be used as way to solving the problem identified. In addition I would also like to highlight a few more solutions regarding some of the issues raised in this document:

- With organisations such as PANSAs, KZNSAs, VANSAs, SAVAHs, Ceramics Society, etc, in order to gain support from government there needs to be a collaborative strategy with a memorandum of agreement.
- A guide for artists' and resource centre is also a gap that could be developed to assist young artists leaving educational system/completing their degrees, artists working independently and collaboratives – so that there is a resource or reference that contains information where artists could be assisted. This could also be a national programme.
- Issues around copyright could also be brought into a discussion in resource abovementioned.

Other suggestions have been included in the SWOT analysis at the beginning of this document.

addendum 1

KZN Department of Arts, Culture and Tourism (DACT)

Policy for Payment(s) of Artists, performers and/or Individuals Participating in Departmental Events.

extracts

CATEGORIES OF PAYMENTS (S)

CATERGORY	Remuneration *(Payment per event)
Professional Artists	R 25 000.00
Emerging Artists	R 15 000.00
Developing Artists	R 5 000.00
Exhibiting Crafters and Visual Artists	R 5 000.00
Adjudicators	R 1 500.00
Recorders/adjudicators' assistants	R 1 000.00
Mentors	R 5 000.00 per six (6) sessions
Assessors	R 2 500.00
Moderators	R 3 500.00
Professional Programme Directors	R 20 000.00
Emerging Programme Directors	R 10 000.00
Developing Programme Directors	R 5 000.00
Cultural Experts/Informants	R 5 000.00
Winners of Literature Writing Competitions at a Provincial Level ○ 1 st ○ 2 nd ○ 3 rd	 R 5 000.00 R 3 000.00 R 2 000.00
Winners of Music, Song and Dance Competitions at a District Level	

<ul style="list-style-type: none"> ○ 1st ○ 2nd ○ 3rd 	R 3 000.00 R 2 000.00 R 1 000.00
Winners of any Departmental Commissioned Competitions at a District Level <ul style="list-style-type: none"> ○ 1st ○ 2nd ○ 3rd 	R 3 000.00 R 2 000.00 R 1 000.00
Winners of any Departmental Commissioned Competitions at a Provincial Level <ul style="list-style-type: none"> ○ 1st ○ 2nd ○ 3rd 	R 5 000.00 R 3 000.00 R 2 000.00

Selected definitions relevant to the information provided above:

'Artist/s' means a practitioner/s who is actively engaged in one or more arts disciplines.

'Developing Artists, Performers and/or Individuals' refers to an on going elementary process of **auditioning or selection** through competitions or any other alternative method of **identification, development and promotion** with the ultimate intention of undergoing through a training, development and/or mentorship programme for rendering artistic/cultural activities or services in the field of arts, culture and heritage through performance, exhibition and/or presentation, This particular definition is also applicable to Developing Programme Directors. This definition is used as **'interim definition'** whilst DACT with other relevant stakeholders work on producing or defining a systematic approach of rating or grading artists/performers and/or individuals accordingly.

'Emerging Artist/s, Performers and/or Individuals' refers to a credible evidence of participating or undergoing through at least a six (6) month Departmental, Setas/QUCTO or any DACT recognised training, development and/or mentorship, programmes with the ultimate intention or rendering artistic/cultural or services at a professional level in the field of arts, culture and heritage performance, exhibition and/or presentation. This particular definition is also applicable to Emerging Programmes Directors. This definition is used as an **'interim definition'** whilst DACT with other relevant stakeholders work on producing or defining a systematic approach of rating or grading artists/performers and/or individuals accordingly.

II. Eastern Cape Report

Prepared by Michael Barry

Disclaimer

The information in this report is based on the responses from questions provided by HSRC. Included are insights and opinions accumulated through interactions and discussions with artists living within the major art clusters in the Eastern Cape. It is a personal interpretation and analysis of the Visual Art sector in the Eastern Cape based on the experiences and interactions of the researcher over the past decade.

Methodology utilised by the researcher

Face to face interviews with and written responses from Art Galleries, Educational Institutions, Art projects and individual artists were conducted over a period of time. Informant information from a wide range of sources across the Eastern Cape, e.g. ECPACC Visual art representative Prof Dominic Thorburn, DSRAC Provincial Visual Art and Craft deputy director Ms Jen Rowland, independent researcher Lisa Van Wyk, Academic Institutions such as NMMU , WSU , Rhodes and Fort Hare , NGO's such as Arts and Teaching Initiatives (ATI) and professional artists living and working in the Eastern Cape This report is based on these responses and although all care and due diligence was paid to the process the report in no way claims to be scientific and objective.

Definition of 'Visual Artist'

For the purposes of the survey visual artists are defined as individuals that generate some portion of their income from the sale of their work or services in the context of a gallery or commissions. It may include craft artists – as long as this work is sold in a recognisable gallery context (this may be extended to interior design outlets).

Exclusion

It excludes crafters who sell their work through curio shops and by other means.

Introduction

Recent research undertaken by Cultures in Regeneration (CIR) show that the market for high and niche products in the Eastern Cape is small in comparison to the size of its population. This has relevance for the Visual art market (considered a niche market) and for visual artists in the Eastern Cape. Although the Eastern Cape is blessed with an abundance of artistic talents it does not have the economic capacity to support these artists. Only a few artists are able to ply their trade here with a reasonable level of sustainability and even these are forced to sell their works to markets beyond the boundaries of the Eastern Cape.

Realistically it is only the high end LSM residents of Nelson Mandela Bay (and to lesser extent residents in the East London metro) who are able to support and grow a commercial gallery sector in the Province. In order for this sector to survive and grow it needs to tie in with the existing high LSM residents and visiting (seasonal) markets along the coast (Port Alfred to Jeffries Bay) and inland into Grahamstown (considered by many to be the visual art cultural centre of the Eastern Cape)

Government intervention in the sector is restricted to Provincial Visual art exhibitions (seasonal), collections of Visual art located at the Bisho HQ of the Visual art and craft Sub directorate of the Department of Sport Recreation Arts and Culture (DSRAC), product development for 'disadvantaged artists', some gallery support to the De Beers Arts Gallery at Fort Hare and a Visual Art (craft) tent at the annual National arts festival in Grahamstown. Provincial Government (DSRAC) through its funding arm, the Eastern Cape Provincial Arts and Culture Council ECPACC, provides minimal funding and support to the Visual artists in the Province. Finally DSRAC has a draft policy which has been developed by the Visual Arts and Craft sub-directorate in consultation with its stakeholders. The policy will be implemented sometime in the future.

Visual artists of the Eastern Cape are obliged to supplement their income by working in art related industries such as teaching and NGO's consultancies whilst other less fortunate are forced or eke out a living selling their art to the tourist market or making the occasional sale to the more affluent art buyers. Very few Black artists are able to support themselves through their art activities while white artists find additional income from supplementary art related sources.

1. Overview:

The key features of visual art in the Eastern Cape are summarised within a SWOT analysis paradigm

Strengths

- Although the Province is essential Black (Xhosa and Sotho 85%) there is a diverse representation of visual artists from other race groups.
- According to the snap survey Visual art is evenly supported by both genders.
- Established artists have managed to market and promote their work on a local, nationally and international level.
- Several Higher and Further Education institutions offering art
- Growing tourist market
- Growing economy
- Talented pool of artists living within the Province producing high quality work in a variety of media from traditional to contemporary art.
- Government support although limited financially is able to provide a platform for Black artists through the local and Provincial departments
- Several Higher and Further Education institutions offering art
- Growing tourist market
- Growing economy
- Attractive retirement haven for monied classes
- Most white artists have links to formal education and are qualified within their field.

Weaknesses

- The local market is not a strong buying market especially for emerging artists; this is reflected in poor sales.
- Marketing and logistics take up too much of an artist's time; leaving very little time spent actually creating art.
- Not enough focus on art as a viable career option public need to be educated as to the important role artists play in society.

- Government schools without the support of Governing bodies do not have art programmes. Learners coming from disadvantaged schools do not have the opportunity to unleash their visual creative potential.
- The diversity and richness of our cultural heritage is not reflected sufficiently in education this is noted with the new National Certificate Vocation (NCV) as art has not been factored into the syllabus (there is a definite market for an Art NCV).
- Corporate and big business are not actively involved in supporting local artists.
- Lack of funding made available to artists or the incapacity to access funding from different organizations, i.e. ECCPAC, BASA, and ECDC.
- Insufficient funding from government for artists, art related projects and or initiatives.
- Government is focusing too much on re-dressing the past and does not realise that all artists are disadvantaged due to the nature of what they do. However in general it is the Black artists who are more disadvantaged than others.
- Limited art appreciation amongst the general public.
- Gallery's and exhibition spaces are in short supply and not all artists have access to these spaces or venues.
- Limited visual art agents representing the art community on a national and or international level.
- Minimal representation of visual artists living in O.R.Thambo, Ukhamlamba, Alfred Nzo and Chris Hani districts. Most artists living in these areas are associated with a more 'craft related product'
- The Fine Art Society in Queenstown has recently closed down due to lack of support.
- Closure of Buffalo City FET's Art Department in East London.
- The only Visual Art provider in East London is Walter Sisulu Fine Art Department.
- Tourism is not directly linked or actively involved in the art scene in East London.

Opportunities

- Extremely talented artists living and practicing within the area who are able to project manage large scale art projects, facilitate initiatives and start up collaborative studios. Although a lack of funding opportunities and a market are prohibitive factors.
- Tourism is a sector that is greatly underutilised and has the potential to be explored.
- The annual National Arts Festival is a boost for local artists, giving them direct access to national and international markets. Although this event has a limited time span it does afford local artists an opportunity to expose their works to a wider audience
- Corporate creative interventions and corporate collections is a market that has the potential to grow in this area.
- Exploitation of cultural diversity
- There is the potential of Government support through the local and Provincial departments
- 2010 and its legacy programmes
- Eastern Cape able to access the unique cultural values and traditions of the Province
- Local government has access to a diverse data base of artists offering the potential to create dynamic contemporary exhibitions that truly represent the province at the National Arts Festival.
- Arts and Culture can be more pro-active and support full time artists who are producing art to make a living.
- The development of art routes in the dense artist clusters such as the Hogsback area
- The development of a unique regional style
- Close formal cooperation with Local and Provincial government will provide opportunities for artists to express their needs and requirements in a more consistent and structured way

- Development of new markets

Threats

- Artists move out of the province to find more lucrative markets.
- Economic downturns instantly affect luxury markets such as art, particularly for up-and-coming artists who are, in the main, supported by middle-income buyers. The established artists it seems are usually collected as investments by the rich, who are less affected in the short-term by the market.
- Artists quit practicing art in search of financial security.
- High commissions of over 60% charged by most gallery's especially in the larger centres, which results in the work either being overpriced and hence hard to sell, or the artist having to accept substantially less than their work is worth. Although this is standard gallery practise it does have a prohibitive effect on art sales.
- Visual art is not promoted or given as much attention as other art forms such as dance, music and drama.
- A lot of focus is placed on the top 10 artists of South Africa, not enough attention is placed on the emerging artists that are trying to break into the market.
- The stigma attached to not making money from art needs to be broken.
- A lot of emphasis is placed on artists who have received their training from institutions like Wits, UCT etc.

2. The Position of Artists:

Visual artists (as per the definition) are mostly clustered in specific areas in the Eastern Cape.

These include:

- The Nelson Mandela Metropolitan (Nelson Mandela Metropolitan University) its immediate surroundings and areas as far afield as Humansdorp, St Francis, Jeffries bay and the Tsitsikama (situated on th border of the Eastern and Western Cape.
- The East London (Walter Sisulu University) and its surrounding areas as far afield as Queenstown
- Grahamstown Bathurst (Rhodes University) as far afield as Port Alfred
- Nieu Bethesda (Graaf Reniet area)
- Hogsback and Alice area (Fort Hare University)
- Scatterings of artists in rural areas such as Aliwal North, Lady Grey, Cradock and Burgersdorp
- Alfred Nzo, O.R. Thambo, Ukhahlamba and Chris Hani Districts have a very active craft community with numerous craft and a few art projects operating within those areas. The Mthata area houses the Eastern Cape craft hub However visual art is generally poorly represented in these areas

An estimate of the numbers of visual artists living and working in the region

The majority of the artists are white @ 75% (55% female and 45% male), black (including coloured and Indian etc) make up the rest at 25% (Black artists are mostly male)

A high percentage of the artists are between the ages of 30 and 40 years old (48%)

Artists are clustered around the major metro areas such as PE, Grahamstown, Alice and East London. These areas have a vibrant visual arts community which could be attributed to the

tertiary institutions found in these areas.

Region	No of Artists	%
Alice, Fort Hare and Surrounding Areas	25	6%
Mthatha and Surrounding Areas	10	2,4%
Port St Johns and Surrounds	10	2,4%
Queenstown and Surrounding Areas	10	2,4%
East London and Surrounding Areas	110	26,3%
Port Alfred/Alexandria	20	5%
Grahamstown and Surrounding Areas	25	6%
Graaf Reniet/Abredeen/Nieu Bethesda	20	5%
PE Uitenhage and surrounding areas	140	33,4%
Langkloof/Karoo	3	0,7%
Jeffries Bay/St Francis Bay /Humansdorp and surrounding areas	30	7%
Tsitsikama and surrounding areas	10	2.4%
TOTAL	418	100%

Patterns of income

The pattern of income for artists in the Eastern Cape range from a 70-30% ratio with 70% being income generated from sale of art works and 30% of the income derived from other art related sources such as teaching art or supplementary incomes generated by partners or spouses, to an inverted ratio of 30-70% where 70% of the income is derived from art related sources.. A small percentage of artists are able to generate 100% income from art sales alone.

The rough estimate (based on the research conducted) of artists able to live of their art is:

15% of artists are able to live of their art alone (Mostly white artists with access to outside markets and a wider art buying public)

75% are dependent on other sources of income (art related)

10% are dependent on other sources of income (not art related)

Outline of problems facing artists

Skills gaps

A large percentage of artists are educated with a diploma or a degree and those who have been self taught have had some access to educational institutions and interaction with other artists. Most white artists have had some form of art training whereas a significant proportion of black artists are self taught. However almost all artists have had access to educational institutions and interaction with other artists. Almost all the successful Black artists have a tertiary Education in the arts. Some of these include; Vusi Khumalo, Dolla Sepeta ,Usen Obot and Sol Boloji.

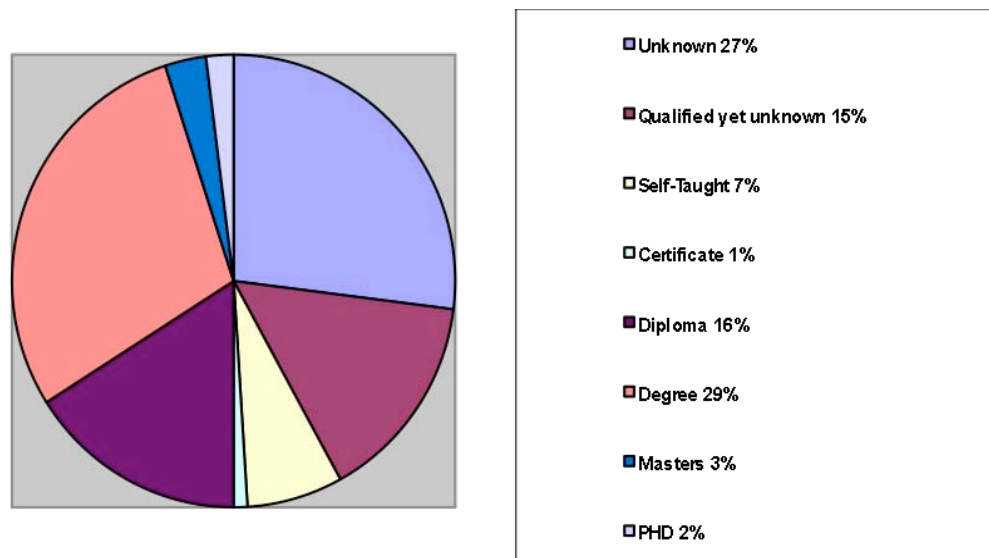
SETA training in the arts has mostly being confined to Craft Development, however some Learnerships , notably the higher NQFs , have had an influence on training for artists. Most SETA trained artists are Black. The EGAZINI project in Grahamstown is a good example of SETA Trained artists. This project is proving to be relatively successful. The Artists at the project have linked their works to the Heritage components of the Egazini Project and this strategy has proved successful.

It was noted though that artists generally, do not have the skills to promote themselves and to access markets. Therefore there seems to be a need to skill artists in the field of marketing and promotion as these expertise seems to be lacking for developing/emerging artists. Artists need training in proposal writing and how to access funding for projects from the various funding bodies. Artists generally (Black) are unable to respond adequately to a brief or a commission.

Currently Educational Institutions in the Eastern Cape have significant intakes of young Black students therefore future interventions in this sector will have to take note of these developments. What is lacking though is audience development, art management and curatorships training among the Black art community.

Below is a graph of the level of skills of artists in the Amathola and Cacadu districts. To a large degree this graph reflects the skills levels of the entire Eastern Cape. This graph is a sample taken from the survey conducted during the research for this report. It shows that 'most practicing artists have high level of education or at least an exposure to Institutions of Higher learning. The remainder have less formal qualifications and are either self taught or been exposed to other artists or institutions on a non formal basis.

To a large degree this graph reflects the skills levels of the entire Eastern Cape



In the Port Elizabeth Metro area there are some variances:

Self Taught artists make up 15%

SETA Trained (exposure to) 5%

Matric level 15%

Degree 55%

Masters 5%

PHD 5%

The level of education is higher in the Metro area as well as the level of self taught artists. This would suggest that:

1. Education levels are higher in the Metro area because of the size of the market and because of the art institutions in the area
2. Artists who are self taught are exposed to , not only a wider market than their counterparts in the rest of the Eastern Cape, but are encouraged to be artists because of their proximity to other artists.

An outline of common problems that artists face in pursuing their work,

include ;skills gaps, access to markets, lack of gallery space and lack of consistent government support.

Most artist exhibiting are white (with a 50 /50 ratio of male and female) Black artists are generally either very well educated or tend to be self trained with very little previous exposure (school level) to the arts. However there are numerous young Black artists who are the products of 'Private and Model C' education system. This group is still small but will grow substantially in the future. A large percentage of those studying art at Tertiary Institutions studying art are Black (across the Province)

Access to the Market

South Africa's market is small given the country's history of limited public exposure to art. The active market tends to be characterised by very conservative collectors/buyers, looking for art which satisfies their limited aesthetic rather than art and artefacts which pioneer new territory. It is believed that in South Africa as in the world as a whole, art is marketed as a fashionable and elitist commodity this restricts access to the relatively few artists who are recognised and condemns others to making art only when the day-job allows.

Generally the feeling is that living in the Eastern Cape artists feel marginalised and excluded from the National art world. Artists would like to be able to have access to galleries in other centres; this requires active marketing/promotion and scouting by agents living in the bigger centres.

Grahamstown is isolated in terms of market, the nearest "real" galleries are in Port Elizabeth, and even there the market/audience for more serious art is relatively small. There

are those who sell non-‘edgy art works’ and for these there are markets although the buyers are limited. There are very few artists who have links to Tourism and those that do generally work within the ‘Crafts’ genre.

