

Section 8

Recommendations

The policy recommendations developed in this report have been informed by an overall analysis of the points of intersection between the visual arts and the world of public policy, institutions, legislation and programming. This report has sought to identify a set of key issues that the sector faces, and has drawn on a wide range of international precedents in developing recommendations that are appropriate and meaningful in the South African context. In doing so we have been mindful of four key considerations:

Firstly, the need to include substantial focus on growing the market for the visual arts, both domestically and internationally. The central concern of much arts advocacy revolves around supply-side interventions concerned with making available more public funding for the visual arts, whether through institutions or grants. This emphasis should not however obscure consideration for how the market and demand for the arts might be grown in a way that would mitigate the need for escalating public subsidy. Indeed, this report has shown that the visual arts is in fact one of the more independent and resilient sectors of the arts in this respect, with much of the activity in the sector operating in the absence of public money. As the funding section of this report suggests, there is in fact very substantial funding available for the visual arts, principally through the Lottery, and principally targeted at the non-profit components of the sector. The need to consider ways in which these resources can be made more readily and widely available represents a key recommendation. The balance of this report has however been more concerned with both short and medium term interventions focused around market access and stimulating demand, as well as interventions aimed at growing the audience and consumption base for the visual arts in the long term, through a concerted strategy around visual arts education through schools, art museums and community arts centres. Cutting across all these interventions should be a concern for enabling greater access to the industry on the part of historically marginalised groups.

Secondly, the need for any proposed measures to meet a basic standard of affordability. Internationally, the majority of public sector measures that have been developed around the arts in general and the visual arts in particular, have been generated in the context of the advanced economies of North America, Europe and Australasia. These economies enjoy a fiscal base which is greatly in excess of the resources that are available in South Africa. A basic principle that we have sought to adhere to in the making of specific recommendations is that any proposed intervention needs to be affordable, both in relation to the public and private resources that are available, and in relation to other pressing demands on these resources.

Thirdly, careful consideration has also been given to assessing the prospective costs and potentially negative consequences of implementing particular recommendations, weighed against the likely benefits and impact yielded through such interventions in social, economic and cultural terms. For example, implementing the Artist Resale Right assumes the establishment and sustainability of an administrative capacity to collect and distribute royalties to artists, which would need to be justified by a sufficient value and volume of transactions in the secondary market (costs). It is also a measure that is likely to be resisted by both local auction houses and international auction houses that have a presence in South Africa, as it directly impacts on the cost of doing business, and may result in business moving to other national contexts where these measures do not apply (a consequence). However, international experience suggests that such measures can yield significant revenue for artists (or their families) where comparatively meagre returns have been achieved on the primary/first sale of their work (a benefit).

A final consideration in the development of the recommendations in this report is the recognition that many of the problems of the visual arts in South Africa are in fact problems of the arts in general – the funding system and arts education being two signal examples. This report has been mindful of the fact that these more generalised problems need to be addressed through measures that have a compass beyond just the visual arts sector. This study has confined itself to noting these wider issues on the one hand, and suggesting sector-specific responses and remedies on the other, where these do not seem to exceed the mandate of the present assignment.

The report proposes a variety of recommendations for policy-driven intervention aimed at promoting the growth and transformation of the visual arts sector, and a set of key framing objectives have been derived from the preceding analysis. These objectives are focused around six mutually reinforcing key areas of impact, defined as follows:

1. Stimulating domestic and international demand for South African visual arts
2. Widening access to the experience of and participation in the visual arts
3. Strengthening the organisational infrastructure that supports the visual arts
4. Enhancing the social and economic position of artists
5. Attracting more investment and resources into the sector
6. Promoting greater coherence and cohesion in the sector and in sector-government relations

In the articulation of the ensuing recommendations, the impact of particular actions relative to each of these key objectives is noted, together with:

- An assessment of the cost of undertaking the particular intervention, relative to the envisaged impact. Each recommendation is qualified by a very broad indication of the cost involved in implementing the recommendation, as follows:

Level of Investment	Cost range
Low	Less than R2 million
Medium	R2-R5 million
High	R5 million +

- An assessment of the immediacy of impact and how long it would take to realise the recommendation

Immediacy	Timeframe
Short term	Within a year
Medium term	Within 1 – 3 years
Long term	3 years +

- A consideration of whether actions and investments are **once-off** or **recurrent**. In the case of recurrent investments, the importance of clarifying and determining the locus of responsibility for these functions within government is emphasised.
- A consideration of key roleplayers that would need to be involved in the realisation of each recommendation.

