

Section 4

The Organisational Landscape for the Visual Arts

In this section, the organisational infrastructure that supports and sustains the visual arts is discussed in greater detail. While the role of the commercial gallery infrastructure in the support and promotion of the work of visual artists is addressed in Section 3 of this report (The Market for the Visual Arts), this section is largely concerned with an assessment of the position of the variety of institutions and organisations that support the development of the visual arts outside of a commercial framework.

Consideration is given to the current position of both the public and private organisations concerned with the development of the visual arts in various ways. Four key types of organisation are examined:

- Art museums and collections (public and private)
- Independent Contemporary Arts Organisations
- Artist Associations and Industry Organisations
- Community Arts Centres

4.1 Art Museums and Collections

In South Africa, the majority of the core public infrastructure for the visual arts was developed in the first half of the twentieth century. In contrast to the experience in the United States, where aspirant industrial wealth invested massively – and continues to invest under a friendly tax dispensation - in the development and sustaining of the most extensive public infrastructure for the appreciation of the visual arts in the world, very little of the substantial industrial money in the South African economy was historically invested in similar infrastructure. While, for example, the South African mining magnates were significant collectors of art, as Michael Stevenson has noted, very little of this work was bequeathed to public art museums – the majority of the Randlords having a primary identification and allegiance with Europe/England, where much of this artwork was subsequently repatriated. The absence of a culture of arts-related philanthropy in South Africa – and a public policy and tax framework to promote such philanthropy – has sustained a pattern of underinvestment in the public art museums and collections, with corporations preferring to establish their own collections in the context of self-contained strategies for corporate branding and promotion. Sustained partnerships between the corporate sector and public infrastructure for the arts have, as a consequence, become the exception rather than the rule. Among those instances noted by Stevenson are Standard Bank’s support for the collection of African art housed at the University of the Witwatersrand and the Anglo American Johannesburg Centenary Trust, “established in 1986 to provide the Johannesburg Art Gallery with funds for acquisitions, which has ensured that it is virtually the only gallery in South Africa with an active acquisitions programme, and indeed the only museum in the country with a significant endowment fund”¹.

Similarly, public sector underinvestment is not a new phenomenon, but rather one which has a rich pedigree that has been sustained into the present. As Stefan Hundt notes, in 1980, the then director of the South African National Gallery, Raymund van Niekerk, preferred not to report the actual acquisitions budget of the National Gallery (R30 000 at the time), preferring to note a nil amount in the belief that this conferred “a bleak dignity which would be destroyed if I told them what the amount really was”.²

¹ Stevenson, M. 2002. *Art and Aspiration: The Randlords of South Africa and their Collections*. Fernwood Press. pp. 174-180.

² Hundt, S. 2009. "Public and Private: Collecting and Exhibiting in an Environment of Cultural Indifference". Paper presented at the First Conference on Management of Cultural Organisations in times of economic crisis, Cape Town, 3-4 Dec. 2009. pp9-10.

As a result, the post 1994 government inherited responsibility for a substantial number of art museums and collections which on the one hand largely represented the art history, interests and needs of the minority white population in their collections, built form and location; had meager existing resources and few independent or private revenue streams.

The White Paper notes that the bulk of this infrastructure was located in the major urban centres, largely inaccessible to the majority of the population living in townships and the rural homelands established by the apartheid state. The policy response to this problem has been two-fold:

- to develop new community arts infrastructure across the country that would complement this existing infrastructure (see sub-section below on community arts centres)
- to simultaneously seek to rationalise and transform the existing institutional infrastructure: on the one hand aligning the activities of museums and collections more closely to public policy goals through for example education and outreach programmes, and making them more accessible to a wider public, and on the other making them more effective and efficient in their use of resources

The White Paper also noted the need for a review of which institutions should be designated as national institutions, supported by the Department:

“The Declared Cultural Institutions are 'national' in the sense that they are budgeted for by the Department because of ad hoc decisions made in the past, but they are not all of 'national' status in terms of their collections or the services they provide. Indeed, several provincial and municipal museums are more 'national' in this respect than some of the nationally funded institutions.”