Some artists sell their works on the Internet, however this is limited to those who are not intimidated by computers and the intricacies of Internet selling techniques. However this form of marketing is also limited and only the very knowledgeable and networked sussed artists are able to market their works in this manner.

Other markets, such as the Anne Bryant in East London (funded by local Government) and EPSAC in Port Elizabeth have had various levels of success in promoting artists from the area.

The issue of networking plays a role in artists getting exposure at galleries. Most Black artists do not network as well their White counter parts and are therefore disadvantaged. Traditionally the art world in the Province has been dominated by white patrons and white artists and the few successful Black artists have risen through the ranks because of their talents and some form of patronage from either white artists or art lovers.

Exhibition openings are mostly attended by a white audience with some smatterings of Black artists, local politicians and Government officials and in some rare cases Black Business people.

Artists are forced to become their own agents and this is not a good option (artists should focus on producing art)

In summary therefore, although the Metro (PE area) is considered the biggest market place for the arts in the Eastern Cape it still is limited (two art galleries closed in the past year) and most feel that it is difficult to break into the bigger markets such as JHB. Training is required for art agents who would be able to take over the marketing aspect of the artists.

Access to raw materials

Generally materials are purchased locally, there are very good supply stores and those who are unable to get what they want order the materials in from other centres or purchase from bigger cities

3 The Market

Areas of market concentration.

Although the Nelson Mandela Bay Metropolitan area is considered the most artist friendly part of the Province with its art galleries and market opportunities it nevertheless does not support a large artist base. The numerous artists in the Province have a limited art buying public. Corporate collections are rare and in the cases where they do exist most of the work is produced by artists living outside the Province. Adrian Gardener owner of the famous Shamwari game reserve has a respectable corporate art collection, however bigger corporate companies such as GMSA (general motors), Volkswagen, Coega etc do not have a structured curated art collection as yet.

Some artists have art agents selling their works however these agents tend to withhold payments and are sometimes unethical in their dealings with artists. It is suggested that some form of art agent training be developed by Government.

Galleries

East London area

The Ann Bryant Art Gallery which is funded by the local municipality is involved with the local art community and the East London Fine Art Society. It is the only “real” gallery promoting local artists in this area. However there are smaller home owned galleries operating within East London either on a private or commercial basis such as Gecko Art Gallery (private), Arts Unlimited (private), CVD Art Gallery (private). They are mostly linked with a framing business or a coffee shop as many galleries have tried to establish themselves and have not succeeded. Artists have linked with corporate business and utilised the space as an exhibition venue. This has proven successful over the years for some artists.

Galleries in the PE Metro area include:

EPSAC Art gallery

Artists using this gallery are predominantly white with a 50-50 ratio of male and female. The gallery has a few problems attracting Black artists (not for the lack of effort on the side of the gallery and the reason(s) for these are manifold. Generally Black artists tend to have funding problems mounting art exhibitions and this inhibits the amount of exhibitions they are able to have or be part of. The gallery chairperson has gone to great lengths to attract Black artists and Black audiences to the Gallery, however they have had limited success.

EPSAC has been in operation for the past 90 years and is a community art gallery. It is an NPO with a small grant from local Government. It has one paid staff member and the rest are volunteers. They have a membership fee, gallery rental and commission on sales barely cover the cost of running the gallery.

They are able to be of service to artists who pay but generally the emerging Black artists are not as well serviced because of this lack of funds.

The Nelson Mandela Metropolitan Art Museum

This art museum has only recently being managed (and fully funded) by local Government. It is not a commercial art gallery and has in the past focused on more established artists (mostly white) at a National level. It will be interesting to see in how the museum will adapt to its new role as a municipal entity. It does have regular (yearly art exhibitions) when local artists are able to exhibit. The museum has a substantial art collection.

Other smaller galleries

The Cuyler street art gallery, one of the more successful art galleries has been forced to close because its owner has gone into retirement. This gallery catered for a range of artists and had a very good buying public audience.

Heidi Kuhn Art gallery has recently closed down because the owner moved to Neu Bethesda (another art haven) close to Graff Reneit.

The Ron Belling art gallery

This gallery houses the Ron Belling art collection but has had many successful commercial art exhibitions. It is run by a Trust and is fairly new. It has a high standard and artists exhibiting here are generally successful as the gallery is able to attract te more corporate art buyers.

Other galleries include:

The Red Location Museum – although not a gallery it has had commercial exhibitions. A new modern art gallery is being built in the Red Location precinct and it is envisaged that this gallery will provide exhibition spaces for emerging and recognised artists in the Province.

Egazini project in Grahamstown- this project exhibits the works of the artists working at the centre.

As well as many smaller less well known art galleries scattered across the Province.

Art routes

East London does not have an exclusive art route however; The Jikeleza Route is the East Coast tour route (which is loosely based on the Midlands Meander). A few artists are listed on the route which features them as open studios; they receive advertising in the publication and signage on municipal boards. There are no art routes in the Metro area although many artists exhibit in smaller areas close to St Francis and Jeffries Bay (retirement areas for the wealthy) Hogsback has many art outlets and artists who live and work in the area.

Open air markets

These annual events such as the Gonubie Festival, The Jikeleza/Inkwenkwezi fair, The Agricultural Show etc. are more craft and home industry orientated with an influx of North African Craft and Chinese imported plastic, not a truly viable option for artists. PE is in the process of developing its cultural precinct where opportunities for open air markets are available.

Festivals and events

National Arts Festival

This is a major platform for local Eastern Cape artists. This annual event gives artists an opportunity to market and promote their art to local, national and sometimes international buyers. It has proved to be very successful and has launched the careers of many artists living in the province.

Home EXPO

This is an event that happens annually, galleries and artists can tap into this market. However the financial outlay for rent is costly with no guarantee of a return.

National/International Conferences (Decorex, Design Indaba, Impact, Defsa)

This creates a wonderful opportunity for artists to tap into broader markets, again there are enormous expenses involved and many artists don't have access to this kind of funding.

Food and Wine Fair

This is an annual event that takes place in East London although the focus is on food and wine there is an opportunity for artists to perform/display and market their work to a local market.

Art in the Park (Nelson Mandela Metro) – This is a monthly event (the first Sunday of the month) – Mostly craft related products are sold here. Any artist exhibiting at the stalls generally fall into the 'commercial artist' category and is not taken seriously by the art world. Other similar art 'fairs' criss-cross the Eastern Cape (in particular the Western half) and generally cater for the craft market.

Is there a viable market for the visual arts?

The simple answer to this question is no. The potential to create a market is there, however substantial interventions from Government and the Private sector will be required to develop and provide an enabling environment for the growth of this sector.

To what extent does the market lie outside of the province (elsewhere nationally and internationally?)

Cutting edge visual art works produced by Eastern Cape artists have recently become sought after in markets outside the Province. However it is only the better known artists who are able to sell at a consistent level to local markets and even these have outside (National) buyers.

And how do products find their way into these external markets?

Most successful artists have agents and others are able promote and sell their own works. Generally agents are considered a necessary evil and some of the artists have indicated that their dealings with these agents have not always been satisfactory. An example being late payments made by agents. Some artists exhibit their works at galleries in places such as Pretoria and JHB but are extremely reticent to reveal the names of these outlets.

To what extent are galleries and markets well attended?

Some exhibitions are well attended while others are very badly attended. At a recent exhibition at EPSAC in Port Elizabeth, of very well known Chinese artists, the attendance was dismal. If the artist is well known and has built up a name for him/her then generally exhibitions are well attended. The problem faced by many local artists is that National Galleries are not interested in representing artists who have not won national competitions or who don't have work in national collections.

What are the main challenges that these businesses/initiatives face?

Financial support from funding bodies. Art appreciation among the audience and consumer and to make a distinction between art and 'Sunday painting'.

Generally there is no link between Tourism and the visual arts. The traditional craft markets dominate thinking in this sector and the distinction between the visual arts and craft is not made, or not understood by this sector. A great deal of education is required to make the average tourism industry economists understand the potential and how to make the links between Tourism and the artists. An attempt has been made by the Red Location museum in the Nelson Mandela Metro to link the Visual arts to tourism. The Red location museum art precinct is in the process of being developed and a state of the art Gallery will be completed by 2010. Additionally the Nelson Mandela Bay Development Agency (NMBDA) is in the process of developing a cultural precinct in the centre of the Metro. Already it is commissioning public art for the rejuvenation of the Donkin Reserve located in the centre of the City. A tenuous (positive) link between the Nelson Mandela Metropolitan University (NMMU) and the NMBDA is developing around the Donkin project.

Corporate Collections

There are a limited number of corporate collections in East London and do not play a significant role in the market. The NMBM have small corporate collections but are not significant as most of the art works are sourced from outside the Province. It should be

noted that this market niche has the potential to develop if pursued by artists and art activists.

4 Education and Training:

An assessment of education and training provision in the Eastern Cape

Who are the main providers of education and training within the visual arts?

The main providers of art education are the four universities viz:

1. Fort Hare University
2. Walter Sisulu University
3. Rhodes University
4. Nelson Mandela Metropolitan University

Additionally there are FET colleges which include:

1. The Buffalo City FET College (East London)
2. Port Elizabeth FET College (Port Elizabeth)
3. Damelin School of Media Design and Technology Graphic Design (East London)
4. There are numerous 'ex Model C' schools offering art as a subject.
5. Limited private art institutions managed by individuals or art associations similar to EPSAC in Port Elizabeth.

(Refer to summaries of all these providers in appendix A below)

If there are no providers, where do people go for training in other areas of the province?

Artists who are unable to access these providers are generally self taught or have an association with other artists in their areas. Generally if an artist is gifted enough, he/she is able to eventually access some sort of art establishment/gallery/patron/, or as the poet said, "many a flower is born to blush unseen and waste its sweet fragrance on the desert air"

To what extent are artists self-taught or trained through apprenticeship?

Refer to above

Have learnerships or skills programmes through the SETA had any impact in the province?

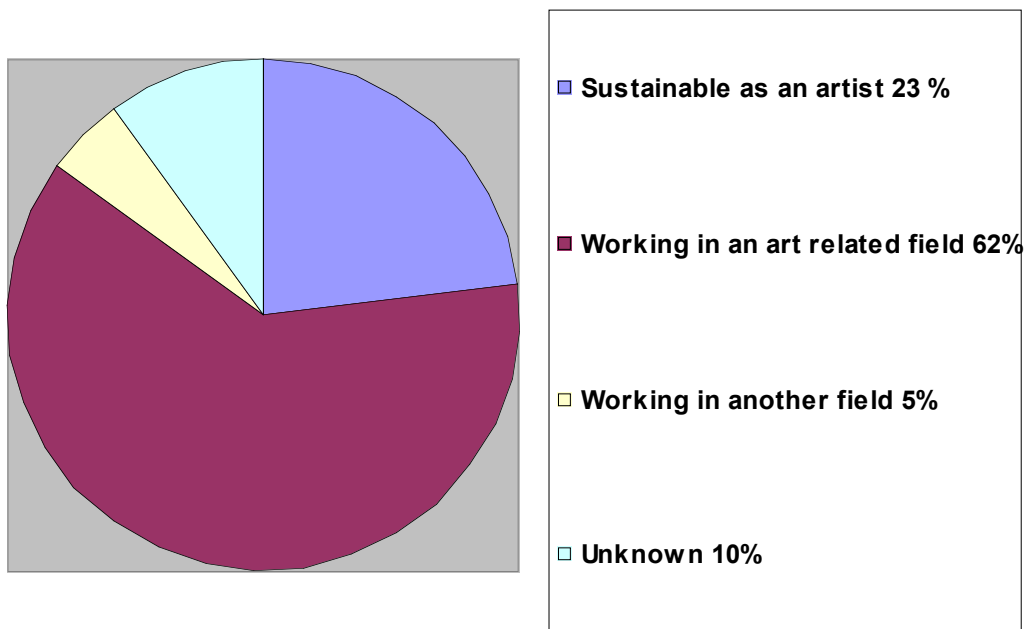
Generally SETAs have focused on the development of Craft in the Eastern Cape through Learnerships and skills development programmes such as those offered on a NQF level 2,4 and 5. Aspects of art skills development are included in these programmes but are not sufficient enough to produce 'fully fledged artists' Some artists have emerged from these programmes though because of a broader exposure to the arts. These are almost entirely Black artists.

What proportion of artists who receive training through these institutions go on to become practicing artists?

Most institutions do not have formal alumni tracking mechanisms and information gathered here is based on hearsay and bits and pieces of information lecturers have gathered over time. Generally Fort Hare and Walter Sisulu University graduates are drawn towards government posts (mostly in the Arts and Culture departments) while some become teachers (art teachers if they are lucky) and others are completely lost to the arts. The concept of art management is not popular in the Eastern Cape as yet. Rhodes and NMMU graduates (Rhodes students are mostly not from the Province) go on to be either artists or work in an art related field.

What proportion go on to work in other roles? And what proportion is entirely lost to the sector?

Below is a graph (based on this survey) of the Income groups or sustainability of artists in the Eastern Cape.



5 Development Initiatives: Refer to appendix B

Arts and Teaching Initiatives (ATI) (a SETA Related NGO with limited training for Visual Artists)

Red Earth Ceramic Project at NMMU- focusing on Ceramic based art and operating out of the NMMU in Port Elizabeth

VANSA – Fledgling organisation struggling to make an impact in the Province

Arts and Craft Tent (DSRAC) – Annual Event limited to the National Arts Festival in Grahamstown.

EGAZINI project (Grahamstown)- Arts based project specialising in relief prints . Fairly

successful and provides employment to artists (Black) residing in Grahamstown.

ART FROM THE GROUND UP was a Visual Art Exhibition that was initiated by the Eastern Cape Department of Sport, Recreation Arts & Culture and the Province of Lower Saxony. The partnership between these two provinces encourages the international exchange of cultural products, ideas and artists.

IMBUMBA – a *Collaboration through the eye of the artist* was a project initiated by Lisa Van Wyk on behalf of the Eastern Cape Department of Sport, Recreation, Arts & Culture (DSRAC) to stimulate collaboration, growth and development among local artists.

Give Way 2 Right, is an outreach art education project hopefully to be sponsored by the Department of Sport, Recreation, Arts & Culture. It is aimed at grade 12 learners from the Buffalo City district. The project is intended for schools who do not offer art as part of the curriculum. The learners will creatively explore and express themselves in groups through mixed media canvases. The focus of the project is to expose learners to visual art as a career or tertiary education option.

EAST LONDON FINE ART SOCIETY

The purpose of the society is to promote the appreciation of the various forms of visual arts among all interested people, artists and public alike, in the Border Region. The Society aims to be recognised as helping growth and development of the arts and they strive for a high quality of service to their members.

Eastern Cape Society of Arts and Culture (EPSAC)

An art NPO Located in Port Elizabeth. It services a wide range of artists from the Metro (at present mostly white artists). The organisation is run on a volunteer basis and has one fulltime employee. Membership fees, gallery rental and commission on sales do not cover the running costs of the society. The society relies on donations this severely limits its impact on the art community. They are able to deliver a service to artists who are able to afford the costs but are not in a position to provide sustainable assistance to emerging (i.e. Black) artists. It is a 90 year old organisation and at some time in the past it was a highly respected role player in the arts. The organisation has sadly declined and lost some of its credibility in recent years and professional artists have viewed it as a place for amateur artists whilst Black artists see it as a 'white stronghold'. It has recently started to look at repositioning and redefining its approach and profile.

The Eastern Cape art award –this award is designed to promote artistic excellence in the Eastern Cape. It is an art competition promoted and coordinated by the Nelson Mandela Metropolitan Art Museum. The grand prize is a solo art exhibition organised and funded by the Art Museum.

Keiskamma Art Project-Was created in 2000 and is a non-profit NGO which provides jobs, skills, training and hope in the Xhosa community of Hamburg and surrounding villages in the Eastern Cape. It is a branch of the Keiskamma Trust that was founded by Doctor and Artist Carol Hofmeyr, Shoprite-Checkers Woman of the Year 2007 in the category Arts, Culture and communication.

The Spier Art competition

The Africa Center participation in the Artists in residency programme is linked to a larger

project, which it conducts the SPIER Contemporary 2010. The SPIER competition is the largest Biennial art exhibition and competition in South Africa. SPIER has organised an artist in residence programme (a three week intervention) which intends to provide emerging , mid career artists living and working within the Eastern Cape with an opportunity to deepen and broaden their artistic practise. Seven artists are selected based on the quality or potential of their work, their interest in working within the programme and who are serious about developing their careers as artists.

6 Policy recommendations:

- **Community service**
Implement a system similar to that of the medical profession. Government pays for the education and training of artists in return the artist is deployed as an intern in the rural areas as an art facilitator/trainer/educator for a period of time. The purpose is to educate, expose, develop skills and train in the skills of art production.
- **Online data base**
A professional, easy to navigate data base be developed for artists who can be made available to local, national and international art buyers, tourists, corporate business etc. (Website) The National Department of arts and Culture should develop a data base of all artists in the Province. It should be refined to include information about materials, professional status and other relevant information about the artists, channels of distribution of art works utilised, national and international exhibitions available, and all contact details.
- **Corporate social responsibility that benefits the artists/Creative Intervention**
A certain profit percentage from corporate business is contributed to local artists to produce art works to be housed in the corporate permanent collection. Details of artists can be made available to business via the above website.
- **City Beautification projects**
The Local Council/Authority/Municipality definitely needs to be more proactive. Artists can be commissioned to create art in public spaces, local parks could be creatively painted, sculptured etc. Other cities around the world represent their artists proudly in the streets.
- **Tourism**
Marketing, P.R. and publicity should all be made available to artists via these channels; the above city beautification project is a great way to involve tourism with the arts. The tourism board needs to advocate for their local artists either through publications or websites.
- **Promotion**
Promotional material of artists, galleries, open studio's, art projects should be made available at all critical entry points into local regions.
- **Sponsorships/apprenticeship**
Sponsored mentorship programmes should be made available to emerging artists linking them with private established artists.
- **Studio facilities**
Many artists who have studied printmaking or ceramics are unable to continue producing work as they require facilities which are usually too costly for an individual to set up. Printmaking is one of the mediums which lends itself to the commercial aspect of art and is

easily transportable. Viable, properly managed and funded collaborative studios should be made available to any artists requiring the facilities.