Recommendation 1: Engage the sector and government in the review, consolidation and effecting of the findings and recommendations contained in this report.

Strategic Linkages: Promoting Coherence

It is recommended that a national task team – the Visual Arts Industry Task Team (VATT) – be constituted through the convening of a national conference/summit of stakeholders in the visual arts industry, where the findings and recommendations contained in this report can be subjected to wider interrogation and scrutiny as a basis for taking them forward.

The task team would be composed *inter alia* of nominated representatives from the following groupings:

- Artists
- Galleries and Auction houses
- Independent platforms for the visual arts
- Visual Arts Development organisations
- Artist Associations and Industry bodies
- Tertiary institutions
- Government departments at a national, provincial and local level with a stake in or regulatory mandate over the visual arts sector

The functions of the Task Team would be to:

- Review the recommendations contained in this report
- Agree on a consolidated set of recommendations
- Provide leadership and oversight with regard to the implementation of these recommendations
- Ensure consultation and communication with the widest possible cross-section of the visual arts sector with regard to the implementation of these recommendations

The DAC would convene the proposed conference with partners, and provide secretariat support to the work of the proposed Task Team.

Key roleplayers: DAC, other government departments, industry stakeholders

Timeframe: Short-Medium

Cost: Low

Recommendation 2: Support regional market development initiatives that grow the local and regional consumption base for the visual arts

Strategic Linkages: Stimulating Demand

Provide targeted support for innovative local and regional initiatives across urban and rural contexts - and differentiated for the contemporary and commercial segments - that encourage new buyers, create buzz, make the industry and the market more visible through for example art maps, art tours, open studio projects, art nights, new approaches to marketing and the like.

Key Roleplayers: DAC, provincial departments of Arts and Culture and Economic Development, Business and Arts, tourism agencies, gallery networks, entrepreneurs, dti
Timeframe: Short-Medium
Cost: Low

Recommendation 3: Invest in innovative buyer education and development initiatives

Strategic Linkages: Stimulating Demand

Provide targeted support for innovative projects aimed at attracting particularly entry-level buyers into the market through print, on-line resources and events that promote the benefits of buying art and provide advice and guidance on how to go about it.

Key roleplayers: DAC, Business and Arts South Africa, industry organisations, art publishers.
Timeframe: Short
Cost: Low

Recommendation 4: Investigate the development of the Joburg Art Bank as a national scheme

Strategic Linkages: Stimulating Demand; Enhancing the Position of Artists

Working with the City of Johannesburg and the National Arts Council, commission an assessment of the position of the Joburg Art Bank and a business plan for the development of the agency as a scheme with national reach, and with a core focus on cultivating demand for innovative work from particularly younger artists entering the market among both private and public sector entities, as well as in the cultivation of entry-level buyers among the employees of these entities. Such a plan should involve consultation with the commercial gallery system in order to address potential concerns regarding the impact of such a scheme on the commercial market. The future of such an agency will be contingent on there being sustained investment in acquisitions on the one hand, and a professional and informed acquisitions programme, marketing strategy and general leadership and management on the other.

Key roleplayers: City of Johannesburg, National Arts Council
Timeframe: Short (review and business plan) Medium-Long (institutional development)
Cost: Low (review and business plan); High (institutional development)

Recommendation 5: Investigate the feasibility of instituting a zero percent art purchasing scheme

Strategic Linkages: Stimulating Demand

As previously noted, interest free art purchase schemes for the visual arts for entry level buyers and middle income earners can play a significant role in making the buying of the visual arts more accessible to more people. It is recommended that the Department develop this concept through engagement with Business and Arts South Africa and commission more detailed research on models internationally.

Key roleplayers: DAC, BASA, Joburg Art Fair, Joburg Art Bank, local financing institution.

Timeframe: Short (feasibility) Medium (implementation)

Cost: Low

Recommendation 6: Facilitate access to dti incentives and subsidies for the promotion of South African visual arts at trade fairs internationally

Strategic Linkages: Stimulating Demand

The DAC should play a role in facilitating access to Department of Trade and Industry financing, incentive and rebate schemes associated with addressing the cost of taking South African artists and their work to international trade events, aimed at galleries operating both at the contemporary and commercial/decorative arts end of the visual arts spectrum. The DAC should engage the dti and its linked agencies (e.g. TISA) on rendering these schemes more accessible to the visual arts sector, and packaging information on these schemes, and the export of artwork more generally, should be developed. Develop with reference to lessons learnt from similar endeavours in the craft sector.