In the event, the department amalgamated a significant number of institutions under two groups centred around Gauteng (‘the Northern Flagship’ group recently renamed ‘Ditsong Museums of South Africa’) and the Western Cape (the Southern Flagship, subsequently renamed ‘Iziko’), as well as a number of individual institutions spread across the rest of the country. These were declared as Cultural Institutions under the Cultural Institutions Act 119 of 1998. Four new national heritage institutions were added to this group during the course of the late 1990s and early 2000s - the Robben Island Museum, Freedom Park (Pretoria), the Nelson Mandela Museum (Umtata) and the Luthuli Museum (KZN). Funding allocated to national museums and collections between 2005/6 and 2008/9 was as follows:

	2005/6	2006/7	2007/8	2008/9
Amount (R)	276 305 000	333 254 000	275 702 000	431 476 000

It is estimated that between 5 and 10% of these annual transfers are invested specifically in art museums and art collections, principally:

- the Iziko/South African National Gallery and associated art collections (Cape Town)
- William Humphreys Art Gallery (Kimberley)
- Oliewenhuis Museum (Bloemfontein)

³ Figures are from the 05/06, 07/08 and 08/09 DAC annual reports, accessed at www.dac.gov.za. The substantial year-on-year fluctuations are a function of annual variations in investment in the realisation of the Freedom Park project, ranging between R58 million (2005/6) and R194 million (2008/9).

- the Engelenburg House Collection (Pretoria)

In addition to these nationally designated institutions, a significant number of municipal art museums and collections are financed and directly managed by local government. These include:

Gauteng

- the Johannesburg Art Gallery (City of Johannesburg)
- the Pretoria Art Museum (City of Tshwane)
- the Springs Art Gallery (West Rand Municipality)
- the Ekurhuleni Art Museum (Ekurhuleni Metro)

Kwazulu Natal

- the Durban Art Gallery (Ethekewini Metro)
- the Tatham Gallery (Pietermaritzburg)
- the Newcastle Gallery (Newcastle)
- the Margate Gallery (Margate)

Eastern Cape

- the Nelson Mandela Bay Art Museum (Nelson Mandela Bay Metro)
- the Anne Bryant Gallery (Buffalo City Metro)

Limpopo

- the Polokwane Art Museum (Polokwane)

Western Cape

- Somerset East Museum/Walter Battiss Art Gallery (Somerset East)

It is estimated that local government currently invests in the region of R50 million per year in the maintenance, staffing and programming of these institutions.

In addition, most of the major universities have significant art collections and galleries. These are financed through a combination of internal and external sources, including private donations and overall institutional subsidies received from the National Department for Higher Education – the latter accounting for the major part of the funding that supports the overall institutional infrastructure of universities.

The current position of these institutions – and the position of corporate collections - is addressed in detail in the appended report on museums and collections. High-level findings include the following:

Funding

South African Public art museums and collections are dramatically underfunded by comparison with other countries with a developed museums and collections infrastructure. By comparison with other African countries, museums and collections in South Africa are however comparatively well-resourced. The following table indicates comparative levels of resourcing (and some key associated indicators) between a selection of South African government institutions (both national and local) and institutions in Australia, the UK, Mozambique and Zambia.

Table 19: Key Data for Public Museums and Collections (National and International)

	Income/budget (2008/9)	Staff	Acquisitions– 2008/9 Rand Value	Attendance	No of Exhibitions
Tate group - UK ⁴	R2.45 billion	1300	R1,1 billion	7.5 million	50
National Gallery of Australia, Canberra ⁵	R415 million	314	R71,4 million	500 000	11
Museu Nacional de Arte - Mozambique	R1,4 million	13	not known	5631	5
National Museums Board of Zambia ⁶	R15 million	119	0	120 000	
SANG/Iziko ⁷	R60 million (Iziko)/ R8-10 million (SANG/art collections estimate)	245 (Iziko)	R700 000	500 000 (Iziko)/ 42 583 (SANG)	26
William Humphreys Art Gallery	R4 million	17	R830 000	not known	14
Johannesburg Art Gallery	R7,4 million	29	not known	50 000	
Pretoria Art Museum	R7,9 million	11	R3,4 million	11 800	7
Durban Art Gallery	Not known	13	R250 000	200 000	20
Tatham Art Gallery	R3 million	16	R140 000	41 860	10