- **Representation**
It is hoped that the government can put aside empowerment issues and actively represent all artists.
- **Tax rebates for Corporate Business**
Propose tax rebates or reductions for corporate businesses that acquire artists work as part of their permanent collection. This would encourage corporate business to become involved with their local art community and increase their investment in the arts.
- **Income Tax exemption**
Several European countries make special concession to their creative communities, recognizing both the value they contribute to their nation's culture and the simple fact that it is difficult to make a living as an artist. For example, Irish artists are exempted from paying Income Tax
- **Grants or monthly stipends from Government**
Dutch and German artists receive monthly stipends from their governments in return for contributing work to national collections.
- **International Exposure**
More group shows to be organized and exhibited at International centres, artists and art can be used as ambassadors for South Africa promoting interest in South African, boosting tourism and the economy.
- **Policy development** The development of a Policy for the Visual arts at National Provincial and Local level

7 Conclusions

The Visual art sector of the Eastern Cape is rich with potential and opportunity but has a dark history linked to its political and historical past. There is a region in the Eastern Cape branded "Frontier Country". by the tourism authorities. Noel Mostert writes in his book 'Frontiers'

"The frontier between white and black that arose at the eastern limits of the Cape colony was thus the product of two of the greatest human odysseys and endeavours, the terrestrial one of Africa and the maritime one of Europe... The human collision of the Cape's frontier became as well therefore a particular frontier of the enlarged global consciousness that sprang from the Enlightenment and from the intensified thrust of the aggressive expansion heralded by Adam Smith in 1776"

The clash of cultures which begun in the late 1700's and so aptly described by Mostert, has had repercussions for all down the centuries and has ever since played a major role in shaping the Eastern Cape's, and to a large extent South Africa's cultural and political consciousness.

The Eastern Cape landscape is dotted with Forts that have sprung up throughout its tumultuous history. Places such as Fort Hare, Fort Beaufort, Fort Brown, Fort Cox, Fort white Fort Armstrong and many more have populated the Eastern Cape landscape and are physical reminders of the wars which waged in the pursuit and defence of the land. As physical Forts

sprung up across the Eastern Cape the cultural forts of language and culture developed in tandem. One such Cultural Fort, still standing today (and very well disguised to conceal its real purpose) is the 1820 settlers' monument in Grahamstown. This cultural fort is a strong symbol of the processes of colonisation and globalisation which have affected and influenced the Eastern Cape.

As a consequence of these historical events, Black artists in the Eastern Cape have been marginalised not only because of their limited access to physical resources (although this has been a major contributor) but also because of the absolute control western thought have had over the arts globally. As a consequence, and similar to the political process unfolding in the country, Black artists have always had to play 'catch up' with their White counterparts. African art and African culture in general was relegated to the realms of superstition and at best it was described as 'craft'. Artists making an entry into the White world were forced to adapt to its iconography, rules and aesthetics, immediately placing them on the back foot. Artists such as George Pemba and Gerald Sekhoto, now famous more because of their historical significance than because of the impact they made with their art, were the Black pioneers entering the White world of the arts.

The Eastern Cape resisted the encroachment of the settlers (and their colonial ideologies) up until the mid 1800's when the fabric of African society fell apart under the tremendous forces of colonialism and globalisation. The Eastern Cape's frontier wars then evolved into a struggle not about land, but about culture. The hearts and minds of the indigenous peoples became the target of the colonisers who used the weapons of religion and language (not to forget the gun) to subdue and assimilate the Black population. The 1820 Settler Monument in Grahamstown is not a monument rather it is a colonial fort built to preserve, protect and grow its intangible heritage of language and culture.

Black artists in the Eastern Cape do not only have to contend with the marginalisation the Eastern Cape 'enjoys' as a Province of South Africa, but with the marginalisation of their Culture and the 'internal colonisation' of the White settler. No wonder so few Black voices are heard on our country's cultural centre stage.

Having to play 'catch up' (a very difficult financial and spiritual task) Black artists are forced to contend with a lack of audiences and a buying public (and for economic and cultural reasons most buying public is White) the inability to access training resources (and when that does happen, having to contend with the second or third language tutelage on offer) the inability to develop a network able to sustain an artist lifestyle (even in a modest way) consequently Black artists are not able to make an impact in the Eastern Cape and subsequently South Africa.

With the new dispensation (post 1994) the lot of the Black artists has improved somewhat but not substantially enough to guarantee any sustainable growth of the sector. Many Black artists are still promoted as rarefied curiosities at festivals such as the National Grahamstown arts festival, only to be forgotten and discarded in favour of the next 'flavour of the month' artist the following year. White artists in the Eastern Cape do not fare much better although they have an advantage of being able to access an art culture and aesthetic with which they are largely familiar. The isolation of the Eastern Cape from the main cultural areas forces many artists (white and black) to sell their works beyond its borders. Here to the Black artist is hampered by a lack of networks and exposure to business acumen. Simple technological tools, such as the internet, website design and face book are technologies many Black artists do not embrace. At the recent Spier Art competition workshop at Fort Hare University, five of the seven artists (six Black and one 'coloured') did not have a website or was able to promote their works through websites and the internet.

Government grants for artists are minimal and difficult to access. The Provincial Department of Sport Recreation Arts and Culture (DSRAC) do not have a budget for artists instead funds are accessed through the Eastern Cape Provincial Arts Council, ECPACC) and between 80-90% of DSRAC's budget is allocated to paying the salaries of its numerous staff members. Local government, with the exception of the Nelson Mandela Bay Municipality, do not have specific art budgets and do not have any art policies in place able to assist with the development of a strategy for the arts. In fact DSRAC does not have a visual arts policy at all and have been in the process of developing such a policy for many years.

Art training at school level was introduced through the system of OBE via the Arts and Culture learning area, but this has proved to be cumbersome to implement. The reasons for the failure of OBE at school level are well documented and the lack of trained teachers is probably the most crucial factor for this failure. MTN have embarked on a 'mini' teacher training programme in the Fort Beaufort area and 35 teachers have been targeted for upgrading and art training. This is however a drop in the ocean as much more needs to be done to develop the arts at the foundation phase level.

In general art in the Province has a great opportunity to develop its rich art heritages and potential once an enabling environment, provided by Government and Business, is put in place. This enabling environment should allow both Black and White artist opportunities to access the economic benefits of their art. Although Government is playing a role in the development of the sector there is still much more they could do to make it more sustainable and vibrant. Artists themselves should ensure that their art is made more accessible and a more professional approach to marketing and production should be embraced.

III. North West Report

Prepared by Giselle Baillie

Overview

Strengths:

- The province has been well marketed in terms of tourism over the past two to three decades and in certain areas has established itself as a well recognised art route nationally
- A number of fine artists as well as commercial artists working across a range of media live and work in the province

Weaknesses:

- A number of emerging black artists indicate that they do not receive the support that the visual arts actually require. Those who are being assisted by the provincial government are assumed to have personal or other linkages to the department's officials.
- No tertiary institution offering Fine Arts in the province.
- Lack of understanding at public service level of the value of the visual arts hence lack of funding for municipal galleries and museums

Opportunities:

- A good number of young black artists are interested in and seem to practice photography. Klerksdorp has a photographic studio which seems to be used by some of the emerging artists to gain the initial skills where after they move to Gauteng to gain more skills at the Photo Workshop in Newtown
- A number of areas in the province are well marketed in terms of tourism, have good attractions and can be developed further
- The province borders on and incorporates three world heritage sites

Threats:

- It would seem that the provincial Department of Arts and Culture is viewed by a number of visual artists based at the community level more as a threat than as a benefit. For many artists it is almost impossible to manoeuvre through the culture of nepotism.
- A number of young black artists move out of the province in search of better infrastructure and support
- Lack of sustainability of marketing ventures undertaken by the province
- Lack of skills in the visual arts across the full value chain spectrum

The Position of Artists:

Artists in the North West Province seem to be spread across the province as follows:

- Approximately 30 – 35% live and work around the geographical node of Potchefstroom & Klerksdorp;
- Another 30 – 35% live and work around the geographical node of Rustenburg;

- Another 30% seem to be scattered across the province, with more consolidated clusters coming forth in the areas of Taung, Vryburg, Hartbeespoort, Mmabatho, Marico and Lichtenburg.
- Scatterlings of artists, making up the last 10%, but which are however too spread to consider as a considerable cluster, are then found across the smaller towns and areas such as MooiNooi, Zeerust, Lichtenburg, Swartruggens, Magaliesberg, DeLarey, Mafikeng, Leeupoort, Noordbrug, Flamwood, Ellisras and Glenstantia.

Although Lichtenburg also used to be a strong area in terms of the visual arts (with particular reference being made to the Willem Annandale gallery in the town), this has died down considerably over the past two decades. Many of the artists who used to work in the area have stopped working owing to old age or ill health with fewer younger artists emerging into the area. A few decades back, Lichtenburg was well known for the arts, particularly that of the visual arts. The Willem Annandale's collection was considered to be one of the best in South Africa, however the representivity of work also has to be questioned within our democratic framework.

With the data collated for the purposes of this study, it would seem that there are approximately 205 visual artists in the province.

39 of these listed artists are black with the balance being white. This makes the number of black visual artists in the province to stand at approximately 20% of the total.

Of the total estimated number of artists in the province, 81 are male, with 124 being female. It is striking that amongst the black visual artists, very few are female however.

Nontsileko Veleko, the 2009 Standard Bank Young Artists Award Winner of the Visual Arts was born in the North West Province and her current achievement does seem to influence many aspiring female visual artists, many of whom are also attempting to get into the photographic sector as fine artists or professionals. However, as they indicate, finding success in the province is difficult as the support for black visual artists is generally low, underfunded or sometimes even non-existent. These artists indicated that they receive more assistance from the Photo Workshop in Johannesburg than they do from structures in the province.

The ages of these artists generally range from 20 years of age up to the mid 60's. What must be considered from the data collated as well is that a fair percentage of those listed are not necessarily practising the visual arts themselves, but are more often than not art supporters' or are crafters. This is especially true of the data collected from the Rustenburg Visual Arts Association, the Potchefstroom Visual Arts Association and what has been found through the Hartbeespoort area.

Income from the arts in the North West Province needs to be evaluated in the context of each cluster/region as it seems that different opportunities for income generation exist according to geographic location.

In the areas around Taung, Vryburg, Mafikeng and Mmabatho, very few of the artists practising outside of institutions actually make any form of income from their work. This is mostly to do with the lack of a market for the visual arts beyond the training offered by the Mmabana Foundation in addition to the fact that through the provincial Department of Arts and Culture, the visual arts are also often

conflated with that of craft in the area. In addition, visual artists also feel that they are considered as secondary to the performing artists by the provincial Department.

This area does show signs of being deeply dependent on the provincial department of arts and culture in terms of support and development, a challenging factor for many of the artists. Although a number of artists are said to go through the in Mmabana Foundation, it is seldom that these artists are able to make a living from the arts in the area.

Visual artists working outside of the institution relate that they need to diversify their visual arts skills across commercial media in order to make a living with this including t-shirt printing, running arts skills workshops or diversifying into craft design and production.

Artists who work from within institutions as trainers or managers, such as the Mmabana Foundation seem to have a better chance of selling their work, although they are not dependent on sales for survival.

Artists clustered around the Rustenburg and Magaliesberg area seem to have a history of making a living from their art, although this has died down considerably since the economic downturn. Information from the Rustenburg area currently indicates that a majority of the artists are no longer able to earn a decent living from their art and have had to turn to other forms of income generation over the past two years. The area is however well known for its 'art meander' which is linked to the Crocodile Route with a number of galleries and craft shops having been established in Hartbeespoort, Rustenburg and the surrounding areas since the 1990s. The majority of these establishments have however been badly affected by the economic downturn over the past two years.

The Hartbeespoort area is also well known for its art meander and has received considerable marketing of this aspect for a number of years to date. A number of well known artists working across a range of media are able to make a living from their work with many of them having established their own galleries in the area for marketing and selling purposes. Many of these artists however do not rely solely on the passing trade in the area, but have spread the reach of their product to other provinces and centres as well. This usually takes the form of these artists using the Hartbeespoort area to create their work, but the selling also takes place through other galleries across the country. Over the past year or two, a few of these established artists have also left the area to move to areas closer to galleries and commissions, including Pretoria and Cape Town.

Potchefstroom presents an interesting scenario in terms of income generation. Potchefstroom has a high density of artists living and working in the area, many of whom are commercially oriented and who rely on sales through the monthly art market, commissions, sales through the art associations, galleries/ craft shops. Income generated by these artists is however not enough to sustain them on a regular basis, although it does seem that a few years ago a number of artists were able to make a living in this manner. However, similar to the other areas, the economic downturn has resulted in many needing to find other forms of income generation.

A minority of these artists are employed as arts educators across a few institutions including the University's Creative Lab or schools. The Creative Lab does not offer fine arts however, but graphic

design. Artists who are employed here can generate and sell art but are not reliant on sales for an income.

The area is also home to the annual Aardklop Festival which takes place in September where local fine artists might get a platform for work. Although there is exposure, it also seems that this is less to do with selling and more to do with conceptual/intellectual development. It is however very seldom that fine artists from this area or the province will be afforded this platform as there are simply not enough working within the conceptual/intellectual framework. The festival as a platform however does afford local artists the opportunity to exhibit in a group exhibition.

This festival includes a wide programme on the visual arts including providing platforms for nationally recognised artists, art tours, art safaris and a variety of spaces for the showcasing of local talent.

In general it could be estimated that of the 205 listed artists in the province, that approximately 15 persons are educators or trainers in the visual arts sector (ie sell, but are not dependent on sales for an income), that 6 operate in the Hartbeespoort area as fulltime visual artists (able to earn an income from their work), that a further 2 from the Groot Marico area are also making a living from their art and that approximately 10 - 15 from the Rustenburg/ Magaliesburg area had earned an income from their work prior to the economic downturn and that the remainder are positioned as commercial artists, however that they do not rely solely on their art for income generating purposes.

It must also be noted that many of the artists leave the province permanently or migrate across the year seeking better selling opportunities. This is particularly relevant to the black visual artists, especially those around the Vryburg, Taung, Mafikeng and Klerksdorp areas who fail to make a living from their work.

Access to markets

Artists around the Potchefstroom, Magaliesburg, Rustenburg and Hartbeespoort areas have a good amount of infrastructure in place already with regards the facilitation of market access.

The visual arts in Potchefstroom is well marketed in terms of the Aardklop Festival, the municipality of the area also includes the visual arts in its product range. Potchefstroom also has access created a form of access through its educational or sectorally linked institutions such as the Anso Art Centre, the Creative Lab - Graphic Arts Department of the Potch University, the Arts Society and the National Arts Foundation. Artists working in Klerksdorp generally link into the marketing from Potchefstroom although market access is also created through the photographic society and various websites linked to private arts 'societies'. Further market awareness of the number of visual arts products/ initiatives in the area is linked to marketing through accommodation and tourism initiatives, especially linked to that of the Vredefort Dome World Heritage Site and the N12 Treasure Route.

Hartebeespoort was possibly one of the earliest examples of arts route marketing in the country and is well known as an area for the visual artists. The area has five galleries, although these are usually for the display of the owners work. The Hartbeespoort meander is also well marketed by the provincial tourism department as well as by private business initiatives. Marketing of the visual arts is also included in brochures, magazines and websites linked to accommodation establishments, conference venues etc.

Magaliesburg and Rustenburg, owing to their proximity to the Sun City route as well as their linkages to the conference and leisure routes of the area have good visual arts marketing within local tourism initiatives etc. Similar to the Hartebeespoort area, the majority of accommodation establishments and marketing initiatives highlight the variety of visual arts galleries, shops as does the provincial tourism initiatives.

Artists around the Marico and Groot Marico areas rely on marketing linked to tourism initiatives, as well as on traffic linked to Botswana.

The western and south western sides of the province, including towns like Mafikeng, Vryburg and Taung are included in the provincial marketing initiatives however also rely largely on government marketing initiatives, usually associated with the Mmabane Community Arts Centres or with the Cultural Calabash Festival. Artists however feel that the marketing and access to markets with regards the visual arts is however not well defined, with emphasis generally being placed more on the performing arts than on the visual arts.

Skills Gaps

The skills gaps in the province include:

1. Arts Administration
2. Technical skills in the fine arts – discipline specific
3. Marketing
4. Fundraising
5. Business management

Raw materials

Access to raw materials is largely defined by the geographic areas in which the artists live and on the economic situation of the artists. Artists operating on the South Western Side of the province around the areas of Taung and Vryburg struggle to get hold of raw materials, and at prices and in quantities which they can afford. The majority of black artists in this area indicated that they needed to import their raw materials from centres such as Johannesburg and that as a result of this distance and cost issue, in addition to the fact that artists could not afford to buy in the quantities that they can afford, that the majority of the artists in these areas work with cheap and inferior raw materials.

Artists working around the Mafikeng and Mmabatho areas rely on accessing raw materials through the Mmabane Foundation, although the majority of artists cannot afford these raw materials either.

Artists working in the Potchefstroom and Klerksdorp areas are able to access raw materials through the University or through a variety of galleries and stationery shops which supply them. Bulk orders are still made to the manufacturers in Johannesburg however.

Artists working around the Rustenburg area follow the same pattern as the Potchefstroom and Klerksdorp artists, while artists working in the Hartbeespoort area rely on Johannesburg and Pretoria for their raw materials.

Artists working in areas around Lichtenburg, Brits, Mooiwoort et al also rely on importing their raw materials in.

Infrastructure

Infrastructure in the province is historically defined, and is closely interlinked with the economic history and current status of an area.

Artists working in and around the Hartbeespoort, Rustenburg, Potchefstroom and Klerksdorp areas generally have good infrastructure in place.

Geographic areas within the former Bophuthatswana areas however suffer from poor infrastructure with the impact being evident on the lack of economic growth of the visual arts. The provincial Department of Arts and Culture, through the Mmabana Arts, Culture and Sport Foundation, put in place the development of satellite community arts and culture centres along the western region of the province, however the sustainability of these has been questioned. Eight community centres are currently listed:

- Mmabana Arts, Culture and Sport Foundation
- Mmabana Mafikeng
- Mmabana Taung
- Mmabana Lehurutse
- Mmabana Tlhabane
- Kanana Community Arts Centre
- Brey Community Arts Centre
- Maubane Community Arts Centre

Although the Mmabana Foundation states that the centres are utilised for programmes across the Arts, Drama and Dance fields of discipline, the majority of artists attest that the Fine Arts seldom feature.

Political will and support of the visual arts

Challenges in terms of political will are experienced by all artists in the province.

Artists working on the western regions of the province, and who are mostly black, cite a deep dissatisfaction with the manner in which the provincial Department of Arts and Culture and the Mmabana Foundation supports visual artists and the development of the visual arts.

The Lichtenburg area, once renowned for its art collection, no longer experiences the support it once did and now has to contend with limited or non-existent budgets for visual arts developments and the maintenance of the collection housed in the Willem Annandale Gallery.

Rustenburg artists indicate that the local municipality no longer supports the visual arts. The city has

the infrastructure for the visual arts, and it seems that it is still used for something to do with the visual arts, however there is a lack of communication with artists.

The Market

The North West Province is often described as the 'Backyard' province of Gauteng in the sense that many residents of Gauteng make use of the province for leisure and short term travel purposes. This is in particular reference to the areas around Hartbeespoort Dam, the Rustenburg and Sun City areas.

Hartbeespoort has six galleries, and is an area well recognised for its art route. This route further links up with that of the Rustenburg area who in turn have approximately 7 galleries in the area in addition to a number of variety shops and establishments which feature both the visual arts as well as crafts. Both of these areas link to the Crocodile Ramble, a multi-product tourism route starting from the Cradle of Humankind moving through Hartbeespoort, to Rustenburg, to the Sun City area. Products incorporated in this route focus on merging the visual arts and crafts with lifestyle.