Key roleplayers: DAC, dti

Timeframe: Short to medium term

Cost: Low-Medium

Recommendation 7: Promote the more widespread commissioning of public art, particularly through local government

Strategic Linkages: Widening Access; Enhancing the Position of Artists; Attracting Investment

The experience of public art commissioning in Johannesburg in particular has demonstrated the impact of public art not only on the public realm, but also the important economic benefits derived by artists. It is recommended that the DAC should play a role in promoting a more policy-driven approach to the commissioning of public art in other contexts, using the example of Johannesburg as a case study, together with reference to initiatives that have been undertaken in the Nelson Mandela Bay Municipality, Cape Town and Durban.

It is suggested that this should be achieved through convening a national summit on public art which would serve both to advocate the commissioning of public art more widely across the country, based on best practice examples both locally and internationally. The summit would also involve the sharing of best practice with regard to local government policy in this regard (e.g. the percent for art policy of the City of Johannesburg), the role of government and external specialists in the management of commissioning processes, municipal financial management systems and the resourcing of public art projects through municipalities securing resources through existing mechanisms such as the National Lottery Distribution Trust Fund.

Role players: DAC, municipalities, South African Local Government Association, key local government stakeholders and other departments and agencies that may have an interest in the commissioning of public art (e.g. the Roads Agency, the department of Public Works), the National Lotteries Distribution Trust Fund, industry organisations that have been involved in the commissioning of public art.

Timeframe: Short

Cost: Medium-High

Recommendation 8: Provide targeted support for the representation of South African art in contemporary art events on the continent and internationally

Strategic Linkages: Stimulating Demand

Biennales and a variety of other similar international platforms provide important opportunities for growing the profile of South African artists internationally and impact on their value and selling power. A particular emphasis should be placed on synergy with the increasing number of innovative new platforms developing across the African continent, and the encouragement of market linkages. The department should establish a high profile curatorial team through a process of public nomination which would advise the department on an ongoing basis with regard to the identification of platforms and the selection of artists. The department should facilitate linkage with the strategies and programmes of adjacent departments and agencies which have a complementary interest in the positive representation of South Africa internationally.

Key roleplayers: DAC, Department of Tourism, Department of International Relations and Cooperation, International Marketing Council of South Africa (Government Communication and Information System)

Timeframe: Short-Medium

Cost: Medium

Recommendation 9: Conduct a feasibility study for the development of a major contemporary art museum for the country

Strategic Linkages: Strengthening Infrastructure; Widening Access

While the majority of art museums and collections in the country have significant collections of contemporary South African art and associated exhibitions programming focusing on contemporary practice, the country does not have a major national institution dedicated to the presentation of contemporary art practice and the fostering of new domestic and tourist audiences along the lines of institutions such as the Tate Modern, the various Guggenheim museums and so on. While the development of such an institution has at various moments been contemplated by role-players in the public and private sector in both Cape Town and Johannesburg, these proposals have remained at a concept stage. While this study remains agnostic on the desirability and affordability of such an institution in the South African context and proposes that any such initiative would need to be predicated on major corporate investment, it is recommended that a scoping study be commissioned that draws on both local and international experience and expertise and international precedents and expertise. Such a study would need to consider:

- The rationale for developing such an institution in the South African context
- The role and functions of such an institution
- Options for the location/s of such an institution giving due consideration to the need to generate significant audiences and revenue, and whether such an institution should consist of a single substantial piece of infrastructure in one location, or be dispersed in more modest form across a number of locations.
- whether such an entity should be a stand-alone entity, or an extension of an existing institution/s
- Infrastructural and recurrent costs
- Financing and partnership models and approaches to sustainability.

Such a study should have as an explicit part of its brief the development of an informed framework for attracting and incentivising major corporate investment/s in such an initiative.

Key roleplayers: DAC (commissioning of scoping study)

Timeframe: Short (scoping), Long (Institutional development)

Cost: Low (scoping), High (institutional development)

Recommendation 10: Invest in joint/touring exhibitions and outreach programming, and strengthen the institutional network that supports such programming

Strategic Linkages: Widening Access; Strengthening Infrastructure

The report has noted that touring exhibitions and outreach programming represent a cost-effective way in which such programming – which involves substantial research and development costs – can impact beyond individual institutions and their audiences.