⁴ Data reflects four galleries that form the Tate group – Tate Modern, Tate Britain, Tate Liverpool, Tate St Ives. Information obtained from the Tate Museums Annual Report for 2008/9

⁵ information obtained from National Gallery of Australia Annual Report 2008/9

⁶ This data reflects information related to 4 institutions managed through the National Museums Board of Zambia

⁷ this data reflects information both for the whole Iziko group (which includes 11 other non-art museums alongside the South African National Gallery), as well as (where available) data for the SANG as one institution within this group that presides over the art collections component of the group as a whole. Some of the SANG/Iziko data was extracted from the institution's 2008/9 annual report, other data was obtained through the museums and collections survey conducted as part of this research project

The manner in which income is generated is also instructive. The Tate earns 75% of its income from earned income and donations, a significant portion of this generated through Tate Enterprises Limited, a wholly owned subsidiary company that produces and retails Tate merchandise. South African public institutions lean far more heavily on the public sector for their revenue – the majority rely on an annual grant from the state (either national or local government) for more than 90% of their overall income, with a very small number (for example, Iziko) generating up to 30% of overall income from admissions, venue hiring and externally raised funds and sponsorships (though it is unclear how much of this is directly associated with the Iziko art collections and the South African National Gallery) – a similar level of earned income to the Australian National Gallery.

Local government institutions report that the bureaucratic context that they operate in places severe constraints on their capacity to generate earned income, as theoretically any earned income goes into a general municipal pool, not back into the institution. Some institutions, such as the Johannesburg Art Gallery have to some degree addressed these constraints through the nurturing of an active Friends society which raises and receives money for specific projects on behalf of the institution, and through having a privately run Trust that contributes substantially to the institution's acquisitions budget.

It is also notable that corporate and private sources are most commonly reported as sources of supplementary income to core government grants, with the NLDTF and the National Arts Council substantially less likely to be reported as source of additional income. The NLDTF in particular – due to the scale of funding available, should however be a major source of future income for these institutions.

Acquisitions

As noted in the previous section, accurate figures on the acquisitions capacity of art museums and collections has been difficult to determine, particularly in the case of corporate collections. What the data does reliably indicate is that the acquisitions capacity of public museums and collections is extremely low by any standard, and much of the value of new acquisitions by these institutions is derived from work that has been donated. While the data suggests that public museums and collections have more substantial acquisitions budgets than those of corporate collections, it seems likely that in fact these institutions are unable to acquire new artworks at anything close to the rate or volume at which the major corporate collection and private institutions are currently doing – a rate or volume which is in turn modest by international standards. Corporate collections are therefore responsible for the majority of new acquisitions of artwork in the country. One of the implications of this is that public museums and collections are largely unable to compete for the acquisition of significant historical work by South African artists on the secondary market. The Ifa Lethu Foundation has initiated a programme of voluntary repatriation of artworks from international owners in order to address this issue (particularly in relation to work produced by black South African artists during the liberation struggle). Such a programme is obviously constrained in certain fundamental ways by the fact that work is donated rather than these acquisitions being guided by a vision for the collection supported by significant buying power, so that choices can be made as to what is acquired, and what is not.

Nonetheless, it is important to note that – despite this differential – public museums have continued to acquire new works for their collections, in large part due to both financial support and direct donations of artworks from private individuals.