While Rustenburg has a number of galleries, it does not however have any major marketing events in which the visual arts are able to gain a platform. This is cited as another of the reasons for the decline in the sales in the area.

Potchefstroom and Klerksdorp have a number of galleries, they also have a monthly art in the park event, as well as the Aardklop Festival, all understood to be creating a platform for artists. A number of artists however indicate that they are not given a platform for exhibiting in galleries nor do they believe that they will succeed in getting a platform at the Festival hence their decisions to rather seek platforms in other provinces.

The North West Province is also linked the N12 Treasure Route which links into the Vredefort Dome World Heritage Site area and Parys and then proceeds towards Kimberley. Artists however do not see the relevance of the route to the visual arts.

Audiences and consumers base for the visual arts

The audience and consumer base of the province is geographically defined as such:

Hartbeespoort and Rustenburg have been well supported in particular by residents of Gauteng who move through these areas in search of leisure activities. Foreign tourists are also moved through these areas on their way from the Cradle of Humankind towards Sun City.

The visual arts in these areas do have a viable market, with the local galleries and establishments being well attended both by locals as well as by domestic and foreign visitors.

A number of the galleries and establishments in these two areas are struggling at the moment as a result of the economic downturn, however more well known artists who work on commissions, especially in the Hartbeespoort area are still managing to turn over an income. The majority of their commissions are from wealthy business persons, government institutions or collections across the country, and at times, commissions from the continent or the East.

Potchefstroom and Klerksdorp rely on a mix of consumers, including locals buying artworks for

'decoration' purposes as well as visitors to the Festival and the tourism activities of the area (Vredefort Dome and Parys).

The galleries in these two areas have also taken a knock with the economic downturn, as has the monthly art market as people have less disposable income to buy their works. These two areas rely largely on the local audience. The visual arts are fairly viable in these areas, however this is related to the commercial production of art and not the fine arts.

The Creative Lab at the Potchefstroom University has a number of exhibitions, however the work from this school relates more to the graphic arts and advertising sectors. These exhibitions are well attended however. The town's museum also has a small collection of art, however this is largely outdated and is not well attended either by locals or domestic or foreign travellers.

Visual arts audience numbers surge over the period of the Aardklop festival with the visual arts taking a central stage in the festival programme. It is estimated that approximately 40 000 visitors attend the festival each year.

The visual arts are reasonably viable in this area because of the education and training aspects of the area, but are not viable in terms of making a living solely from the visual arts. In fact, a number of young black artists feel that the area does not offer them opportunity for growth and expansion and would rather leave the area.

The Groot Marico area has come to rely a good deal on tourism initiatives for marketing over the past several years as well as on the private Game Lodges in the area. An annual festival also takes place in the area, the Groot Marico Festival, offering local artists a small platform for exposure, albeit on the commercial side of the visual arts. Artists in this area however do not rely on these events or on the local market at all, but rather work on commissions from outside of the province or commissions which are linked to the Game Lodges and their visitors.

Although once considered a hub for the visual arts in South Africa, the Lichtenburg area is no longer able to sustain growth and development in the visual arts anymore. Information sourced from the area indicates that the majority of the older artists are no longer able to practice and that the area has very little support in terms of emerging or younger artists. The Willem Annandale Gallery is still well marketed through provincial tourism initiatives, however the resources to maintain it are no longer evident. This area falls largely out of the reach of the provincial Departments programmes and as such seems to have very little viability anymore in terms of the visual arts.

Areas around Taung, Vryburg, Mafikeng and Mmabatho rely on limited infrastructure and what could be described as limited market access. Although the Mmabana Foundation has a gallery and has put in place a number of centres aimed at the development of the arts and a MAPPP SETA training programme has been implemented, the visual arts per se have not experienced much development. Artists working in these areas generally rely on marketing their works outside of this area and usually through opportunities which cross cut the visual arts with craft and design such as the Decorex expo in Johannesburg or the Botswana Trade Fair or the Macufe Arts Festival. It is interesting to note that visual artists from this area do not consider the annual Cultural Calabash Festival as significant for the visual arts either.

Linkages with other sectors

The success of the visual arts in the province are closely linked to tourism initiatives. This is very evident across the Hartbeespoort area, the Rustenburg area and the Potchefstroom and Klerksdorp areas. The successful relationship between the visual arts and tourism has also begun emerging in the Groot Marico area. All of the abovementioned areas have developed specific tourism marketing strategies which focus on hinging a lot of the attraction of the area to the visual arts. These routes are as previously indicated in the report.

The western region of the province is however not as well developed in terms of tourism assisting the growth of the visual arts. A large part of this problem hinges off the fact that the infrastructure for tourism is not in place, and neither is the human capital. Although the N12 Treasure Route runs through this area, the product content in these areas is generally not strong.

Art Collections

The Mmabana Foundation has a collection of the visual arts, however this again is conflated with that of craft. The Willem Annandale collection was considered to be one of South Africa's best in the period before 1994, and could be considered to be significant today if its collection parameters broaden or if a different interpretive framework is placed on the collection. The gallery is no longer able to acquire works of art however owing to a lack of funding and political support.

There are no other significant collections in the province.

Education and Training

The major schools offering art as a subject in North West are: Potchefstroom Girls High, Volkskool (Volkies) and Potchefstroom Gimnasium (Gimmies); Klerksdorp – Wesvalia, KS Klerksdorp High School, Milners High and St Conrads and the Lichtenburg High School.

The North West University Campus in Potchefstroom offers graphic design under the aegis of the Creative Lab although the majority of its lecturers are trained in the Fine Arts. Their Fine Arts Department closed down when the University phased out its teachers art training programme in the 1990s.

The Mmabana Cultural Centre in Mafikeng is a training facility which has an excellent ceramics department that is well equipped. The Mmabana Centres in Taung and Lehurutse have also offered training, although they have tended to focus on craft training. Aartema, a MAPPP SETA funded programme is linked to the Mmabane Foundation programme, offering accredited training.

If people want to study Fine Arts, the majority of students now study in at the Pretoria University, the Vaal University of Technology, while others study in Bloemfontein at the Central University of Technology or the Free State University. Those who wish to study informally will attend for example the Photo Workshop in Johannesburg, or the North West School of Design who have achieved their accreditation through the SETAs. Thanya's Art Studio and L.M.B Arts offers visual arts skills development in Vryburg and Taung respectively, however this training is not accredited.

Impact of SETA training

Learnerships were initially offered through the Mmabane Foundation by CreateSA from 2004 onwards. These focussed mostly on craft production however, at the NQF 2 level. No SETA accredited training has been offered in the visual arts to date.

Portion of learners going on to become practicing artists

Artists who have received training through the Mmabana Centres usually follow one of two options after completion of training:

1. Continue to seek further training opportunities either within the province or outside of it
2. Leave the training and attempt to set themselves up, struggle and realise that they have to use their skills in other ventures

The Creative Lab on the Potch campus seems to be developing some very good designers, many of whom are gaining recognition nationally and internationally. Information procured on this points to the success of many of its students who are winning national competitions and who are interning at major fashion and design houses overseas. These graduates would generally however leave the province as well in seek of work.

Development Initiatives

The most significant of the developments for the visual arts for the province seems to be tied to the development of the community arts centres and the promise made by the MEC in 2007/08 and well as 2008/09 budget speeches that these community arts centres would also develop galleries for visual artists. These initiatives are tied into larger budgetary allocations and hence not possible to ascertain the exact amount allocated to them. While the statements and promises have been made, the reality of getting these galleries into place seems however largely not to have taken place. This lack once again impacting on the development of platforms for black artists, operating at the community level and who are in serious need of platforms such as these to assist them in the development of their art forms.

The Role of Arts Associations

The province has three arts associations being the Potchefstroom Arts Association, the Rustenburg Arts Association and the Lichtenburg Arts Association. All three associations play the role of co-ordinator and support structure for artists working in and around their areas.

The Rustenburg Arts Association indicates that it currently has 35 artists on its database, however that those listed also include art lovers and might not be practicing artists themselves. The Potchefstroom Arts Association includes 52 artists on its database.

RAVA represents artists from the Rustenburg, Marico, Koster and Mooiooi, with almost 99% of the artists being white, female and painters. The Potchefstroom Arts Association represents artists mostly from the Potchefstroom area, 100% white, with an equal mix between male and female and working across a range of media.

Black artists tend not to belong to the Arts Associations, nor do the more successful visual artists of the

province.

The role of the arts associations seems to be one of marketing of the activities of the artists of an area to tourism, the co-ordination of an annual exhibition of its members as well as the provision of 'professional' services for school art exhibitions.

The Role of Government

Relationships between visual artists and government is fraught with tension in the province. The majority of artists across the racial spectrum do not believe that government understands the value of the visual arts, nor have they adequately supported the visual arts. Government generally leverages its involvement in the visual arts through the Mmabana Foundation which is responsible for the Cultural Calabash Festival as well as the Community Arts Centres both of which visual artists for whom this development is intended do not see or experience its benefits.

Access to Funding

The most successful venture in terms of accessing funds is the Aardklop Festival which has been able to source funds from across a range of corporate and national funders. The National Lottery Distribution Fund also funded the development of the Community Arts Centres linked to the Mmabana Foundation as did DAC. However other than these activities, artists and organisations generally struggle to secure funding these days.

The North West School of Design indicated that it had been able to run community development programmes from 2003 to approximately May 2009, but that owing to no more funding being available that these programmes were dropped now. Many artists indicated that they heard of the National Arts Council however that very few of them had ever been able to access funding for projects mostly because they were not aware of the processes and that the province did not have people able to assist them in this.

The specifics with regards the budgetary allocations are not available.

Policy recommendations

The North West Province provides a particularly challenging situation in that its historical legacy of Bophutatswana still hangs heavily over the governance of the province. This is one of the reasons for the manner in which development has taken place to date, with the large majority of the residents of the province not being satisfied with service delivery.

A great sense of service polarisation is also evident in the province, with great mistrust between the private and public sectors as well as between citizens and government. Recommending policy within this institutional gap is therefore tricky at best. As a result, rather than policy recommendations, issues to be addressed rather need to be identified. These are:

1. The province must clearly define between crafts and the visual arts in order to ensure that each is developed appropriately
2. An awareness of what the visual arts are, and what value they bring to society also needs to be better defined.
3. Arts Education in all schools needs to be implemented. Currently the arts education aspect is linked to former white schools with many of the schools in the rural villages or former homeland areas still having very little access to arts education
4. Educators need to be well trained in the visual arts – the province needs training at a tertiary level and which speaks to the IKS value of the province
5. National funders need to make their areas of support better known throughout the province and not rely on single institutions to relay the information
6. The province needs to identify and support black female artists in particular, capitalising on their interest in photography in particular.
7. Community based festivals must broaden their understanding of the value of the visual arts and understand what the professionalization of the visual arts requires
8. Arts administration capacity is seriously lacking in this province, more emphasis needs to be placed on training artists in this field
9. Better training content, better quality training, better quality trainers needs to be encouraged.

IV. Northern Cape Report

Prepared by Giselle Baillie

OVERVIEW

Strengths:

- Perseverance of the artists of the province despite a lack of support and infrastructure
- Rich variety of cultures and image sources in the province

Weaknesses:

- Poor marketing of artists
- Poor government interventions
- Lack of financial support for artists generally
- Vast geographic and political distances between artists/communities/tourist routes
- No tertiary arts education institutions

Opportunities:

- Northern Cape is identified as an emerging tourism product/province, with considerable focus being put on the province over the past two or more years
- Culturally, a very strong province – communities continue to see the value in the practising of culture
- William Humphreys Art Gallery in Kimberley, is the only recognised Grade 1 fine arts gallery in South Africa

Threats:

- Visual arts often conflated with crafts
- Lack of transparency from government in terms of objectives, programmes, support etc

The Position of Artists

A common perception or misunderstanding is that the majority of visual artists in the Northern Cape live and work around the Kimberley area.

Visual artists in the Northern Cape seem rather to be spread across the province, more often than not, working clustered within municipal or geographic demarcations and very often developing art forms which are historical, unique or specific to their areas. The strongest of these are the 3 main regions including:

1. The Frances Baard & Sol Plaatjie districts (Kimberley, Barkly West, Delpoortshoop, Hartswater);
2. The Siyanda district (Upington, Raaswater, Pabalello, Kakamas, Andriesvale, Riemvasmaak, Postmasburg) and;
3. The Namakwa District (Steinkopf, Pofadder, O’Kiep, Concordia, Calvinia, Port Nolloth)

The Pixley ka Seme District as well as the John Taelo Gaetsewe District have less of a presence in the visual arts sector, with these districts in reality having fewer practising visual artists or even crafters. Reasons for this could include the relative geographic isolation of the areas, the historical influences on the type of activities pursued in the area, the lack of infrastructure and resources or perhaps even the lack of awareness of the visual arts.

The geographic, political, historical and cultural vastness of the province must always be taken into account when analysing why certain areas have a strong presence within the visual artists and why others don't. Access to resources and the impact of history on areas in the province has by and large led to the province needing to be viewed with a particular framework when evaluating why certain things happen in certain areas.

Historically, Kimberley is South Africa's first 'modern' city, with a number of innovations first being introduced here. In fact, with the wealth and opulence which diamond mining was to introduce to South Africa, considered 'luxuries' such as that of the visual arts, became a feature of the area in the 1800s. As a result, the Africana Library, the William Humphreys Art Gallery and the Duggan Cronin Gallery host some significant collections of South Africa's early visual arts. The importance of the city as a fulcrum for the visual arts seems to have been maintained over the past 140 odd years.

Artists working around the Frances Baard & Sol Plaatjie areas tend to work across the widest range of media including ceramics, mosaics, sculpture, printmaking, installation, photography and painting-possibly indicating an easier access to resources & infrastructure for some within the area.

Listed artists within this area are spread across Kimberley, Platfontein, Galeshewe, Warrenton, Delportshoop, and Hartswater. The largest concentration of visual artists in this area is found on the Platfontein farm, a centre established for the !Xun and Khwe in the late 1990s following their relocation from the Schmidtsdrift area. Currently there are more than 90 !Xun and Khwe visual artists who make use of the centre, or who are registered on the centre's database. Although these artists work across media which many consider as craft, because this work is exhibited nationally and internationally in established galleries, for the purposes of this study it is considered visual arts.

The Namakwa region poses a similar sort of visual arts concentration as that of Platfontein. Currently, 16 Nama visual artists work from the Steinkopf area alone, with the rest spread over the former labour reserve areas up to Alexander Bay, Port Nolloth, Concordia et al.

The Siyanda district, while preferring to classify many of their artists as visual artists, actually consists more of crafters than visual artists. Because these crafters have however exhibited within formal galleries, for the purposes of this study they are also referred to as visual artists.

This area does not have the characteristics of either Namakwa or Frances Baard in terms of a high concentration of visual artists in one particular area, but is rather more spread out. An artist who has received considerable attention from the Northern Cape Government over the past 3 years, lives and works in Postmasburg. The other artists work in and around Upington, Pabalello, Raaswater, Riemvasmaak, Andriesvale and Kakamas, although they work more within the genre of craft.

Walter Meyer, considered by some as the best landscape painter in South Africa, established himself in Upington in approximately 2006. He operates through the Everard Read Gallery and is possibly one of the most renowned artists of the province.

The Pixley ka Seme and the John Taelo Districts show marginal evidence of artists. Credo Mutwa, living in the Kuruman area is often mistaken as a visual artist while his work is actually linked to indigenous knowledge and healing. A number of crafters from this district have also been placed on a provincial database, however none of these crafters are exhibiting within formal galleries and therefore should

not be considered for this study.

1. The Frances Baard & Sol Plaatjie districts (Kimberley, Barkly West)

Information sourced directly from the William Humphreys Art Gallery indicates that there are approximately 13 local artists listed with the Gallery, however it must be noted that this is not representative of all of the visual artists from the area.

The South African San Institute (SASI), operating just outside of Kimberley, has a listing of 92 persons who are considered visual artists owing to the fact that they exhibit a range of goods in galleries nationally and internationally.

The oldest of these artists is 81 years of age, with the youngest being 29 years of age. The majority of the San artists are women, living on the Platfontein farm or living around the Riemvasmaak/Andriesvale/Raaswater areas closer to Upington. All of these artists are !Xun or Khwe speaking.

Artists listed with the William Humphreys Art Gallery are mostly male, living and working in Kimberley, Hartswater or Delpoortshoop. The majority of these artists are white. No details with regards the ages of these artists was able to be sourced. The William Humphreys Gallery referred us to the chairperson of the Visual Arts & Crafts Forum who in turn did not have much significant detail on artists of the area. From the discussions with the Chairperson it is however apparent that the visual arts forum also caters for the crafts forum hence once again indicating the deep conflation of visual arts and crafts in this province.

The database as supplied by the HSRC team consists of a number of the artists listed on the Arts and Culture Forum database, however it must be made clear that a considerable number of these artists no longer operate through this forum. The initial Arts and Culture Forum database consisted of over 40 members, while the chairperson indicates that current membership is approximately 25 now.

Artists currently operating in this area seem to range in age from 19 years till approximately 60 years of age. Artists in the area consist of black, Indian, San/coloured and white participants.

2. The Siyanda district (Upington, Raaswater, Pabalello, Kakamas, Andriesvale, Riemvasmaak, Postmasburg)

Many of the artists operating from the Riemvasmaak, Raaswater, Upington and Andriesvale areas fall under the listing of the SASI Khomani San group, which at times links up with the N//aoh Djaoh Arts and Crafts SASI group in Platfontein. It would seem that the majority of artists in this area are either black or coloured/ San, with a minority being white. It could however also be assumed that a number of un-listed white artists are also operating from the Upington area, however this study was not able to verify this information owing to distance and cost issues.

Many of the listed artists in the area may fall under the current SASI database held in Platfontein. Almost none of these artists are listed on the N Cape Arts and Culture Forum database – once again affirming the challenges which the province presents in terms of representation when you have geographic distance problems.

Postmasburg has 2 practicing visual artists, Mr Petrus Tshazibane (black) and Mr Leslie Rens (coloured). Mr Tshazibane is approximately 60 years of age, and Mr Rens is approximately 40 years of age. A number of younger craft- artists (black and coloured, from 19 – 40 years of age) work in a DAC funded project under the guidance of Leslie's wife, Minah Rens, in Postmasburg. Kakamas is believed to also have one practising artist.

Walter Meyer, operating from Upington, prefers not to be involved in group/communal initiatives (SANAVA), however he did insist on opening his first exhibition in this area in 2006 in Pabalello.

3. The Namakwa District (Steinkopf, Pofadder, O’Kiep, Concordia, Calvinia, Port Nolloth)

The Namakwa area has 43 practicing artists across the towns of Steinkopf, Poffadder, Port Nolloth, Nababeep, O’Kiep, Aggenys, Kleinzee, Alexander Bay, Bitterfontein, Springbok & Concordia. Calvinia is also believed to have a few artists, however it was not possible to source them at this time owing to distance and cost issues.

None of these artists are listed on the Arts and Culture Forum database.

The majority of the artists from this area are male, all are so called Coloured (although they classify themselves as Nama) and all speak dialects of Nama and Afrikaans as their home languages.

The majority of the artists are found in the Steinkopf area, working across a range of media. The youngest of these artists is 19 years of age and the oldest is 60 years of age.