It is recommended that national funding be made available for developing joint exhibitions and outreach programmes which builds on and strengthens the existing co-operative relationships between art museums and collections across the country. Such programming should be aimed not only at enabling exhibitions to travel, but should also be linked to innovative outreach programmes and resources to travel with them, linking into schools and community arts centres.

This funding should ideally be made available either through an additional allocation to the National Arts Council for this purpose, or be directly funded by the national Department. Complementary finance for touring exhibitions and outreach programming should be secured from provincial departments responsible for arts and culture, and partnership with independent arts organisations and galleries encouraged in the development of such projects. The funding should include provision for enabling a Forum or Network of Art Museums and Collections composed of representatives from institutions which would meet on a quarterly basis to:

- Develop a workable model for the joint management of such a programme, and the allocation of resources between institutions
- Develop a 3 year programme for touring exhibitions and outreach programmes
- Develop detailed 3 year plans and budgets for joint exhibition and outreach programmes
- Secure complementary resources from provincial and local government
- Monitor and evaluate

The membership of such a forum or network would also include representatives from provincial departments. Ancillary purposes would include the development of best practice with regard to outreach programming, a bank of educational resources, and a shared network for the dissemination of these resources.

Key Roleplayers: DAC, National Arts Council, provincial departments

Timeframe: Medium and ongoing/recurrent

Cost: Medium/recurrent

Recommendation 11: Strengthen the acquisitions capacity of public art museums and collections through matching grant scheme

Strategic Linkages: Widening Access; Strengthening Infrastructure; Attracting Investment

Consideration should be given to the development of a nationally financed matching grant scheme to support new acquisitions. This would involve corporate investment in new acquisitions for public art museums and collections being matched by an acquisitions grant from national government, which could be administered through Business and Arts South Africa – which already has a similar scheme in operation for grant funding on this basis.

Key roleplayers: DAC, Business and Arts South Africa, funding bodies.

Timeframe: Medium and ongoing/recurrent

Cost: Low once-off (development of policy); Medium, recurrent (matching grant scheme)

Recommendation 12: Strengthen the capacity of municipal museums and collections to attract external funding and earned income

Strategic Linkages: Widening Access; Strengthening Infrastructure; Attracting Investment

This report has noted some of the difficulties that municipal museums and collections experience as entities of local government with regard to attracting funding and resources for programming and the reinvestment of earned income. The DAC should engage with museums and collections, as well as local government structures, around developing workable and effective models for museums and collections to attract and utilise external resources. Consideration should be given to the implications of the Municipal Finance Management Act, and the use of associated 'Friends Of' organisations and Trusts as vehicles for generating substantial additional income for art museums and collections.

Role-players: DAC, South African Local Government Association, Local government officials responsible for art museums and collections

Timeframe: Short

Cost: Low, once-off

Recommendation 13: Action national strategy for community art centres

Strategic Linkages: Widening Access; Strengthening Infrastructure

The report notes the existence of a national policy and strategy for the development of community arts centres. The findings of this report support the progressive implementation of this policy and strategy and proposes that a mechanism should be established for ensuring the strategy is implemented in such a way that:

- The visual arts are accorded a priority in the development of the strategy alongside other disciplines
- Particular attention is given to the creation of employment and training opportunities for artists and project funding opportunities for visual arts development organisations in the implementation of the proposed strategy
- Resources are made available to ensure that the touring exhibitions and outreach programming of public museums and collections is integrated into such a strategy (recommendation 10)

Roleplayers: DAC, provincial and local government, arts development organisations, National Federation of Community Arts Centres

Timeframe: Medium

Resources: Medium

Recommendation 14: Invest in professional development and mentoring programmes and resources for visual arts practitioners

Strategic Linkages: Enhancing the Position of Artists

Financial support should be provided for the development of courses, resources and workshops focused on preparing artists more effectively for dealing with the demands of professional practice (including legal and financial skills and knowledge), understanding the market for the visual arts, and the development of entrepreneurial skills. Advisory resources and guidelines for the conduct of commercial relationships between artists, gallerists and dealers should be developed in consultation with the industry.

Targeted funding should be made available to initiatives aimed at supporting market access and development for young, emerging and recently graduated artists, assisting them with accessing industry networks, exhibition opportunities and space to work.