Collections and Physical Infrastructure

Art museums and collections are guardians of a very large asset base. Publicly owned collections tend to be substantially larger than corporate collections, a function of their longer institutional history, as reflected in the following table⁸:

	Number of Institutions reporting	Total Number of Artworks Reported	Average number of works in a Collection
Public Institutions	10	52589	5259
University-based Institutions	8	40436	5055
Private Institutions	6	7180	1197
Total	24	100205	4175

Substantial economic value is locked within these collections, with most institutions able to report on the insured value of collections, as reflected in the following table:

	Number of Institutions reporting	Total Value of Artworks Reported	Average value of works in a Collection	Estimated total number of institutions	Estimated total value for full population
Public Institutions	7	R690 399 316	R98 628 474	18	R1 775 312 532
University-based Institutions	7	R328 500 000	R46 928 571	11	R516 214 281
Private Institutions	3	R131 900 000	R43 966 666	14	R615 533 324
Total	17	R1 150 799 316	R67 694 077	43	R2 907 060 137

Both public and private institutions have been able to maintain the physical integrity of their permanent collections and – to a marginally lesser extent – of their physical premises. This contrasts strongly with trends in many other African countries, and can be counted as a significant signifier of these institutions’ continuing viability.

Exhibitions

Public museums organise and display significantly more temporary exhibitions than private collections; most of these museums also report producing exhibitions that travel between institutions. This strongly suggests that the sharing of resources between museums has played a significant role in allowing them to continue to show a wide range of exhibitions.

Audience Development

By the international standards of institutions in advanced economies such as those of the UK and Australia with a large middle class population and audience base, attendance figures at South African art museums are low - across 18 public and private institutions total annual figures of just over 600 000 were recorded, with an average of just 59 000 per annum for public institutions). Public museums are nevertheless attracting increasing and reportedly diverse audiences through public events, school tours, and education and outreach programmes. Most respondents report that this success is ongoing – as visitors numbers

⁸ it should be noted that a number of very substantial corporate collections did not respond to the survey – care should be exercised in extrapolating the corporate collection data to the overall population.

continue to increase; most, however, also believe that their audiences can still be further developed. (for more detail on audiences see section 3 of this report).

Outreach

Education and community outreach programmes are currently under-resourced in both public and private institutions; a large number of surveyed institutions also emphasised the necessity of redressing this under-resourcing to enable continuing audience development.

Governance and Management: Demographics

While there has clearly been some change in the demographic profile of the governance and management of art museums and collections, there remain significant challenges in this area. From a sample of fifteen institutions (6 public, 5 university-based and 4 private) that were able to report on this issue, 35% of the people represented on the governance structures of organisations were white women, 31% black men, 21% white men, and only 13% black women. Based on responses from 13 institutions, the senior management of institutions reflect a substantially less transformed profile – 44% white women, 25% white men, 25% black male and 6% black women.

Regulatory Issues impacting on art museums and collections

Problems with import duties are often cited as inhibiting the travelling of international art exhibitions to South Africa. According to the Schedules for the Customs and Excise Act 1964 (amended), import of visual art works is duty free. The problems cited relate to the payment of 10% general duty and 14% VAT on the value of artworks brought into the country for the purposes of temporary exhibition. If the exhibition is temporary, the importer has to pay this amount or provide a bank guarantee when importing the goods, or register a bond with the Customs office. When the exhibition leaves South Africa again, this amount is reimbursed. If any of the artworks have been sold, the duty value is deducted from the reimbursement. It is almost impossible for most public, private or commercial galleries to address the costs of such (temporary) expenditure in relation to work of any significance that is brought into the country for the purposes of presentation. Currently, Customs regulations allow a travelling exhibition to stay for six months. However, according to one respondent in the relocation industry⁹, there is some flexibility, and it is possible to negotiate concessions with senior managers at Customs Office, e.g. in considerably lowering the value of the bank guarantee for the artworks, or extending the duration of the exhibition. There should be room for concessions for national and local municipal museums and collections to be exempted from these regulations.