Similar to the Siyanda District, these artists are not listed on the N Cape list.

The Pixley ka Seme and John Taelo Districts have no Arts and Culture Forum or any other listed artists at all, although it is believed that there are some artists operating in the Calvinia, Fraserberg, Niewoudtville, Williston and Sutherland areas. Efforts to find these artists did however not come to fruition and would require actual travel to these areas which is not possible for the scale of this study.

Patterns of Work and Income

Common to all three areas is the differentiation that must be made in terms of a crafter, a commercial artist and fine artist (trained or untrained).

A number of crafters have been elevated to the level of a visual artist owing to their works being exhibited within formal galleries, both within the province, and outside of it. These visual artists work across the mediums of:

- Mixed media – in particular the !Xhun and !Xhwe
- Mosaics – particularly in the Kimberley area
- Papier mache – particularly in the Siyanda district
- Beadwork – the Namakwa district.

On the other hand, commercial artist should be the definition used to define the activities of a number of visual artists across the province. It would be simplistic to categorise these artists as producing work for a hobby or for decoration purposes, as a number of untrained or self-trained artists in the province would by the nature of their work be classified as such despite their objectives of being classified as fine artists.

While the Platfontein project has had skills interventions from artists such as Mark Attwood and the American, Bill Hosterman (both specialising in printmaking), the intellectual framework in the project to utilise this knowledge towards a fine arts stream is not yet in place. Despite the best of intentions, and despite the understanding that the narratives of the works are unique in the sense of the subject matter, the ability to progress and grow with the subject matter and with the medium and with the media is not taking place with this project. Until this project is able to provide participants with access

to skills and knowledge around theoretical and conceptual matter, the project will need to be classified as commercial.

A similar situation exists with the Steinkopf project. Many of the artists operating from the Steinkopf area feel that they are fine artists, despite the fact that they have had no formal training, nor any theoretical framework. The body of their work is however commercial. The want or need to be classified as a fine artist rather than as a commercial artist also seems to stem from the classification system which the provincial department of arts and culture has placed on this area in terms of selection. Many of the artists feel slighted in that the department continues to view their work as 'not good enough' based on the fact that they have not had formal training and therefore cannot be classified as fine artists.

Fine artists in the province on the other hand are the artists who are pursuing the art form within both a conceptual and intellectual framework. It would be fair to say that this category of artist is almost non-existent in the province, largely due to the fact that there are no tertiary institutions offering this as a field of study. Kimberley is home to two artists who are exploring issues around conceptual art and photography, however this does not seem to extend further in this area. Walter Meyer would be considered the most prominent of all the fine artists working in the province.

Those who wish to pursue the fine arts as a career generally study outside of the province, and do not return to the province owing to the lack of a market place in the province.

Income

It seems that artists in the Kimberley area who had been producing ceramic ware and painting, were making a living from their art prior to the recession. This work was however largely commercially oriented. The same cannot however be said for the other artists of the Frances Baard and Sol Plaatjie areas.

Artists working in Galeshewe it seems have not ever made a substantial living from their art, much of this as a result of the limited marketing opportunities afforded to them in addition to them not being able to access broader markets.

Artists in this area have rather come to rely on using their knowledge of creativity within other projects such as that of the Legislature project, the urban renewal project of Galeshewe etc. Mosaics are a main feature of this area and were re-invigorated with the Legislature project in the early 2000s.

On the whole however, these projects are often not accommodating to local artists, hence the reality of many of the local artists having no source of income at all.

Despite the !Xhun and !Xhwe artists being nationally and internationally recognised, they are not self sustaining. Instead it seems that this project is constantly teetering on the point of financial collapse. Although the project held a well publicised exhibition in May 2009, the project failed to sell work.

Artists in the Namakwa region also struggle to make a living, with many of these artists having given up practicing a while ago. Those who continue to work, rely on two market streams: the first being tourists travelling up to Namibia or the Richtersveld and the other being the local community who seek family portraits and the like. While this local support is there, the local community is often however not able to pay market related prices for the work, leaving the artists needing to seek alternate forms of income which in itself is a struggle. In addition, tourism is largely a seasonal issue, not allowing a sustained form of income to happen.

Artists in the Siyanda district generally rely on the provincial or national department of Arts and Culture to offer them opportunities for marketing at events such as the One of a Kind, the Rand Easter Show or other DAC related events. These artists have even less of a chance of selling work than in the two other areas.

Being an established artist with no dependence on local markets, Walter Meyer is probably the only artist in the province actually being able to make a living off his work currently.

In general, artists from this province do not make a living from their art, nor are they able to get other jobs owing to job scarcity issues in the province.

Skills Gaps

Artists working in the Frances Baard & Sol Plaatjie areas as well as those working in the Namakwa areas identified similar skills development needs. These included:

1. Technical skills in the Visual Arts: across a range of media including drawing, painting, sculpting, printmaking, photography.
2. Theoretical skills: being able to understand a ‘little bit about history’ and “what made other artists great”
3. Quality training: how to finish products off to quality standards
4. Framing & mounting
5. Business skills
6. Exhibiting and display skills
7. Marketing and selling skills
8. Customer care
9. Pricing
10. Fundraising
11. Financial management
12. Project management
13. Effective communications

Artists working in the Siyanda district identified skills more to do with marketing and financial management than with technical skills, once again indicating this area’s leaning more towards the craft than visual arts sector. However, for artists like Mr Tshazibane and Mr Rens, issues like peer evaluation, critical discourse and documentation seem more needed.

Access to markets

Market access is a major problem for artists from this province. This is largely tied to the geographic distances people have to travel to get to the market as well as the opportunities that each area is offered in terms of a market.

Each area seems to have its own understanding of what or who the market is, although a common understanding of the opportunities that the provincial department should be offering to artists is common.

All artists agree that the department is important in terms of providing a platform for artists to attend marketing events across the country. Artists generally also feel that the department should be developing more local marketing opportunities which would strengthen the sector in the province and in their districts rather than only relying on the exposure that the artists get when they travel to events such as the One of a Kind Show for example which many feel are not sustainable over the longer term.

Two main types of market access opportunities exist for artists in the province. These are:

1. Government led interventions: Such as the One of a Kind/Handmade in SA event in August;
2. Festivals: Over the past several years, towns across the Northern Cape have developed a range of festivals, many of which offer opportunities for artists to showcase and sell their work.

Many artists feel that the Department has not opened access broadly enough for all artists in the province to opportunities such as that of the One of a Kind Event. Rather it is felt that the same artists get the opportunity year after year without consideration of others.

Artists also feel that the provincial department should also assist them in creating networks to the festivals as many of these events are run privately and need a facilitating body to assist the organisers to see the value of the arts.

The William Humphreys Art Gallery holds an annual exhibition showcasing provincial artists, however many artists from areas such as that of Namakwa and Siyanda cannot get work to this annual exhibition owing to the cost and distance issues. The only other gallery in the province is that of the McGregor Museum's Duggan Cronin Gallery, although this focuses solely on photography. This gallery was recently host to the photography exhibition of the Standard Bank Young Artists Award Winner for 2008.

Artists in the Northern Cape largely rely on framing shops, florists, gift shops and coffee shops as gallery spaces, however informal.

The following table represents the outlets commercial artists attempt to use in finding alternate platforms for the showing of their work:

Title	Name of centre	Town	Physical address	Tel number
Gift services	Die Sotkysie	Dibeng	25 Main Street	053 791 0286
	Lizzie's Arts and Gifts	Upington	54 Le Roux Street	054 332 2118
	Cardies	Kimberley	13563 Oliver Road, Diamond Pavillion Mall	053 832 7972
Gift Shops	Leopards and Lillies	Kimberley	223 Du Toitspan Road	053 831 5369
	Mark Henderson	Kimberley	61 Long Stret	053 832 4971

	Florist			
	McGregor Shop	Kimberley	2 Egerton Road	053 832 2457
	Sugar and Spice	Kimberley	Rhodesdene, Pick 'n Pay Centre, Carters Road	053 861 1616
	Crazy Store	Postmansburg	33 Hoof Straat	053 313 3304
	Polfyntjies Geskenkwinkel	Postmansburg	15 Bo Straat	053 313 2231
	Greenhouse	Upington	14945 Le roux Street	054 332 3737
Home industries shops and co-ops/ tuisnywerheid	Karlientjie Tuisbedryf	Springbok	3 Luckhoff Street	027 712 2238
	Kalahari Tuisnywerheid	Upington	Pick 'n Pay Centre	054 331 1331
	Coffee in Africa	Warrenton	30 Uys Street	053 497 5651
Florists	Lente Bloeisel	Danielskuil	Barker Street, Box 86	053 384 0916
	Bloomingdales Florists Nursery	Douglas	Box 169	053 298 1848
	Yanuck	Kakamas	36 Voortrekker Street	054 431 0788
	Bella's Florist	Kimberley	1 Lex Building, 5 Permanent Way	083 673 3274
	Mark Henderson Florist	Kimberley	61 Long Street	053 832 4971
	Cottys Interior	Kimberley	5 Pick 'n Pay Centre	053 831 2604
	Interflora African Areas Ltd	Kimberley		082 231 4200
	Kimberley Bommemark	Kimberley	6 Long Street, Albertynhof	053 831 4433
	MacKintosh's Florist and	Kimberley	Shoprite Centre, Bultfontein Road	053 831 8117

	Gifts			
	Springbok Bloemiste	Springbok	8 Andia Centre, Voortrekker Road	027 712 1660
	And Lemon Bloemiste	Upington	19 Le Roux Street	054 332 5355
	Crazy Daisy Flowers	Upington	49 Schroeder Street	054 332 1130
	Orange Blossom Florist: Anchoeley Bldg	Upington	Market Street	054 332 2551

Steinkopf used to have a gallery for artists and crafters, funded by DAC, but this has been closed in the past 2 years. A private gallery has been founded by two local artists of the area, although this needs support.

The areas around Sutherland, Williston, Carnarvon, De Aar and Victoria West are not generally known for the visual arts, with more of a slant towards that of craft than the visual arts. At one stage it is believed that the Art Deco movie theatre in Victoria West hosted a few visual arts exhibitions, although this no longer takes place.

There are currently only two artists having access to galleries/agents. These are Walter Meyer and his relationship with the Everard Read Gallery and SASI who work with the Kim Sacks Gallery as well as international galleries. While Meyer moved into the province with the relationship in place, SASI established this relationship with galleries as a result of its linkages to other artists such as Mark Attwood etc.

Raw Materials

Raw materials are generally imported to the province. Some outlets in Kimberley, like a stationery shop and a framing shop, have realised the market need for artist's materials and have stocked them. However, for the majority of artists, they have to source their materials from other provinces. The artists working on the Steinkopf side need to get their materials from Cape Town, while those on the Kimberley side get theirs from Johannesburg. The types of materials that the artists are purchasing are however generally not of a very high quality owing to the expense of the materials and the costs in getting them into the province.

Projects like that of SASI or the N//aoh Djaoh Arts and Crafts project in Platfontein have had instances where galleries or professionals will bring the materials in themselves to these areas and subtract these charges once the work is sold.

School learners, commercial artists or artists not able to import raw materials, to a large degree rely on outlets ranging across stationery shops and frame shops to supply raw materials in terms of brushes, paper, cheaper paints, pencils etc.

The following table provides an understanding of the possible outlets for materials, and framing etc:

Title	Name of centre	Town	Physical address	Tel number
Art Suppliers (Curio Dealers)	Victoria Trading Post	Victoria West	24 Helpmekaar Street	053 621 0353
	Kgalagadi Curio Shop	Upington	Box 1863 Kgalagadi	054 561 0060
Frame Shops	Dial a frame	Kimberley		079 491 7122
	Classical lines	Kimberley	29 Angel Street	053 831 8675 Cell: 083 456 6121
	Louise Frames	Kimberley	Choctaw Spur Complex	053 832 3421 Cell: 083 441 4034
	Frames Studio	Springbok	Luckhoff Street	027 712 2246
	Panorama	Upington	65 Schroder Street	054 332 4359
	Stolper & Seun	Upington	31 Schroder Street	054 332 1692
Craft Shops (Fabric and crafts paints)	Esna Crafts	Kuruman	6 Melville Street	053 712 3674
Stationery shops	Waltons Stationery (Pty) Ltd	Kimberley	11 South Circular Road	053 831 1971
	@ world office	Kimberley		053 831 6011
	Claron Stationers	Kimberley	25 Petunia Road , Squarehill Park	053 871 3037
	Uhuru Books and Stationers	Kimberley	Trevenna Centre, Builtfontein Road	053 831 8917
	Walton Stationery (Pty)Ltd	Upington		054 332 4137
	@ world office	Postmansburg	12 Randjie Street	053 313 0462
	@ world office	Kuruman		053 712 2063

	Chekkat Agencies CC	Kuruman	34 Beare Street	053 712 3077
	Copiare	Kuruman	42 Steward Street	053 712 2725
	Office World	Kuruman	26 Steward Street	053 712 2063
	DCL Computers and Stationery	Kuruman	1 Brink Street, Wrenchville	053 712 1078
	Fox Books and Things	Kuruman	48 Steward Street	053 712 2542
	Speedy Stationers	Kuruman	2432 Produkte Road, (Industrial Area)	053 712 1020
	CNA Pty Ltd	De Aar	46 Voortrekker Street	053 631 3182
	JSE Stationers	De Aar	59 Main Road	053 631 2792
	Vinos Stationery & Bookshop CC	Hartswater	1 D F Malan Street	053 474 1718
	Kakamas Stationers	Kakamas	Business Centre Sultana Avenue	054 431 1523
	PDL Stationers	Lime Acres	Central Avenue	053 385 0317
	PA Stationers and Quick Print	Upington	46 a Scott Street	054 332 2041
	CIA Stationery	Warrenton	65 Uys Street	053 497 5326
	Warrenton Skryfbehoeftes and glass	Warrenton	54 Van Wyk Street	053 497 3311
Stationery Wholesalers	Freedom Stationery	Johannesburg		011 314 0953
	Kismet Stationers	De Aar	Kismet Stationers	053 6312786
	Aery Stationers CC	Kimberley	2 Community Road , Florianville	053 874 1557
	Full Swing Trading 18 CC	Kimberley	508 Flaxey House, 30 Du Toitspan Road	053 832 1318
	Stationery King	Kimberley	8 Roper Street	053 832 4222

The Market

Market concentration in the Northern Cape is in Kimberley, although Upington has over the past several years been considered to have a higher GDP than Kimberley. The concentration in Kimberley is more related to the fact that it is the home of the only two galleries in the province.

Upington on the other hand has in the past utilised the space of the museum for the showcasing of works, although this has largely died out over the past several years. The provincial budget speech indicates that the Upington museum space will be refurbished in this financial year, possibly opening the opportunity for visual arts to find space again. When Walter Meyer opened his first exhibition in Upington in 2006, he made use of a community hall in the township of Pabalello.

The Northern Cape currently has no art route, or specific visual arts marketing events. The visual arts are rather slotted in to larger events such as the Festival in August, taking place in Kimberley, the largest of the Northern Cape festivals.

The Northern Cape generally has a healthy range of 'town festivals' taking place. These are as follows and are becoming popular, especially in the light of the heightened focus of tourism on this province.

January

- Richmond Show (053 6912)ask for 2004

February

- De Aar show (083 406 0730)
- Victoria West Show (053 621 0222)
- Changing of the Guard (053 831 4006)
- Hopetown Show (083 454 9471)
- Kuruman Show(053 712 1001)

March

- Carnarvon Show (053 3823426)
- Vosburg Show(053 6750018)
- Griquatown Show (053 343 0092)
- Boerbok Festival –Olifantshoek (053 331 0103)
- Vanderkloof Water Festival (053 664 0015)

April

- Britstown show (053 67120 ask for 163)
- Microlight Rally- Carnarvon (053 383 3479)
- Diamonds and Dorings Music Festival (053 832 7298)

May

- Douglas show (053 298 2817)
- Kalahari Wild and Wynfees-Kuruman (053 712 1001)
- Rubber Dingy Championships- Hopetown (053 631 0891)
- Ulliyisees Motor Cycle Rally-Colesberg (051 753 0406)
- Upington Show (082 491 7565)

June

- Witsand Desert Classique- Witsand Reserve (053 3131061)
- Apollo Wilfees Film Festival- Victoria West (053 621 1185)
- Victoria West Game Festival (053 612 2112)

July

- Drama Festival- Fraserburg (023 741 1111)
- Kareeberg Arts Festival-Carnarvon(053 382 3441)
- Meat Festival-Calvinia(027 341 1794)
- Gariep fees –Kimberley(082 878 2786)

September

- Gariep fees- Kimberley (082 878 2786)
- Daisy Marathon (027 712 2011)
- Prieska Show(053 353 3501)
- Harley Davidson Rally- Colesburg (051 7530406)
- Kameeldoringfees- Kathu (083 309 2164)
- Apollo Film Festival -Victoria West (053 621 1185)

October

- Kimberley Show (053 833 3581)
- Kathu Show (053 712 1001)
- Kalahari Kuierfees –Upington (054 3321100)
- Ysterspan-Upington (054 332 5911 x2158)
- Barney Barnato Golf Week

November

- Cultures and Vultures Week – Kimberley (053 833 1434)
- Namaqua Show- Springbok (027 7182986)

December

- N12 Promotion- N12 (053 833 1434)
- Jones Street Mall –Kimberley (053 832 7298)
- N12 Summer Youth Festival –Victoria West (053 621 1185)
- Magersfontein March- Kimberley (053 831 4006)
- Vanderkloof Holiday Programme (053 664 0198)

Displays of artworks at these events usually focus on commercial aspects of the visual arts, and provide possibly the only form of platform for many of the untrained artists of the province.

Audiences and consumers base

The Northern Cape is currently not a viable market for the visual arts, mostly owing to:

- A lack of awareness of the value of collecting the visual arts
- A lack of galleries promoting the visual arts
- A lack of tertiary institutions enabling the longer term sustainability of the arts
- Historically, a market bent more towards agriculture and mining than 'luxury'.

Projects like the Platfontein Artists under SASI, who are nationally and internationally recognised, struggle to sell visual arts in the province. When sales are made, it is mostly tourists or international buyers who are able to recognise the value of the work. SASI is linked to the Kim Sacks Gallery in Johannesburg, as well as to some international galleries, although sales are not made on a sustainable level.

Artists from the Namakwa district are able to sell work to locals, however they have to dramatically cut their prices for sales. A similar situation happens to artists operating from the Galeshewe area in Kimberley, as well as the artists practicing in the Pabalello area of Upington.

White artists in Kimberley, Hartswater, Delpportshoop and Upington, who produce a more commercialised art form, have in the past been selling through the coffee shops, or frame shops of their areas. This has taken a knock over the past year however owing to the recession.

The William Humphreys Gallery is reasonably well attended given the population size of the town. The openings of exhibitions are usually very well attended, with the gallery having built up a database of friends and supporters. The average attendance at an opening can range from 60 persons up to 400 persons or more, depending on the event. Many of those who attend are however not buyers of work, but rather supporters of the gallery's initiatives.

The biggest challenge that is faced by gallery's and artists in the Northern Cape is the issue of an awareness of the role that the visual arts play in society.