There are a number of existing initiatives in this area, so the focus of the strategy should be on enhancing the capacity of these initiatives to deliver quality training to a wider cross-section of the visual arts community. The Media, Advertising, Printing, Publishing and Packaging Sector Education and Training Authority (MAPPP SETA) should be actively engaged by the Department as a financing partner, and to ensure that – where appropriate – these existing initiatives are drawn into an accredited framework for training.

Roleplayers: DAC, National Arts Council, MAPPP SETA, tertiary institutions, industry-training organisations and development initiatives

Timeframe: Short

Cost: Low

Recommendation 15: Investigate the feasibility of instituting artist resale rights – and the collective management of other creative rights for artists - in the South African context

Strategic Linkages: Enhancing the Position of Artists

The report has found that artist resale rights, copyright collection and exhibition payment schemes all represent significant mechanisms for artists to generate ongoing income from their creative work, and have now been instituted in a very wide range of national contexts. The report also notes that there are currently inadequate mechanisms in place to address any form of collective rights management for visual artists. It is proposed that the DAC should commission an inquiry into the feasibility of instituting these rights in the South African context.

Such an inquiry should involve a detailed examination of the likely revenue base for the institution of these rights, which would include an analysis of the selling patterns of auction houses (and where possible) dealers, as well as the variety of contexts in which copyright collection and exhibition payments might apply. The inquiry would review international models in each of these areas and bring together legal, financial and industry expertise, with a view to determining:

- The likely scale of financial benefit to artists generally versus the cost of administering such rights, with a particular focus on the scale of benefit to low and middle-earning artists, and to artists from historically disadvantaged communities
- The consideration of different approaches to the institution of such schemes, including consideration of an institutional framework, a model for sustainability and the extent to which all of these rights related payments might be managed by a single entity
- The likely impact (positive and negative) of such schemes on the visual arts market and the industry as a whole
- Recommendations and plans for a model for implementation

Roleplayers: DAC, Department of Trade and Industry, auction houses, dealers, publishers, industry organisations

Timeframe: Short (report and business plan) Medium (implementation)

Cost: Low (report and business plan) Medium (implementation)

Recommendation 16: Establish protocols, guidelines, standards and minimum rates for the employment, contracting or commissioning of creative work from artists

Strategic Linkages: Enhancing the Position of Artists; Promoting Cohesion

It is proposed that the Department should – with the oversight of the proposed Visual Arts Task Team – commission the development of a set of guidelines and protocols, standards and minimum rates for the commissioning, contracting and employment of artists to do creative work. In the first instance, such protocols and guidelines should focus on providing guidance and a set of minimum standards for public institutions, departments and agencies in their interaction with visual artists. The development of such a resource should also however include proposals for a code of conduct for the industry more generally, addressing in particular the more professional articulation and management of commercial relationships between artists and gallerists.

The development of such a resource should involve both consideration of international examples of such guidelines and protocols, as well as the widest possible consultation with industry organisations, artist associations, public institutions and local and provincial government in the development of the proposed framework. An additional purpose of such consultation would be concerned with educating both public officials and artists about the variety of issues that should be addressed in the negotiation of these working relationships, in the interests of ensuring that both parties are adequately protected. Such education should extend to particular consideration of the moral and intellectual rights artists have over their creative work, and the need for these to be addressed and protected in agreements that artists may enter into with both private and public sector entities.

Roleplayers: DAC, local and provincial government, artist associations, industry organisations
Timeframe: short
Cost: low

Recommendation 17: Develop and implement nationwide artists-in-schools scheme

Strategic Linkages: Widening Access; Enhancing the Position of Artists

This report has noted the dearth of available skills in the majority of schools in South Africa for the effective implementation of the arts and culture and visual arts curricula in primary and high schools. Practicing artists have the potential to make a major contribution in addressing this gap, as evidenced by pilot programmes undertaken in the Free State, Gauteng, Limpopo and Kwazulu-Natal. Such programmes also create alternative income streams for artists and have the potential to promote linkage and resource sharing between schools and community arts centres. They also have the potential to achieve significant impact in schools in the most disadvantaged areas of the country.

Working with provincial departments of education, provincial departments of arts and culture, tertiary institutions and arts development organisations, a nationwide artists-in-schools programme should be developed which involves the training, placement and supervision of artists in schools in support of both curricular and extra-curricular activities. Such a scheme should extend beyond the visual arts into other arts disciplines, and it should operate at both a General and Further Education level. Linkage between such programmes and the service learning requirements of university art schools should be developed. Universities and arts development organisations would be involved in the training, placement and supervision of artists working in schools. Finance should be secured both nationally and provincially on a matching grant basis, with the DAC and DoE playing an overall coordination and programme development role. The programme should also involve the organised sharing of best practices and the development of guidelines and resources for the effective implementation of the scheme.