4.2 Independent Visual Arts Organisations

In the developed visual arts economies of Europe and North America, contemporary art organisations occupy a distinct and important space in the ecology of the art world, providing opportunities for the presentation of new and experimental work within a non-commercial framework, and providing opportunities for (particularly younger) artists to develop new bodies of work and projects through residency programmes and the like. They play a significant research and development role for the sector, incubating and developing new talent and ideas, and often exploring new (non-gallery) contexts for the presentation of the contemporary arts to new audiences. These organisations exist in dynamic relationship both with the market for contemporary arts and with the public and private museums and galleries, exposing new talent that then migrates to these contexts, or providing more established talent with new opportunities for creative growth through residencies, project-

⁹ interview Eugene Botha of Fineartlogistics

based and collaborative work. They also play a significant role in the rethinking of the contemporary arts in society, often within a trans-disciplinary and activist framework.

In developed economies, a variety of models exist for such organisations to receive recurrent funding from government to significantly address their core running costs, providing organisations with a managerial and administrative capacity from which to leverage complementary, project-specific funding.

In South Africa, the number of these organisations is very small by comparison to comparators in Europe, North America and Australasia. Key examples include:

Exhibition, Production and Residency Focus

- Blank Projects (Cape Town) – project space and international residencies
- YoungBlackman (Cape Town) – project space
- Greatmore Studios (Cape Town) – international residency, studio and project space
- The Bag Factory (Johannesburg) – international residency, studio, workshops and project space, with a particular focus on new media
- Nirox Foundation (Johannesburg) – residency and project space
- Joubert Park Project/Keleketla! (Johannesburg) – residency, studio and project space with particular focus on public art and cross-disciplinary work
- Jozi Art Lab (Johannesburg) – a project space and international residency programme
- August House (Johannesburg) – studio space facility
- Goethe on Main (Johannesburg) – project space
- Co-Op (Johannesburg) – project space
- Dala (Durban) – public art residencies and projects with an activist focus

All of the above have had to generate a variety of different models for their survival within a funding environment which favours projects that have a more overt and directly measurable social or economic impact than these organisations are generally able to demonstrate, and which does not presently provide the kind of recurrent year-on-year funding that similar organisations in advanced economies are predicated on. For example:

- The Bag Factory and Greatmore Studios are part of an international network of funded residency spaces which were developed on the basis of a core investment from private (internationally based) philanthropy, supplemented by other local and international funding.
- August House – a complex of studio and production spaces – operates on a more or less commercial basis, providing low cost studio space to artists in a redeveloped industrial building in the inner city of Johannesburg
- The Nirox Foundation is able to exist through a combination of external funding and cross-subsidy from projects in the commercial field.
- The Goethe on Main project space is financed through the Goethe Institute in Johannesburg, a German arts and cultural funding agency for contemporary culture. (see also Section 7: Funding).
- Organisations such as Public Eye, Dala, the Joubert Park Project and blank projects generally operate on a project-by-project basis, relying on a precarious mix of local and international funding.
- Co-op is a more commercially driven project space that promotes and showcases collaborative work between contemporary artists and designers

Annual income for the organizations is mostly in the R250 000 – R1,5 million per annum range. They are often heavily reliant on project-based funding in order to address core administrative and overhead costs.

Artist Run Initiatives and Collectives

Contemporary art organisations frequently emerge out of artist-run initiatives – largely self-financed creative projects developed by artists and collectives of artists around a specific project or intervention. Blank, Dala and the Joubert Park Project all had their genesis in artist-run initiatives. These initiatives are often inspired by a building, location or neighbourhood. While an Australian study indicated the existence of 85 artist-run initiatives across the country in 2002, in South Africa, they are again very limited in number.