As indicated previously, the only artist living off the visual arts is Walter Meyer, who works through an established gallery and is not dependent on the province for sales.

Linkages with other sectors

It would seem that because of the lack of awareness of the number of visual artists in the province, that the visual arts generally do not feature in tourism initiatives.

When the province hosts tourism festivals, the focus is more on a 'geselligheid' than on providing platforms for the arts. The largest festival in the province, which takes place in Kimberley in August, the Gariep Fees, focuses more on film than any other form of the arts.

The Department of Arts and Culture hosts a number of festivals as well, however these tend to focus more on the performing arts, literature and music than the visual arts. The database acquired from the Department generally also shows a lack of awareness of who the practicing visual artists in the province are.

Art Collections

The William Humphreys Art Gallery is a Grade 1 resource, making it of great significance for South African Visual Arts, however the ability of the gallery to continue collecting is thwarted by a lack of collections budget.

The Duggan Cronin Gallery is another significant provincial collection, however again, owing to budgetary issues, they cannot collect.

De Beers does support the William Humphreys Art Gallery at times in the showing of work, however this is not generally towards collecting purposes.

Education and Training

The Northern Cape has no tertiary institutions offering visual arts qualification training in the province. The only training provided is that through the Kimberley Art Centre which focuses on arts education at a school level.

Title	Name of centre	Town	Physical address	Tel number
Art School	Art centre	Kimberley	31 Scanlan Street, New Park	053 832 2076
Arts and crafts tuition	Creative Image Craft Painting Studio	Kimberley	20 Outenique Avenue, Cartersglen	053 861 1523
	Creative You	Kimberley	Schreiner Street, Hadison Park Scentre, Hadison Park	053 861 4509

The majority of the residents of the province cannot actually afford to study post schooling and should they get a chance, it is unlikely that they will study in a field which they have little understanding of, such as that of the visual arts. This is a serious problem in the N Cape.

The majority of visual artists in the Siyanda District are self trained, as are the artists in the Namakwa district.

Artists in the Frances Baard and Sol Plaatjie Districts are also generally self-trained, however this area has received a lot more opportunity than the other areas in terms of workshops and skills programmes. VANSAs N Cape together with the William Humphreys Art Gallery run workshops for artists and crafters. The Department, through the Mayibuye Centre is currently also developing a workshop programme, with the latest having been a workshop on ceramics. None of these workshops are however accredited training programmes.

The province has never had any accredited visual arts skills programmes. It has however had two FET sites which offered craft production training through the CreateSA project and one project which operated from the William Humphreys Gallery aimed at training crafters in marketing (also CreateSA).

Of all of the learners undergoing SETA accredited skills training, only one has continued in the visual arts – Benjamin Taku. Ben is a self taught artist however and was practising as one prior to the training. He did not continue with the craft skills acquired and continues to try and market himself as a visual artist. This craft training took place at the FET college in Galeshewe, Kimberley, and at the FET College in Kathu.

As the CreateSA training in the province generally was not visual arts specific, the rest of the question above is not relevant to this province.

Development Initiatives

Currently the provincial Department is focussing on the development of the Mayibuye Centre as 'the' development initiative for the province. It is not possible for us to ascertain how much budget has been apportioned to this project.

Artists spoken to however do not see the relevance of the centre generally, nor do they understand what difference the centre will make to the visual arts. The centre has no studio's, it does not attract visitors, it expects local artists to pay high fees for hiring of space for which they have no money for.

Artists in the Upington area indicate that a similar idea has been mooted, or is currently in the process of formation. The municipality has had the idea to support the arts better and at one stage spoke of developing an arts and crafts centre. This has however never come to light. Again, this initiative is linked with a tourism budget and not a visual arts budget.

The Namakwa District Municipality took an initial interest in the visual arts over the 2005/06 period and at one stage provided artists with stalls along the tourist routes of the area. This interest was however spurred on more by the fact that visual artists could be used to attract tourists. Funding for this initiative came through a tourism budget. This initiative was however was not a sustained initiative and many of these artists could no longer afford the stall hire once the municipality pulled out. The impact of the municipality pulling out has been severe. Many of the artists in this area feel left out and even abandoned by government and following this incident and that of the closing of the DAC funded arts and crafts centre, many artists in the area stopped practicing the visual arts.

Artists in general feel that much more emphasis and money and development takes place in Kimberley at the expense of the other areas. The majority of municipalities cluster arts and crafts under tourism budgets.

Perhaps the strongest development initiatives in terms of the arts and crafts has rather come through the FET Colleges of the province. Over the period of 2004 – 2006, a number of Colleges ran skills training programmes, particularly in craft. One took place in Upington, another in De Aar, the other in Kathu and the last in Galeshewe. What is significant about these programmes is how the Colleges attempted to really make a difference through the arts for the areas surrounding the areas. All of these programmes were funded by CreateSA.

Artist Associations

The only artists association in the province is that of the Visual Arts and Crafts Forum. The 2008 SANAVA national annual report indicated that the new chairperson, Tshepo Molusi, was breathing excitement into the organisation. The stretch of this association is however limited to the geographic regions around Kimberley. Artists operating from the other districts do not have representation on this association, nor do they have their own associations.

A number of artists in Kimberley feel that the organisation is not yet able to assist them in their endeavours in the visual arts as it does not have a strong enough influence. These artists wish to remain anonymous. A problem with the SANAVA or Visual Arts and Crafts Forum is exactly that it is a forum for both the visual arts and crafts.

The forum currently, in partnership with the William Humphreys Art Gallery, offers various workshops with the latest having been a cement sculpturing workshop, supported by PPC and the Provincial Department of Arts and Culture.

Other activities undertaken by the forum are said to include:

- Staging exhibitions with WHAG annually
- Hosting workshops on a monthly basis with different artists as facilitators in order that artists can share their skills with each other. These workshops focus on the media of sculpture, oil

- painting and charcoal.
- Securing funding from stakeholders for training workshop purposes

The Role of Government:

The Visual Arts and Craft Forum is understood to receive assistance from the Department, but mostly in the form of marketing, not in the support of individual artists. We have struggled to find out what the support is in terms of finances however.

Artists in the Kimberley area indicate that the support the department is offering to them at the moment is in the form of space to exhibit and sell at the Mayibuye Centre, however that this space is not well supported by visitors and the hiring prices are too high for the artists.

Artists across the province, who have had contact with the department, generally indicate that support has been in the form of getting a chance to show work at a 'fun fair' or the One of a Kind show or the Rand Easter Show and the like. However artists are generally very unsatisfied with the manner in which they have been handled by the Department, with much of this dissatisfaction resting on the issue of the Dept taking their works for exhibitions in places they are not told of, being informed that the works have been sold, and then not being paid. This complaint was found across the province. We were not able to verify these complaints owing to new personnel being in the department.

Municipalities generally do not support the visual arts, with no allocations being found in their budgets for the visual arts either. Where support has come forth from municipalities for the visual arts, it is rather as a result of a tourism initiative which has provided some opportunity for local artists. It would seem that the province has become and is totally responsible for the development of the visual arts in the province.

Key informants:

- *Pierre Cloete: Steinkopf artist: 076 688 4799*
- *Kegomoditswe Maruping: 072 157 5159*
- *Tshepo Molusi: Visual Arts & Crafts Forum, Kimberley: 083 7244 963*
- *Petrus Tshazibane: Postmasburg artist: 078 553 4472*
- *Rika, William Humphreys Art Gallery: 053 8311 7245*
- *Kyle, N//aoh Djaoh Arts and Crafts: SASI: 078 185 1194*
- *Neo Poolo, Sol Plaatjie Tourism: 071 686 6850*
- *Dr Leon Jacobson, McGregor Museum: 053 – 8392700*
- *Artists who wish to remain anonymous*

VI: Free State Report

Overview:

The current situation of the visual arts sector, identifying strengths, weaknesses, opportunities and threats in the Free State can be described as:

- **Strengths** – Free State province is home to a number of practicing visual artists, working across a range of media. The province has over the past two years also been classified by SATourism as a fast growing tourist destination, hence the opportunities for the development of the visual arts to complement this growth is very positive. Funding does reach the province and is perceived to be a valuable contribution to the visual arts. The Oliewenhuis Art Museum should also be considered one of the jewels of the province with reference to visual arts development, education and community outreach.
- **Weaknesses** – Government, tertiary institutions and other visual arts entities like galleries and museums do not always provide adequate access opportunities, have enough personnel or assistance to develop the untapped talents of the province. Most of the mentioned role players are under staffed and this impacts on the role that they should be playing within the development of the visual arts in the province.
- **Opportunities** – The province is home to a number of established tertiary institutions which should be better utilised for development purposes as well as a sectoral stabilising factor. These institutions, together with partnerships with Oliewenhuis Art Museum and the Mmabana Cultural Centres and FET Colleges, could also assist in the implementation of new ideas for the visual arts industry.
- **Threats** – One of the major threats perceived in the province is when government believes that they can do everything on their own and when tertiary institutions believe that academic training is the only measure of success. Artists of the province rather believe that stakeholders have to meet at the different crossroads in finding the right path that will benefit the various needs within the visual art industry. One of the issues consistently raised in that stakeholders need to find means to maintain continuous communication and to work towards objectives within specified timeframes. Many artists feel that a big threat to the sector is also the lack of continuous support experienced in the province.

The Position of Artists

Bloemfontein and its immediate surrounding areas have been identified as host to the main cluster of artists working in the province. This is due to the fact that Bloemfontein has three institutions (University of the Free State Fine Art Department, Central University of Technology – School for Design Technology and Visual Art's Fine Art Department and Motheo FET College Art Department) teaching visual art as well as some smaller informal art schools focusing mainly on school learner development and hobby artists. Nellie Brisley and Eezet Fourie are some of the major role players in this informal school learner development in the Bloemfontein region.

Goldfields FET College situated in Welkom and Mmabana Cultural Centre, Thaba Nchu and Mmabana Cultural Centre, Sasolburg are the only other major visual arts institutions providing for visual art development outside of the Bloemfontein area. Contact between these institutions and the Bloemfontein institutions seems to be non-existent due to the distances from each other as well as Welkom and Sasolburg's locations being closer to Johannesburg, believed by many artists to be the main art centre.

Amongst the Free State cluster of artists, many are found to be engaged in commercial art

production, craft and fine arts (this group includes both trained and untrained/self taught artists). Artists living and working in the rural / platteland areas are few and far between, scattered over the province with small groups residing in Welkom, Bethlehem – Clarens area, Thaba Nchu – Botshabelo area and some individuals in Phuthaditjaba, Witsieshoek, Harrismith, Ladybrand, Kroonstad and Parys.

Regional profile of Free State Artists (age, gender and race profile of the artist population)

The main cluster of artists in the province is situated in the Bloemfontein area. The table below is based on age, gender and race.

	AGE	GENDER		RACE		
		MALE	FEMALE	BLACK	COLOURED	WHITE
51 and older	6	4	2	2		4
41 – 50 yrs	30	25	5	20		10
31 – 40 yrs	37	24	13	18	1	18
21 – 30 yrs	29	17	12	19		10

*The above table include visual artists, crafters, art educators and art project facilitators registered at Oliewenhuis Art Museum and VANSAs Free State branch.

From the data available during the compilation of this report the following can be assumed: 102 Individuals are registered with organisations as visual artists, crafters, educators and art project facilitators in the Free State Province. It is however not clear how many are active as visual artists in their own right. Estimated 20 – 30 artists (black and white) are not registered on any of the available data base networks. Some of these include known and unknown but established local artists would include painters, ceramists / traditional potters, arts and crafts artists from rural and urban areas.

Percentage breakdown of the above table.

Age:

51 years and older – 5.88%

41 – 50 years – 29.41%

31 – 40 years – 36.27%

21 – 30 years – 28.43%

Gender:

70 Male - 68.62%

32 Female - 31.37%

Race:

59 Black – 57.84%

1 Coloured – 0.98%

42 White – 41.17%

93 Registered artists – 91.18% (including 11 Free State woodcarvers – 10.09%)

9 Art educators and facilitators – 8.82%

The age group of 18 – 20 years has been left out since many of these young student artists have not yet completed their studies and most of them will probably end up in a different

segment of the private sector due to financial difficulties and implications; including for many, a change in study direction.

Art students who do complete their studies still need to participate and produce towards art exhibitions and are therefore not officially classified as established artist/s. Young upcoming untrained or self taught artists from rural and disadvantaged areas remain as unknown artists until they get exposure and are recognised for their individual talent. This group has also been omitted from the above regional profile list.

Patterns of work and income among artists

An estimated 10% of the province's artists rely solely on earning a living from their visual work. This includes trained and untrained visual artists. An estimated 3 – 5% earns a significant income from their work. These artists either have financial back up, had their big break or are willing to sacrifice their time because they believe in what they are creating. Success to these artists is not necessarily a prerequisite but earning a living comes first.

Various rural and urban woodcarvers from the province do have another job to supplement their income and rely on selling their work at Oliewenhuis Art Museum, to individual collectors and craft/art markets, which at times provide a limited income.

Therefore an estimated 90% of artists living in the province do not earn a living from their visual work and must subsidise their visual work through a fixed or informal income.

Well established and known artists, like Ben Botma, Jaco Spies, Penny George, Carol Kühn, Janine Allen Spies and Gerhard Hattingh have a particular managerial and/or teaching responsibility besides their visual art production and are involved with one of the three art institutions in Bloemfontein. Commercial artists on the other hand have to produce and exhibit at cultural festivals, markets and shows on a continuous basis. These are the artists that have established a clientele over a period of time and sell their work on a provincial and national level. None of these three groups have a complete and ideal situation and must sacrifice something in return to support themselves.

Common problems that artists face in pursuing their work, including skills gaps, access to markets and raw materials

For the purpose of this report it is important to firstly identify and clarify the term 'skill'. According to various artists interviewed problems arise on different levels and in different situations. The following three areas of the skills gap have been identified: technical skills, intellectual skills and marketing skills.

Technical skill would be the ability of an individual artist to successfully master the material and tools (including equipment) that he/she may use. Intellectual skill would refer to an artist's individual, intellectual and personal ability to conceptualise and contextualise the main idea or concept that he/she might work within an artwork. Market skill refers to the artist's ability to make use of marketing and relevant marketing tools to access a particular market, venue or gallery of his choice to sell his/her works.

Most rural and urban untrained artists in the province (irrespective of age and gender) face the skills, access to markets and raw materials problem as well as sustainability, poverty and appropriate materials for the appropriate piece of artwork. It has been found that many artists and crafters use whatever material is available and their skills develop accordingly. Material choice dictates skill, use of equipment and tools. Many local artists do not have access to facilities, professional guidance, and variety of materials, exposure and financial backup.

Therefore the refinement of final works and marketability of these works becomes a major problem.

It is however important to emphasise the fact that even trained artists sometimes overlook their material's suitability, its advantages and disadvantages. Once the understanding and knowledge have been established an artist can identify suitable production methods and acquire the necessary skills to work with a specific material/s. The rising costs of art materials, equipment and tools however prevent many artists from exploring materials and their visual possibilities. This is probably the major contributing factor to why many rural artists stay with a particular medium and are reluctant to try something new (familiarity breeds content). Setting up a professional art studio has therefore become out of reach for many young upcoming and even established artists.

Studio space and professional facilities for artists to work in, besides the major art institutions, is almost non-existent. There is a need for affordable working space by trained and untrained artists and the 'beehive' or artists in residence concept has captured the imagination of lots of urban and rural artists. Working as individuals, but also in a group environment will stimulate the use of traditional and new skills, materials and equipment, stimulate idea generation and concepts, stimulate exposure and new trends, and stimulate networking and communication with relevant partnerships.

It has been found that younger artists in general have a lack of understanding of their own culture and heritage (including Indigenous Knowledge Systems), a lack of observation of their environment (physical, social, historical, religious and political to name a few) and in turn a lack of knowledge to process materials, ideas or the ability to generate visual work which is relevant to the current South African genre. Art students continue to look towards European and American trends in the arts and are at times blinded by art history, art theories and philosophy from the western world. Untrained artists on the other hand somehow have at times the 'advantage' of not knowing the content of art history and they can capture a simple yet striking idea with sharp and clear vision and use appropriate materials.

Various artists in the province believe that there is a place for both traditional and contemporary art genres to exist side by side. The overall belief however is that there is a lack of communication between artists in the province and national gallery owners, government and their departments. These major entities seem to operate exclusively while artists feel as if they function 'on the brink of oblivion'. Artists do not trust gallery owners due to the long waiting periods between works being accepted on consignment basis and payment received. Major galleries also have very high commissions and levies that discourage artist to exhibit elsewhere. Trained and even self taught artists are reluctant to use agents and the overall marketing of their work collapses. Most artists do not have a marketing personality and must rely on their own luck or word of mouth to get their works out there in the market place. Marketing and exposure skills are important aspects that lack in the province and skills development workshops could be developed to address this aspect.

Some Free State artists has expressed their concern about the local Department of Art and Culture's expertise levels and inability to include all artists of race and gender when it comes to arts development in the province. It seems that each new development strategy revolves around the same disadvantaged groups. The linkage and partnerships between government, academic institutions and independent / dependant artists should be addressed.

The Market

Areas of market concentration across the province: gallery clusters, art routes, open air art markets, festivals and events

Oliewenhuis Art Museum and Stegmann Art Gallery (a university gallery and collection) are the two major museum/galleries in Bloemfontein and the Free State. Both invite established artists to exhibit and any new or established artist may exhibit once their work has been accepted by the museum or gallery's individual board members. Younger or inexperienced artists have the opportunity to enter their work for Fractal's annual Young Artists Group Exhibition (Fractal is a forum for young artists and an affiliate of the Friends of Oliewenhuis Art Museum).

Clarens in the Eastern Free State is known for its gallery clusters consisting of commercial galleries like Al Tiley Gallery, The Art & Wine on Main and The Enslin Vorster Gallery and fine art galleries like the Johan Smit Gallery. These galleries offer a variety of work which range from very commercial visual work to the works of well established South African artists and crafters. The craft market situated in Clarens also offers a variety of crafts and is a popular tourist attraction.

The Volksblad Art Festival and Macufe Festival (Mangaung Culture Festival) are the only two festivals held in Bloemfontein each year to attract tourists and locals and create an opportunity for visual artists to sell their work. These festivals are held in July and September respectively. The Volksblad Art Festival is similar to the other popular festivals like Grahamstown, KKNK and Aardklop but has not yet reached the critical mass or impact of the three aforementioned, established culture festivals.

The Macufe Festival has its focus on the black community and caters mainly for performing arts, although crafters and artists do get the opportunity to exhibit and sell their work. Both festivals however lack partnerships with the main stream of visual arts in the province and elsewhere. The Volksblad Festival focuses mainly on commercial artists and a few fine art side shows. The lack of sponsorships and partnerships as well as a lack in art education on the side of the organisational structures may be the cause of this.

Various commercial galleries like Bovidian Art Gallery (Bloemfontein), De Oude Wagenhuijs (Phillipolis), Catz Coffee Shop & Art Gallery (Bethulie) and The Plum Tree Coffee Shop and Art Gallery (Parys) provide a space for commercial untrained artists to exhibit and sell their works. These galleries are usually well supported by the public and tourists. While the untrained/self taught artists are able to exhibit and sell their works in these galleries, the trained artists usually have to resort to other venues to exhibit their works and market themselves. Privately owned, reputable and established fine art galleries in the province are very limited.