The potential for such a scheme to catalyse the creation of a coordinating body for the promotion of extra-curricular/school enrichment programmes along the lines of USSASA (the United Schools Sports Association of South Africa) should also be explored.

Key roleplayers: DAC, Departments of Basic and Higher Education, provincial departments (education, arts and culture), tertiary institutions, and arts development organisations.
Timeframe: Medium-Long
Cost: High

Recommendation 18: Review the position of FET colleges in the training of artists

Strategic Linkages: Widening Access; Strengthening Infrastructure

This report has noted that FET colleges have historically played a marginal role in the training of professional artists – yet international experience suggests that they have the potential to provide an important and affordable alternative point of access into the industry, particularly for artists operating at the more ‘commercial’ end of visual arts practice. It is proposed that the DAC should engage the Department of Higher Education and FET colleges offering courses in the visual arts in a review of these programmes, with a view to identifying needs in respect of curriculum development, infrastructure and more effective industry linkage.

Key roleplayers: DAC, Department of Higher Education, FET colleges.

Timeframe: Short

Cost: Low

Recommendation 19: Review the position of art schools at historically disadvantaged institutions

Strategic linkages: Widening Access, Strengthening the Infrastructure

The report suggests that the history of underinvestment in art schools attached to historically black universities has been sustained (and in certain cases deepened) in the post-1994 period. The future development of art schools at historically black universities should be the subject of detailed investigation, focusing on the strategic position of these entities, and their needs with respect to:

- The development of a strategic vision and distinct offer
- Infrastructure development
- Curriculum development
- External partnerships and International linkage
- Diversifying and increasing the revenue/funding base

Key Roleplayers: DAC, Department of Higher Education, tertiary institutions

Timeframe: Short

Cost: Low

Recommendation 20: Promote transformation and equity in the sector through targeted support for creative, leadership and management training

Strategic Linkages: Widening Access; Strengthening Infrastructure

This report has noted in various places problems associated with black people accessing the visual arts sector, both within the realm of professional practice as artists, as well as in the leadership and management of institutions, businesses and organisations. The inclusion of equity criteria in the process of appointments for public institutions is clearly inadequate in the absence of programmes which ensure that there is a supply of skilled and experienced black professionals in a position to take up these positions.

The DAC should on the one hand consider additional funding for the National Arts Council's existing bursary programme scheme targeted specifically at young black artists and curators at both an undergraduate and postgraduate level. Consideration should also be given to the provision of 'art leadership grants' for tertiary institutions, public art museums, galleries and non-profit organisations to enable study, international travel and experience targeted specifically at black middle and senior managers, academics, entrepreneurs and curators.

A comprehensive approach to addressing this issue should be developed in consultation with the National Arts Council and tertiary institutions as the primary providers of the high level skills-sets under consideration.

Key Roleplayers: DAC, National Arts Council, tertiary institutions, public museums and collections.

Timeframe: Short-Medium

Recommendation 21: Promote greater coherence, articulation and efficiency in the funding system for the visual arts

Strategic Linkages: Strengthening Infrastructure; Attracting Investment; Promoting Coherence

It is proposed that a focused series of meetings be convened by the DAC with the full spectrum of institutions, bodies and agencies involved in the funding of the visual arts in South Africa – this should be done on the back of the national conference/Summit proposed in Recommendation 1, and should be informed by the consolidated findings regarding key industry needs and proposed interventions. This engagement would be aimed at addressing duplication of efforts and developing a more co-operative and targeted approach to funding within the current funding landscape. Such a process of engagement would seek to produce:

- A clearer articulation between funding bodies of roles, areas of responsibility and priority, and target groups in relation to areas of identified need within the industry
- The development of more efficient mechanisms for information and data sharing between funders, and with the visual arts sector
- In the case of governmental agencies, investigating options around the development of integrated grant management systems able to speak to one another, and addressing the specialised training needs of funding officers and administrators
- The development of a funding map and advisory resources that would serve as a guide for individuals and organisations within the sector as to who to approach for what kind of funding.