These are largely self-financed projects operating within informal or very basic organisational structures – some have been able to access limited external funding from government and private sector sources, usually linked to individual participating artists. They are extremely flexible, their membership is generally quite fluid, and they are usually short-lived – though a small number may subsequently develop into contemporary arts organisations as outlined above. Examples include:

- Public Eye (Cape Town) – public art collective, one of the longest surviving artist-run initiatives in the country
- 3rd Eye Collective (Durban) – the collective behind the Red Eye project developed in collaboration with the Durban Art Gallery, now defunct (2000-2006)
- Gugulective (Cape Town) – a collective of young black artists producing experimental work, originally focused round the Cape Town township of Gugulethu, now dispersed around the country and the world
- MixedTape Collective (Cape Town) – a series of projects developed by Cape Town artists Linda Stupart and Craig Groenewald
- The Centre for Historical Re-enactments (Johannesburg) – a very recent project developed by curator Gabi Ngcobo
- Serialworks (Cape Town) – an occasional project space developed by artist Kathryn Smith
- Joan Do (Cape Town/Johannesburg) – a collaboration between an arts manager, curator and artist concerned with the intersection between art and commerce
- Parking Space Gallery (Johannesburg – now defunct) – an entirely self-financed project developed by artist Simon Gush, which involved the conversion of a small room in a parking lot in an industrial building in the inner city of Johannesburg into a gallery space showcasing the work of emerging talent.

One of the results of the difficulties of sustaining such organisations in the South African context is that both public museums and collections as well as the commercial sector also play a role in this area. Most of the leading commercial galleries (Goodman, Michael Stevenson and Everard Read) have established project spaces or a project space dimension to their programming. Public museums have developed innovative programmes – such as the Durban Art Gallery’s involvement in the Red Eye public art project, the Johannesburg Art Gallery’s Nando’s Project Room for the exposure of young talent and the South African National Gallery’s Soft Serve projects which ran in the late 1990s/early 2000s.

Arts Development Organisations

There are then also a very small group of organisations which have a primary focus around the provision of alternative education and training pathways into the industry for artists

from disadvantaged backgrounds, with a secondary focus on promoting new work. Key examples include:

- Market Photo Workshop (Johannesburg) – focused around the training of photographers and forms part of the Market Theatre Foundation, receives core finance as a Cultural Institution under the Cultural Institutions Act, and raises complementary project-related funding for fellowships, exchanges and exhibition projects.
- Artist Proof Studio (Johannesburg) – focused around the training of printmakers and a variety of linked programmes in the visual arts and craft sectors aimed at social and economic development with a national reach; relies on a mix of self-generated, government and corporate funding.
- Lefika, an Art Therapy project (Johannesburg) – involves the training and provision of therapeutic services to individuals, families and communities affected by abuse, crime, poverty, xenophobia and HIV AIDS.
- The Imbali Visual Literacy Project and the Curriculum Development Project – two visual arts and crafts education organisations involved in teacher training, craft development projects and local community development projects in and around Johannesburg
- Art for Humanity (Durban) – an organisation which specialises in producing fine art print portfolios, exhibitions, billboards and research projects that advocate various human rights issues in South Africa and internationally, and is hosted by the Durban University of Technology, and funded through a significant number of local and international funders
- The BAT Centre is an art development and community centre located within the small Craft Harbour off Durban’s Victoria Embankment. It contains a number of retail outlets, a restaurant, bar and large hall fitted with sound and lighting equipment. There are large art studios, a number of exhibition galleries, music practice rooms, a dance studio, resource center and a conference room.
- The Spier Arts Academy offers a three year course in architectural mosaic. Students wishing to learn mosaic are sponsored by the Academy for a three-year course comprised of academic tuition, intense practical training, vocational and business guidance. The objective is to train skilled craftsmen as leaders in mosaic and impart an experiential understanding of what it takes to run a sustainable and lucrative enterprise within the industry.
- Arts and Teaching Initiatives (Port Elizabeth) – a project concerned with the professional development of artists, the provision of in-service arts training for teachers, and the deployment of artists in schools.

Their role in supporting education and training in the visual arts is discussed in greater detail in the Education and Training section of the report.