Audience and consumer base for the visual arts in the province

To establish a clear audience and consumer base in the province it is important to differentiate between fine art and commercial art, since the difference between the two is not always distinct to the untrained. Trained artists and/or self taught established artists would aspire and work towards exhibiting the works in a reputable and recognised gallery / museum, whereas commercial artists and some crafters would exhibit in any gallery or venue that will give them the most feet, exposure and income. Commercial artists consider visual arts production as a form of income opposed to fine artists that take their subject matter very seriously and working towards recognition of skill, concept and ultimately national recognition as a fine artist.

From the amount of commercial art galleries throughout the province one may assume that there is a much larger market for commercial work than fine art – traditional and contemporary works. Whether these commercial galleries are viable and successful is not clear and the current trend is to have an additional form of income joined with a gallery concept for example

a coffee shop and a commercial gallery on one premises. The one business would therefore subsidise the other and make it sustainable. The attendance is then much higher with the attraction of the coffee shop. As with the rest of South Africa, where collecting art is not a priority within society, most South Africans consider art only to beautify one's own environment, thus enabling that the commercial art market is stronger than the fine arts market. This is also hinged on the lack of an education of the value of the visual arts to society in general.

The viability for fine arts as a viable economic sector in the province is however doubted. Although Oliewenhuis Art Museum, as an established and reputable art museum and gallery, had 125 203 visitors in the period April 2008 – March 2009, it is important to remember that their aim is to collect, curate, educate and engage the community in the arts and is not focused on selling artworks for a sole income. This is similar for Stegmann Art Gallery that collects from an education point of view and is used as a facility for the university's fine art department. Sales exhibitions are held regularly at both venues to supplement their funds to purchase contemporary art works for their collections.

The question raised as to whether the province has a viable market for visual arts, would be both yes and no. This depends entirely on if the artist is established or not as most galleries will not entertain upcoming artists if their work is not up to the standards prescribed by the galleries. Some established artists in the province have however done well for themselves as independent visual artists locally and on a national level.

Although SATourism has classified the Free State as being a strong emerging province, the product aspects of Bloemfontein and the province are not as well established in comparison to Johannesburg (the Gauteng experience and the buzz of city life), Cape Town (Western Cape wine lands, cultural experiences and nature that attracts tourists) or Durban (Kwa Zulu Natal with its long stretch of popular beaches, the Zulu and Indian Culture experience and game parks).

These provinces and cities cater for national and international tourists and attract various other major shows in the creative industries; and have much more to offer than the Free State. Besides the cultural experience of Basotho Culture Village in the Eastern Free State, Golden Gate Highlands Park, Clarens, some scenic drives around this route and Parys with its antique shops, coffee shops and commercial galleries in the Northern Free State, Bloemfontein's tourism products have not been well defined yet. This is despite the City's various features such as its history, its built environment, its political significance et al. The city generally remains known as an overnight stop on the way to Cape Town or the Eastern Cape..

Due to the current recession it was found that all the role players in the visual arts industry have been influenced negatively. Owing to the fact that the general population in the Free State continues to think of the visual arts as a luxury, a significant decrease in sales has been experienced over the past several months. Artists have therefore had to resort to other forms of income. At the same time, the increasing costs of art materials has also made it difficult for many artists to continue to produce. Companies that sell raw materials have also indicated a considerable drop in sales figures and in some cases are almost two thirds down since last year. It is however generally believed that once the overall economy picks up again that the visual artists will follow as well.

Linkages with other sectors such as tourism, in developing the market for the visual arts in the province

Clarens in the Eastern Free State is probably the best example of this kind of linkage between tourism and the visual arts. The duplication of this model elsewhere will not be successful

unless a suitable scenic area could be identified with a similar or completely different atmosphere. Parys in the Northern Free State is no 2 on the list. The attraction of the Vaal River and the town's close proximity to Gauteng where most tourists comes from is part of their success recipe. A proposed route is currently in its planning phase for Lindley and has been initiated by members of the community to attract tourists to their town.

The two annual festivals held in Bloemfontein, the Volksblad Arts Festival and Macufe Culture Festival are the only other initiatives that have, to a certain extent, attracted tourists to the city and have created opportunities for visual artists to exhibit and sell their work.

Oliewenhuis Art Museum and Stegmann Gallery do offer workshops and events on a regular basis to stimulate sales and tourism events. Exhibitions by South African artists revolve every month in the two official exhibition spaces.

Significant private or corporate (including academic institutions and parastatals) collections in the province

Oliewenhuis Art Museum, a satellite of the National Museum and Stegmann Art Gallery at the University of the Free State are the only two major collections in Bloemfontein. These collections focus mainly on collecting South African art and they form an important link in the educational and visual art sector of the province.

Private and corporate collections in the province are not accessible to the general public due to the fact that most artists and members of the public are unaware of these collections. The Telkom collection includes works produced by Free State artists and is housed at the Telkom Head Offices next to College Square, Brandwag, Bloemfontein.

The Central University of Technology, Free State have an excellent exhibition space/gallery that is unfortunately currently used as an entertainment/general exhibition area. The reluctance of the institution to appoint a curator and start a collection has been a point of debate amongst staff, students and fellow artists for more than ten years already. Personnel have contributed towards a purchasing policy for artworks which have been overruled by bureaucratic officials. Proper implementation, development and use of this gallery could benefit artists from the region and contribute towards their educational role as a tertiary visual art department as most of their students are from previously disadvantaged areas. Sales exhibitions and developmental workshops could also be arranged to stimulate the visual arts in the province. This would also be an ideal opportunity for government (Sports, Arts and Culture) to partner with the institution towards the benefit of the visual arts.

Education and Training

An assessment of education and training provision in the visual arts in the province

The University of the Free State Fine Art Department and Central University of Technology, Free State – School for Design Technology and Visual Art's Fine Art Department are the only two tertiary art schools in the Free State. FET Motheo College in Bloemfontein, FET Goldfields College in Welkom and Mmabana Cultural Centres in Thaba Nchu and Sasolburg focuses mainly on preparing art students and bridging towards tertiary education. Various smaller art schools exist but focus mainly on arts development through hobby courses.

All the above art institutions are subsidised by government and their viability is monitored on a regular basis.

Fortunately the province is blessed with an abundant amount of talented upcoming artists but unfortunately the position of the province (slow economic growth, lack of tourist attractions and

opportunities) has contributed to this much of this upcoming talent not being able to go very far. A large proportion of learners prefer to study at institutions in other provinces where they believe that they will have better opportunities and exposure than in the Free State. Art students who complete their studies are being lost to other sectors such as education, museums, project facilitation, the police force, the military and security industry because they can provide a secure monthly income. To become an established artist in the Free State depends largely on whether you have additional income or a source of financial security, something which most art students do not have.

Art students completing their courses at FET Colleges and Culture Centres find it problematic due to financial problems to continue their studies at tertiary level and are mostly lost to other industries. A very small percentage continues until the diploma/degree level due to difficulties with art history as a theory subject. An estimated three quarters of art students are therefore lost to the industry due to unsuccessful studies. Most diploma and post diploma/degree level art students find it difficult to establish themselves as independent artists and they are usually encouraged to complete their masters to be prepared for the responsibilities of an established and reputable artist. Most reputable galleries in the major city centres would only take notice of a young upcoming artist if he/she has a higher qualification (Masters Degree).

Apprenticeships in the visual arts in the Free State are not well established and would only occur in a few isolated cases. Most artists and members of the public are unaware of any influence from learnerships or skill programmes through SETA programmes. Most of this is because the SETA's do not market their programmes well enough in the province. A Free State artist that worked with community based projects discovered the activities of SETA in the Eastern Free State by accident when meeting a facilitator from a bead working project. The CSIR was also involved with a few craft and visual art projects in the province but unfortunately with no published results.

Development Initiatives:

The National Department of Arts and Culture, the National Arts Council and NLDTF – Lotto have been very active in the province through collaboration, partnerships and developmental work in the visual arts.

Some of the past and current highlights in the province would be:

Visual Art and Craft development workshops for rural artists and organised by the provincial Department of Sports, Arts and Culture
Volksblad Art Festival funded by Lotto
Macufe Culture Festival funded by local government
Indigenous Ceramic Project (CUT) funded by DAC and Safmarine
Oliewenhuis Art Museum Sculpture Garden funded by Lotto
Litema Project (CUT) funded by Lotto
Oliewenhuis Art Museum Cement and Mosaic Project funded by DAC
Individual artist support by the National Arts Council

Current projects

Heritage Project (CUT) funded by the Heritage Foundation
Various craft projects funded by NAC

The above projects all have had a major and positive impact on the visual arts in the province. These projects created opportunities for artists to develop their skills and market themselves. Stakeholder initiatives are always welcomed but are unfortunately not a continuous support structure.

An assessment of the position, profile and strength of artist associations active in the province

Associations in the province have tried with good intentions to serve and establish a working body, but the province is unfortunately too vast for one association. It is believed that a number of smaller associations with an affiliation to one central association may make better progress in delivering services. Most artists would prefer to have an activity that directly relates to their interests that is showcasing their artwork and not having long meetings and become absorbed in managerial problems and issues. The Association should try to make it simple and look at what and how it would help the masses and not so much the academic sector.

Government:

Many artists feel that government would like to say that they are playing a vital part in the development of the arts and moreover the visual arts, however these artists also feel that government needs to put skilled and knowledgeable officials or managers in place who have a real interest in the industry. The visual arts generally play second fiddle to the performing arts in the province. The budget allocations between what is provided to the performing arts and what is provided to the visual arts is extraordinarily vast, with the amount of funds being spent on hosting one major performance in the Macufe festival able to support the visual arts for an entire year.

Policy recommendations

Government:

Government participation in the visual arts sector should have equal consideration between budget and personnel. The appointment of personnel should be based on experience and expertise in the desired field to prevent the current isolated functioning of the department.

A calendar of visual art events should be established with their proposed outcomes. This calendar should then be distributed to all visual artists, associations, museums, galleries, institutions and schools. A direct link with all stakeholders should be encouraged from government as a major stakeholder that focuses on all visual artists irrespective of age, gender and race.

Government should attempt to implement an awareness campaign to re-instil heritage awareness and Indigenous Knowledge Systems especially amongst the learners at school level and the youth.

Government should continuously work with local municipalities that can offset running costs and create a closer link to the artists in their own environment. Honesty, clarity and transparency with budget allocations are the key factor.

Tertiary institutions:

Tertiary institutions should reach out to all artists and share new developments. They should break free from their isolation syndrome and undertake to engage the community on various levels. Most of the tertiary institutions have this aspect already built into their core vision and mission policies but unfortunately they largely fail to implement this. Fine Art Departments are also under staffed and part time personnel do not have the loyalty that a full time staff member has towards his/her institution. This is an aspect that should be addressed in the immediate future.

These institutions with Communication and Marketing departments should attempt to empower (in partnership with other visual art entities) visual artists with basic marketing and

communication skills in the visual sector. Expertise from these departments would contribute to the overall skills development of urban and rural artists to expose and market their work successfully.

**Information and assistance kindly supplied by Ester le Roux, Sharon Crampton, Prieur du Plessis, Johan Verster, Andrew Maloke, Tinus Boshoff and various local artists who would like to stay anonymous.*

Ester le Roux – Curator Oliewenhuis Art Museum

Sharon Crampton (Oliewenhuis Art Museum Annual Report 2007 – 2008)

Prieur du Plessis – Photographs of Free State wood carvers & Cement and Mosaic Project

Johan Verster – Free State ceramist

Andrew Maloke – Free State Sports, Art & Culture

Tinus Boshoff – Free State printmaker and ceramist

VI. Mpumalanga Report

Prepared by Amos Lesoalo

1. Art Galleries

“Without these establishments there is just no way artists can be competitive. There is just no way... Artists in this part of the world do not have any ambition to appear in Art South Africa magazine or participate in any Biennale. The fact is they do not even know of those structures” Pitso Chimpiza

A number of artists in Mpumalanga work individually, in their own studios or homes. Only few are affiliated to small art galleries which are mostly privately owned and do not match the standards of their counter parts in Gauteng i.e. Goodman Galleries, Everardread gallery, Momo gallery etc.

“...You do not have a fully fledged response to the conventional term *contemporary art* as it is understood in Durban, Cape Town and Johannesburg. Here artists still approached the word artist in a religious sense of sitting in front of an easel and paint wild life. You do not have Nicholas Hlobos (one of the most internationally traveled artist from the Gauteng Province) here who would challenge much intense issues of life ...” Pitso Chimpiza

The only established galleries which cater for much more “mature” art is the Artists Press (which is more of a studio than an actual gallery) in White River and a gallery in Graskop run by Harry Siertsema.

Although Artists Press offers a lot of national and international exposure to artists in its stable, still artists like Colbert Mashile, Tama Mason, Pitso Chimpiza, Ester Mahlangu, Linda Shongwe etc. still go to Johannesburg and Cape Town to exhibit and sell their work. This is because there are very few established galleries and market for arts than there is in clamorous Provinces like Gauteng, Western Cape and KZN.

The rest are not necessarily main stream art galleries. They are either framing shops which have been transformed to also accommodate the selling of traditional landscape and wild live paintings.

Some are just curio shops that also sell some art that is more appealing to tourists and because they will be the only one around, they will be categorised as art galleries. These types of galleries are mostly privately owned and are at the strategic point/areas where tourists will likely pass through.

2. Association of Arts in Mpumalanga

There are a number of arts associations active in the region, including the Lowveld Arts Association and the Matotoland Arts Association which are both affiliated to the South African Association for the Visual Arts (SANAVA).

The majority of the Arts Association membership are comprised of ‘Fine Artists’, recreational artists and some crafters.

3. Craft Industry in Mpumalanga

There are a number of community arts centre and community based art & craft project and markets across the Province that were developed by DAC couple of years ago. Some of the projects were initially poverty alleviation projects.

In many cases the first funding or the building of the structures came from the national office and

then handed over to local authority for day to day administration of the centres. Community crafters would be offered "stalls" or spaces to make and sell their products. And because the centre will not be sufficiently funded, the state of the structure or programme will deteriorate. If it is a municipal run project it will be managed by an official who know nothing about art or craft never mind the difference between art and craft. The project will be run on part-time bases and local crafters who in most of the time are self taught, producing almost similar products like beads, calabashes, wooden carved animals etc will expected to market their products.

The DAC Craft development initiatives across the Province together with the tourism development initiatives in Mpumalanga has led to the establishment of semi craft centres and community art centre in the Province.

One example is the art centre that has been built in Matsulu region which was built by the DAC – National Office. The centre was initially built to boost the art and craft industry and after it was built, it was then handed over to the local government to administrate.

There were a number of community initiative craft projects that were initially sponsored by DAC and for a while in 2001, the centre seemed to be doing well until the funding ended and then it collapsed. Crafters and artists who used the centre stopped using the centre and now it is just a building that is left unused or with very little happening. I am told that the guy who used to run the centre (Thami Tjali – artist originally from KZN) left the Province and the centre and since he left, the centre collapsed.

The poverty alleviation initiative grants has also led to the mushrooming of the community based art & craft project which manufacture either beads work, pottery, sewing, woodwork etc.

A lot of these projects are not necessarily making any profit rather than just to rely on the funding of their project by DAC. In many cases when the funding ceases, the project stops because it cannot sustain itself. The reason for this is because a lot of these projects produce similar products with a poor quality finish, which makes it difficult for them to sustain their businesses.

Most of the community based craft initiatives need training in product development and market development.

The positive thing about these community based craft initiatives is that they are now getting rural women to work together. The art centres are a very good base to do a proper craft development in communities with a communal space to work from.

4. Print Making

This is a fairly new medium to mostly rural self taught artists in Mpumalanga. Until the relocation of the Artists' Press from Newtown in Johannesburg to White River Mpumalanga, there was no specialised arts infrastructure of this type in the province.

The Artists' Press brings with it a good track record and a national and international network which has proved valuable to the arts industry in Mpumalanga

The project has also brought top South African artists such Colbert Mashile, Tama Mason, Sam Nhlengethwa to the region for periods of time. These are a group of artists who have been working with Mark Attwood for many years and are now visiting the Artists' Press in Mpumalanga to produce editions of prints. Even the clients who used to purchase prints through the Artists' Press while still operating in Jo'burg now are following it to Mpumalanga. Indirectly the Artists' Press contributes to the development of tourism industry as a result of this movement of artists and associated people between Gauteng and Mpumalanga.

The reputation of Artists' Press and its list of affiliates of famous South African artist should draw the interest of local artists to print making.

The fact that The Artists' Press is the only print studio in Mpumalanga means that there is no competition and that it stands a very good chance of growing to be a big art institution in the Province, providing a point of access to local artists wishing to learn printmaking skills at a high level.

Although it has brought with a strong set of affiliated artists, it does now also run the risk of losing a number of its stable to newly formed printing studios like the David Krut print studios in Joburg because a lot of artists who do not like traveling may prefer to switch their affiliation to other local print studios who offer similar services like the Artists' Press.

The fact that they are also entering a new territory/ area with artists who are not exposed or not familiar with the print media may prove to be a challenge to try and convince artists who are used to other mediums to switch to print making.

5. The Position of Artists

The common products that will be produced in Mpumalanga will differ depending on what part of the Province you are in. For an example, one is likely to find more beads work and traditional mural painting in the former Kwa Ndebele (The area were Gogo Ester Mahlanku – the famous BMW painter is coming from). The Lowveld region around Bush Buckridge is characterised by a lot of wood carving because of the availability of wood, with a lot carving inspired by wildlife associated with the Kruger National Park.

There are approximately 70 fine artists living in Mpumalanga, with the majority of them concentrated in the Lowveld area.

There are approximately + - 40 crafters who produce their works individually and most will be in wood carving, ceramic and beads. The majority of wood carvers could be around the Bushbuckridge area, ceramics are in the Matsulu region and those who work in beads will be mostly found in the Former Kwa Ndebele (the area populated with the Ndebele speaking people)

10% of artists rely solely on their creative work as a source of income. 70% of artists are required to do other kinds of work in other sectors in order to support themselves.

Common problems that artists face include:

- Few commercial art galleries to cater for all the artists.
- Lack of funding
- Lack of art education
- Lack of art studios or working space
- Un coordinated arts industry

6. The Market

Low Veld – Bush Buckridge and GrasKop is the area that has a lot of galleries art routes, open air art markets and events and the like that provide market opportunities for the visual arts.

There is however no viable market for the artists in the Province. Most artists in Mpumalanga exhibit

and sell their work in Gauteng i.e. the Goodman Gallery, Momo Gallery, Everard read and Cape Town (Michael Stevenson Gallery). Artists show their work outside their Province through their affiliations with big galleries in bigger cities across the country. Like any other business industry, the art industry relies mostly on the health of the general economy. When people are making a good income that is when they can afford to buy artworks. In the last 12 months art galleries suffered a big knock due to the global recession. The tourism industry (which contributes to the success of the arts and Culture sector) suffered a big loss which then affected the normal performance of the Arts industries.