Such meetings should include membership drawn from the proposed Visual Arts Task Team (see recommendation 1). Notably, such an approach could serve as a template for engagement with other parts of the arts/creative industries.

Roleplayers: DAC, funding agencies

Timeframe: Short

Cost: Low

Recommendation 22: Review the role and position of the NLDTF in resourcing the arts sector.

Strategic Linkages: Attracting Investment; Strengthening Infrastructure

The implementation of many of the recommendations contained in this report relies on resources which are not foreseeably available within the national department or its counterparts at a provincial and local level. The report has also noted the accumulation of substantial unspent monies vested in the National Lottery Distribution Trust Fund (NLDTF), and the fact that the overall grant funding for arts, culture and heritage available through the NLDTF substantially exceeds the **combined** value of all other grant funding sources.

It is proposed that a high level engagement with the National Lotteries Board and the Ministry of Trade and Industry should be undertaken, aimed at promoting the position of the NLDTF as the single most significant funder of the non-profit arts sector in the country, and ensuring that these resources are deployed in a manner which synergises with an overall industry development strategy for the visual arts. Consideration should also be given to how to ensure that the grant management systems and capacity of the NLDTF/NLB correlates with the scale of finance vested in the body. The potential complementary role of other statutory funding agencies in acting as intermediary agents for the distribution of Lottery funding, should be carefully examined, drawing on international precedents such as the partnership between the UK Lottery and the Arts Council of England.

This would involve briefing the dti, NLB and NLDTF on key sector needs noted elsewhere in this report, and establishing an ongoing mechanism for communication and cooperation between the department and the NLB/NLDTF in this regard, as contemplated within the governing legislation for the NLB/NLDTF. Specific priorities to be promoted in relation to the needs of the visual arts sector include:

- Exhibitions and outreach funding for art museums and collections and community arts centres
- Core running and project costs for independent visual arts development organisations and spaces, industry bodies and associations, particularly those focused on providing opportunities for young artists entering the industry
- Major projects which promote the visibility and impact of the visual arts in public life, including public art projects
- Funding for visual arts education and training programmes in schools, including artists-in-schools programmes
- Funding for professional development programmes for artists, particularly those entering the industry

Key roleplayers: DAC, NLDTF/NLB, dti

Timeframe: Short

Cost: Low

Recommendation 23: Establish a joint task team with the Department of Finance and SARS to investigate arts-specific tax benefits and incentives aimed at stimulating entrepreneurship and encouraging corporate investment

Strategic Linkages: Attracting Investment

This report has noted a variety of limitations that attach to existing tax benefits that accrue on donations from corporate bodies to arts organisations and institutions under Section 18(A) of the income Tax Act. It has also noted a variety of schemes that pertain internationally with regard to tax benefits for artists, creative businesses and organisations. It is proposed that the DAC should initiate the formation of a joint working group or similar mechanism with the Department of Finance and the South African Revenue Services that would be aimed at:

- Reviewing the existing provisions for benefits to the arts under the Income Tax Act
- Commissioning detailed research into the variety of benefits and incentives that exist internationally in relation to the tax deductibility of donations on the one hand, and the taxation of artists, creative businesses and organisations on the other, together with an assessment of the feasibility of instituting similar measures in the South African context.

The working group should also include industry representatives drawn from the proposed Visual Arts Industry Task Team.

It is additionally recommended that a promotional booklet be developed around the existing tax benefits so as to encourage wider usage of these provisions by visual arts organisations and the corporate sector.

Key Roleplayers: DAC, Department of Finance, SARS

Timeframe: Short-Medium

Cost: Low-Medium

Recommendation 24: Commission research on an ongoing basis that provides up-to-date industry data as a basis for monitoring and evaluating the impact of proposed interventions, and identifying new areas of need

Strategic Linkages: Promoting Coherence

The present research project has represented a significant first step in developing a knowledge base around the visual arts that can begin to provide both the industry and government with an informed basis for industry development strategies at a micro and macro-level. It is proposed that a standardised framework for this research be generated drawing on methodological insights gained through the present project, to be implemented every three years through a partnership between one or more tertiary institutions, industry organisations and the department. A successful precedent for this kind of programme has been established within the publishing sector, where a survey of the industry is conducted on an annual basis through a partnership between the DAC, the Publishers Association of South Africa (PASA) and the University of Pretoria.

Key roleplayers: DAC, tertiary institutions, industry organisations

Timeframe: Medium, recurrent

Cost: Low