4.3 Industry Associations, Advocacy and Support Groups

There are a significant number of visual arts associations around the country which have played a valuable role in the general promotion of the industry through the organising of art competitions, membership exhibitions and other projects. These include:

- the South African National Association for the Visual Arts, the oldest arts association in the country, which has 26 regional branches and 19 affiliated organisations around the country. It is a member of the International Association of the Visual Arts

and is responsible directly and through its affiliates for organising most of the major national art competitions together with corporate partners, including the Absa Atelier Award, the Sasol New Signatures Competition, the PPC Young Concrete Sculptor Awards and the Vuleka Art Competition. It is also been involved in a variety of international exchange projects, a residency programme in Paris, as well as member exhibitions and initiatives at a regional level. Its membership includes both professional and amateur artists.

- The Association for the Visual Arts in the Western Cape and the KwaZulu Natal Society of Artists, are both membership-based organisations which run independent gallery spaces in Cape Town and Durban respectively, which provide an important platform for new work in each city outside of the commercial gallery system.
- Ceramics South Africa, which also has affiliates around the country and which runs workshops and stages exhibition for members
- The South African Visual Arts Historians Association (SAVAH) is an association of art writers and historians composed to a large degree of academics from fine arts departments around the country. SAVAH's main activities revolve around the organising of an annual conference for its members.

The capacity of the sector for organised lobbying on policy and legislative issues has historically been weak. Since the consultations around the White Paper on Arts, Culture and Heritage in the mid 1990s through the ACTAG (Arts and Culture Task Group) process, there has been no industry organisation consistently lobbying on behalf of the visual arts sector around policy or legislative issues that may affect the sector.

In the early 2000s, partly in response to the staging of the International Cultural Diversity Network Conference in Cape Town in 2001, a number of individuals and organisations in the sector noted the absence of an umbrella body able to pursue advocacy and lobbying on behalf of the sector, and met to discuss the possibility of forming such an organisation. The Visual Arts Network of South Africa (VANSA) emerged out of these discussions as a body aimed at bringing professional artists and practitioners, organisations and associations together around a set of shared interests, concerns and problems. The organisation launched itself through a Conference convened at the University of Cape Town in 2006 which attracted a significant number of visual arts stakeholders from around the country. The organisation has subsequently positioned itself as a research, development, lobbying and networking organisation and played an important role in promoting the need for the commissioning of the present research project with the national department, and has partnerships in place with provincial government in Gauteng and Western Cape.

4.4 Community Arts Centres

As noted in the previous section, the White Paper envisaged community arts centres playing a central and critical role in the realisation of its broader objectives, particularly those relating to the provision of greater access to arts and culture and the redress of imbalances wrought by the apartheid system:

“The primary need for infrastructure is in rural and black urban areas, close to where people live. The establishment of urban and peri-urban townships as dormitories, without proper facilities for recreation and leisure, is a feature of apartheid. This deprivation cannot be continued in the new dispensation which is concerned with improving the quality of people's lives at a local level. Such

improvement must include the development of facilities to educate, nurture, promote and enable the enjoyment of the arts, film, music, visual art, dance, theatre and literature.... To this end, the Ministry intends to develop the concept of multifunctional, multi-disciplinary community arts centres through a number of pilot projects. Such centres might cater for music, dance, film and theatre, gallery and production, house a library and Internet access, as well as a museum. A national audit of such infrastructure will be undertaken co-operatively by all levels of government to guide future planning and the allocation of resources. This strategic partnership will involve provincial and local arts and culture forums and communities in the determination of needs and plans for the development, governance and maintenance of arts and culture infrastructure.”

The national department supports activities related to community arts centres through the Arts and Culture in Society Programme. The Department has sought to play a role in promoting the development and sustainability of a network of community arts across the country, in pursuit of the goal of promoting greater access to arts infrastructure for the majority of South Africans.