The main challenges that these businesses face is the fact that in most cases it appears to be catering for the middle class and it excludes the lower class because it is more associated with the rich.

Mpumalanga being one of the provinces in South Africa rich in mineral resources (Witbank), beautiful natural scenery (God's Window) and wild life/animals (Kruger National Park), it is one of the biggest tourist attractions in the country. Art and Craft galleries like the one at the Numbi Gate next to Kruger national park offer a lot of local crafters a good tourist market although most of the products produced or sold are specifically made for tourists i.e. wooden carved animals like the giraffe, lions, elephants etc.

Tourist attraction in South Africa normally visit to a week or more, meaning that they are likely to tour the province more and hey are likely to want to visit the existing art gallery in the province.

6. Education and Training

“Lack of Art Schools. This is the basic result of the above points. Without that you will not be able to achieve anything. I suppose without Wits there is no Johannesburg Art Gallery and ultimately there is just not going to be any William Kentridge” Pitso Chimpiza

There is no professional art training provided in Mpumalanga . Most of the known artists in the Province are either self taught i.e. Ester Mahlangu – a self taught Traditional Mural painter - or trained in Gauteng, Cape Town or KZN – for example, Colbert Mashile, Pitso Chimpiza, Tamar Mason, Judith Mason and Mark Attwood.

Like all the former Bantu Homelands the Department of Education never invested in visual or Fine art education in the province. Although the new school curriculum requires that art should be taught at school, the situation has not changed due to lack of resources, poor planning and lack of art teachers in the province.

The Lowveld Association of the Arts is comprised mostly of artists who live near Bushbuckridge area. The majority of its members are white artists. It is made of + 70 artists who work in different mediums. The association is affiliated to SANAVA.

Its objective is to promote visual arts, foster the visual/fine arts awareness in local communities, help organise art exhibitions for affiliated artists, undertake art projects and assist artists to develop their skills etc.

The Matotoland Arts Association was formed in 2007 by a group of artists in Ermelo with about 25 active artists in the area. The Association holds occasional exhibitions in a local community and service centre as well as three local restaurants. On the road to Amsterdam there is a farmhouse well-equipped with all the necessities for art courses and artist Isabel Naude has at least 2 art classes a month

The business sector should be encouraged to sponsor the arts and international funds for the arts (particularly community arts centres) should not be curbed. One of the reasons community arts

centres flourished during the previous government was because they had direct access to international funding. Funding community arts stopped or was redirected in the new dispensation and this resulted in closure of many community art centres. Funding should not stop and community art centre managers need to be properly trained on how best to run/manage them.

7. Policy recommendations

Government and public partnership should be encouraged. In many cases Government initiated arts projects tend to fail because of lack of capacity or skills to manage community based arts projects. And because there is no hand over strategy from government to arts community, many government built structures which are for the development of the arts tend to close down because of lack of funding to sustain them and where there is funding, the project will be run remotely by municipal/government officials who have no managerial skills, never mind knowledge of the arts industry itself. Many centres are run on part-time bases by municipal officials with no passion and knowledge for the arts.

VI. Mpumalanga Report

Prepared by Malose Lekganyane

Overview

Limpopo is South Africa's northernmost province, lying within the great curve of the Limpopo River. It is a region of contrasts, from true bushveld country to majestic mountains, primeval indigenous forests, unspoilt wilderness and patchworks of farmland.

The province borders the countries of Botswana to the west, Zimbabwe to the north and Mozambique to the east. In the eastern region lies the northern half of the magnificent Kruger National Park, a nature reserve teeming with African wildlife in a total area roughly the size of Israel. It's the fifth-largest (and fifth-smallest) of the country's nine provinces, taking up 10.3% of South Africa's land area (a total area of 125 755 square kilometers) and with a mid-2006 population of 5.4-million people.

The principal indigenous language is Sesotho (Pedi), spoken by roughly half the population, followed by Tshivenda and Xitsonga.

SWOT Analysis

Strengths

- The province boasts a large number of internationally renowned artists
- The geographic positioning of the province makes it the Gateway to Africa and the flourishing tourism industry offers a great opportunity for visual arts markets.
- Diverse indigenous cultures (Venda, Pedi and Tsonga) allows for rich content and context for production of unique and remarkable visual arts.

Weaknesses

- No government support – most artists feel that the Provincial Department of Sport, Arts and Culture is doing absolutely nothing to help the sector and that this in turn discourages potential sponsors/supporters to offer any help.
- Lack of visual arts infrastructure makes it impossible for this sector to flourish in the province
- There is no formalised learning of visual arts which is supposed to start at least at secondary schooling up to tertiary level.
- Lack of unity among visual art practitioners makes lobbying impossible.

Opportunities

- Polokwane City, the economic and political hub of the province is one of the fastest developing cities in the country and this has the following spin-offs for the visual arts:
 - Infrastructure Development – Galleries, Arts Centres and Market Places
 - Tourism Influx - revenue generation and opening of market links in other countries
 - Festivalisation of the City – festivals are synonymous with developed cities and they offer a great opportunity to market, promote and sell visual arts.
- The National Department of Arts and Culture and government in general have identified cultural industries as crucial part in growing the national economy.

Threats

- Brain Drain – losing remarkable artists to other provinces and countries.

- Established and aspiring artists opting for other industries/sectors.
- Inability to build cultural industries that can support local economic growth.
- Artists isolating government departments and rendering them irrelevant.

The Position of Artists

It is in Limpopo Province where a large number of South Africa’s visual artists are found. These artists are spread across the province’s five regions: Capricorn, Vhembe, Sekhukhune, Mopani and Waterburg with high concentration of these artists found in the Vhembe District which is predominately inhabited by Venda speaking people.

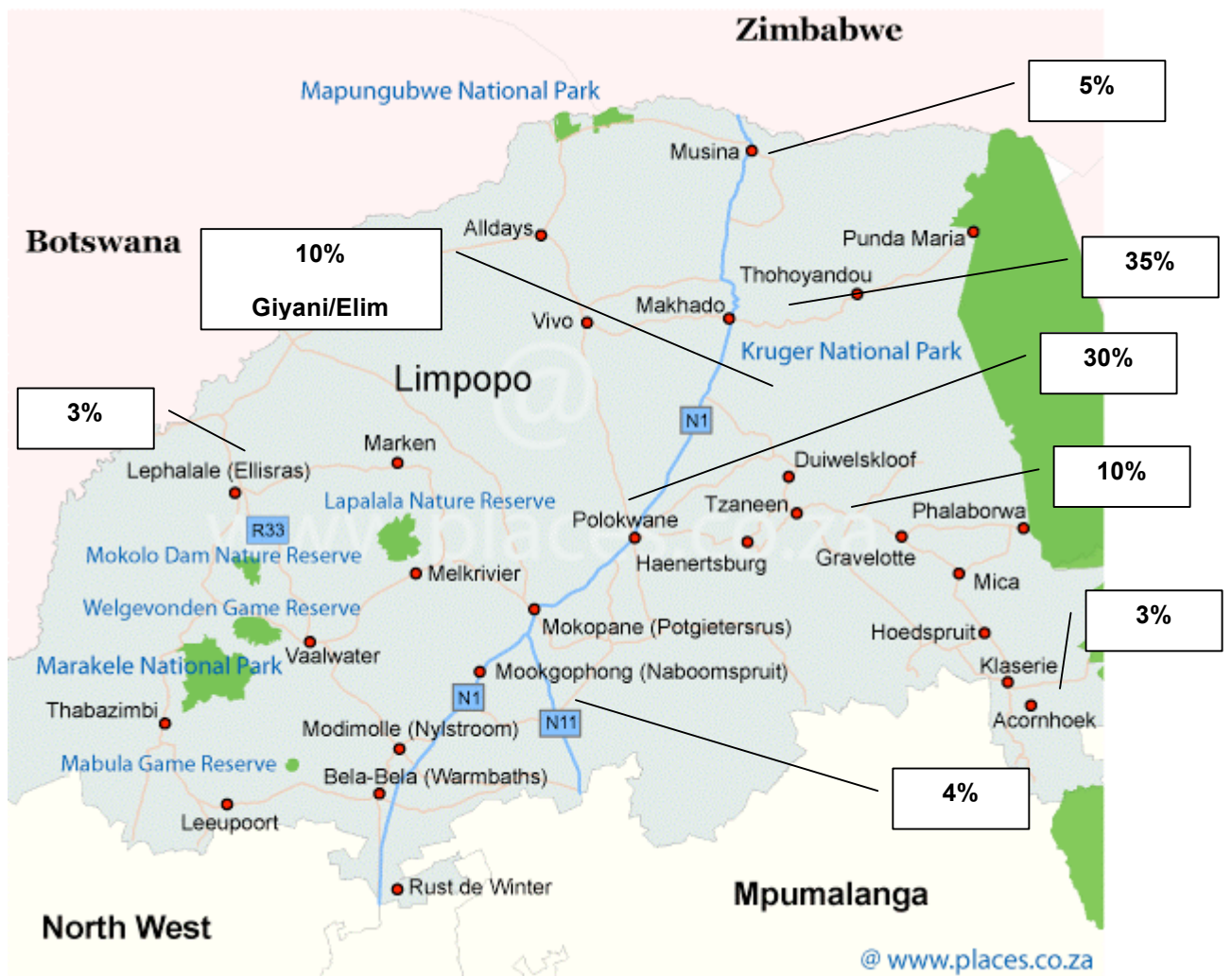


Figure1. Spread of Visual Artists across Limpopo Province

Some researchers and academics argue that this concentration in Vhembe District is due to rich cultural heritage still held in high value by the people of the region as well as the magnificent landscape filled with heritage and tourism sites - a landscape that has given rise to a large number of woodcarvers who make Vhembe one of the largest manufacturer of wooden sculptures - are large in dimensions and artistic expression.

The estimated number of visual artists in the province is probably in the range of 300 – 500 with about 100 exhibited/published visual artists. A large number of these artists are crafters many of whose works may never be exhibited in established galleries but are nonetheless making a living out of this trade. Most of these artists are in their late 20s and 40s with very few being in the senior citizens category.

The other four regions of the province stand in great contrast to Vhembe. They produce largely performing artists – predominately cultural performers. An exception is the Capricorn District which is a cosmopolitan area populated by people from all the other four regions. It is also the home to Polokwane City, the economic and political hub of the province and Capricorn District is, in this regard, accommodative of all kinds of art forms as it has better infrastructure and economic opportunities for artists.

The Polokwane Art Museum

The Polokwane Art Museum had its humble beginnings in a Town Council decision, inspired by the late Mr. Jack Botes back in 1972, to start an art collection. The municipal art collection (now over 1050 works) eventually grew into what is the Polokwane Art Museum today.

This museum is by far the only professional set up in Limpopo for visual artists to exhibit their works. It is solely funded by Polokwane Municipality for the following core functions:

- Collect exceptional artworks
- Exhibit municipal collection, works by local artists and special exhibitions such as the Standard Bank Exhibition¹ and MTN Meanings and Messages Exhibitions.
- Educate artists through workshops
- Research and Documentation
- Conserve art works

The museum benefits the community as whole but more so the over 50 artists who are often commissioned to produce works and to facilitate workshops. The total number of visitors to the museum is estimated at a staggering 30 000 per year.

The single biggest challenge for the museum is the insufficient and inconsistent funding from council which makes it impossible to coherent programs.

The following are some notable and internationally renowned visual artist from Limpopo Province:

Avhashoni Mainganye

He was born 1957, in Phiphidi, in Venda. He now lives with his family in Thohoyandou.

In 1981, Avhashoni enrolled at the Rorkes Drift Art School in Kwa-Zulu Natal. In 1983 he returned to Venda and had a two person exhibition at the converted ladies bar at the Thohoyandou Hotel with Nthambeleni. Back at home he became a local cultural activist to revive the energy of the artists in Venda.

In 1985 he went to Johannesburg and enrolled at Funda Art Centre in Soweto, which was initiated by Matsemela Manaka and its first director Steven Sack. He took part in the Ussalep/Thuphelo Workshops which were an interaction between local and international artists.

Avhashoni uses different mediums such as oil painting, sculpture, etching, collage and photography.

¹ The Standard Bank Art Exhibition is a dynamic annual project that is artist-driven and has seen managed to showcase spectacular exhibitions by the likes of Johannes Phokela, Wayne Barker, Irma Stern, Bram Kruger etc.

His aim is to create art awareness, initiate arts education in Venda, unveil other artists and open a museum and manage his own art studio.

Noria Mabasa

Noria Mabasa was born May 10, 1938 in Xigalo in the Limpopo Province in South Africa. She received formal education for only one year, having to walk three hours a day to the nearest school. She carried out household chores throughout her childhood.

Noria produces wooden and clay sculptures which she started making from as early as 1970 and her home now boasts a large gallery that was built through assistance by the national Department of Arts and Culture. The gallery is now a home to Ms. Mabasa's precious works.

Samson Mdzunga

Samson Mdzunga was born in 1938 in Shanzha, Dopeni, in Venda (Limpopo Province), where he continues to live and work. His family is from the area around Lake Fundudzi which in Venda mythology is regarded as a sacred site. A self-taught sculptor and carver, his first figurative sculptures were included on an exhibition at the Fuba Gallery in 1988. He started carving the huge drums for which he has become well-known in the mid-1990s. In the forms and imagery of these drums Mdzunga incorporates symbolism from the mythology and traditional customs of the Venda people to both explore these customs and question issues of power, in particular the power relationships existing within his own community.

Mdzunga has been widely acclaimed in recent years. The Johannesburg Art Gallery held a solo exhibition of his work in 2003, and his drums were included in the South African group exhibitions *New identities* in Bochum, Germany (2004); *Personal Affects: Power and poetics* in contemporary South African art at the Museum for African Art and the Cathedral of St John the Divine, New York (2004), and *The Contemporary Museum* in Honolulu, Hawaii (2006); and *Turbulence* at Hangar-7 in Salzburg, Austria (2007).

Mdzunga held a solo exhibition at the Jack Shainman Gallery in New York in February 2006. A performance marking the departure of the new drums for New York was held at Mdzunga's home in Dopeni, Limpopo, in November 2005

Challenges facing the visual arts in Limpopo Province

The challenges that face the visual arts sector in Limpopo arise from more than one factor and are best summarised by the following subjects:

- The Market
- Government Involvement
- Development Initiatives and
- Education and Training

The Market

Limpopo Province is known as the gateway to Africa with a healthy tourism market triggered largely by the famous Kruger National Park. The biggest challenge with this tourism market is its one-sidedness, leaning towards eco tourism which makes the hospitality industries and the actual parks the only beneficiaries of the tourism spend in the province.

Lack of conventional art galleries (evident in the database) makes it impossible for professional artists to exhibit and sell their works at sustainable rate. This has led to established artists of the province migrating to other regions such as Cape Town and Johannesburg as well as overseas.

Public spaces in the cities and at tourism sites are dominated by curios that can hardly be classed as works of art. This exposes the ordinary tourist to works of inferior quality that are then mistaken to be reflecting the province's artistic offering.

It is again due to lack of these infrastructural resources that the local audiences are not readily acquainted with works of art and therefore can only get fascinated by such works when they do come across them but have not yet developed an instinct or desire to purchase and own them.

Exhibitions such as The Standard Bank and The MTN which bring works of artists from all over the country have helped in terms of market linkages wherein local artists are able to create valuable networks with established artists and collectors from outside the province. The greatest limitation with this exhibitions is that they only happen once a year and are dominated by artists from outside the province.

Government Involvement

The greatest challenge in creating sustainable visual arts industry in Limpopo Province is most arguably government which contributes almost nothing towards the development of the arts industry in the province.

DEPARTMENT OF SPORT, ARTS AND CULTURE

Provincial Arts and Culture Council

Head Office – Polokwane

- **Visual Arts and Crafts Development Unit**

District Offices

- **Capricorn**
- **Vhembe**
- **Sekhukhune**
- **Mopani**
- **Waterburg**

Local Municipalities

The Provincial Department of Sports, Arts and Culture has only two dedicated officials responsible for Visual Arts and Crafts. They are assisted by District Cultural Officers who are also responsible for other arts disciplines and sport and recreational matters. Arts and Culture at local municipalities are not prioritised as they are seen as unfunded mandate and it is for this reason that only very few local municipalities have a dedicated office for this sector.

The department's core business, in terms of the visual arts, is to collect artist's database and to take along some few artists to some few craft fairs in a manner of fulfilling ceremonial mandate. This has led to a situation where artists view government as stumbling block and most of them have opted to work independent of government.

Parastatals

Linked to government are parastatals such Trade and Investment Limpopo (TIL) as well as Limpopo Business Support Agency (LIBSA) who see their roles as working with handpicked visual artists to expose them to export markets and to incubate them, respectively.

Trade & Investment Limpopo (TIL) is the official agency for the Limpopo Provincial Government to market the potential and investment opportunities of South Africa's most Northern Province to local, national and international business communities.

Incubation Programme

One of LIBSA's core programmes is 15-month business incubation. Business incubation is the support provided in the development phase of start-ups when entrepreneurs work on the launch of their companies. Business Incubators are institutions that support the entrepreneurial process, helping to increase survival rates for innovative start-up companies (NOTE: only entrepreneurs with viable businesses are admitted to the incubation programme).

These start-ups receive a specialized menu of support resources and services, which include the provision of physical space, counselling, assisting in compiling an effective business plan, compiling business profiles, administrative services, advice on compliance with statutory requirements, technical support, business networking and advice on sources of finance.

Development Initiatives

Limpopo Province, like other parts of South Africa, is on a rapid infrastructure development. What is disturbing, nonetheless, is the fact that none of this development is taking into consideration the art industry in a province where there is not a single public or private theatre.

The few Community Art Centres which were developed by the Transitional Local Councils and Public Works are struggling to define their purposes and to access proper funding. They end up being used by Churches and other Civic Organisations.

Education and Training

Many artists in Limpopo are without formal or any education and depend on so-called "God-given-talent" for their artistry. This leads to artists running out of ideas and not being able to improve their technique.

University of Venda and University of Limpopo have no formal art studies although they have attempted to create some space to exhibit the few artworks they have acquired.

MAPPP-SETA has only one service provider in Limpopo, Basotho Consulting who offer Craft Enterprise Learnerships.

Policy Recommendation

Constitution of the Republic of South Africa

Schedules 4 and 5 of the Constitution of the Republic of South Africa, 1996 are open to misunderstanding, insofar in they refer to "cultural matters", and "provincial cultural matters" in local government matters and Schedule 4b and 5b do not make express reference to arts and culture. They refer to culture as a concurrent competency of National and Provincial Government. This essentially distracts local authorities, which are at the centre of service delivery, from budgeting for and implementing cultural matters.

It is recommended that these paragraphs of the constitution or their interpretations thereof be reviewed and possibly amended.

Unbundling of Departments/Units

Government units responsible for arts and culture at provincial levels are erroneously bundled with unrelated sectors such as Education or Sport and this result in these other sectors taking precedence over arts and culture service delivery.

It is recommended that provinces take a lead from the national government which unbundled the Department of Arts, Culture, Sport and Technology to the Department Arts and Culture.

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Mr. Amos Letsoalo

Curator, Polokwane Art Museum

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