The Department’s work in this area has included:

- The building and refurbishment of approximately 40 community arts centres across the country in the context of the 1997 Culture in Community (CIC) Programme, financed through the Reconstruction and Development Programme (RDP)
- The commissioning of a national audit of community arts infrastructure and programmes from the Human Sciences Research Council (2000/1)
- Support for the establishment of a Federation of Community Arts Centres (2000-2)
- A bilateral programme with the Flemish government (2003-5) which included:
 - i. The commissioning of a policy framework for community arts centres through a bilateral programme with the Flemish government
 - ii. A 3 year programme of technical assistance to community arts centres in the Free State, Kwazulu Natal and Limpopo aimed at strengthening programming, networks and sources of funding
 - iii. A local cultural policy development project piloted in each of the three provinces aimed at integrating local service delivery in the arts into the plans fo local government
 - iv. The development of a manual for community arts managers
- The formation of a National Task Team for Community Arts Centres tasked with the development of a business and strategic plan addressing the needs of community arts centres (2007-ongoing)
- The convening of a National Community Arts Awards Programme (2008-ongoing)
- Direct support to community arts centres across the country

A 2009 database developed by the national Department contains details of 184 community arts centres and projects operating under a variety of management arrangements – municipal/local government centres, provincial government centres, Centres build through the Community in Culture programme (CIC), Multi-Purpose Community Centres established through the Government Communication and Information System unit in the Presidency and independently established centres and projects. The great majority of projects and centres are independently or community initiated projects, and the majority of these are single art form projects in the performing arts with very limited or no physical infrastructure. It is also unclear in many instances the degree to which the listed Multi-Purpose Community Centres have any arts related programmes in place.

Table 22: Community Arts Centres: Provincial Spread by Category

	Local gov	Prov Gov	Gov (other) – eg MPCCs, RDP centres	NGO/community initiated	TOTAL
Western Cape			14	8	22
Gauteng	7		2	10	19
Kwazulu Natal	2		9	27	38
Eastern Cape		15	6	4	25
Free State		1	2	13	16
Mpumalanga	5		1	13	19
Limpopo	2	2	2	15	21
North West		8		10	18
Northern Cape		1	2	3	6
TOTAL	16	27	38	103	184

The realisation of the core vision for community arts centres has been beset by a range of difficulties. These include:

- A general tendency toward over-investment in capital infrastructure and under-investment in the human infrastructure that is required to animate these buildings through arts programming
- Many of the centres that were built were not adequately planned in consultation with local communities and without clear arrangements in place for their ongoing sustainability – a situation which has led to many centres being un- or under-utilised, or being used for other purposes, such as weddings and other community events
- Inadequate funding at all levels of government to support capital infrastructure costs, the core costs of running and maintaining centres and programming costs – this is particularly the case at local government level, which has the greatest constraints on expenditure related to non-essential services
- A shortage of the complex skills-set required to make community arts centres viable entities – in the areas of programme and building management, networking and fundraising.
- Poor levels of connection and integration between community arts infrastructure and government programmes in associated areas such as education, health, correctional services and so on.

The Department also supports complementary interventions aimed at maximizing the social impacts of the arts through the Arts, Social Development and Youth (ASDY) sub-programme of the department. The directorate supports programmes that involve arts practitioners in facilitating arts programmes in a variety of social development settings, including community arts centres, schools, health, the environment and correctional services facilities.

Linkage into the programmes of adjacent departments in the Social Cluster of government (Health, Social Development, Environmental Affairs, Correctional Services, Education, etc) have substantial potential to create work and income for significant numbers of un- or under-employed visual artists while simultaneously yielding significant impacts in the areas of core mandate of these departments. However, some of the wider challenges facing existing interventions in these areas include:

- They tend to represent ad-hoc and relatively small scale contributions to the larger mandates of the Departments of Education, Health, Environmental Affairs, Social Development and Correctional Services

- These programmes are also in many instances predicated on engagement with departments and institutions operating at a provincial and local level, adding to the complexity of negotiating long term planning in these areas
- The formulation of long-term plans supported by formal agreement between departments and resource allocations from Treasury is a pre-requisite for achieving sustainability and impact in these areas.