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FOREWARD BY THE MINISTER
INTRODUCTION BY THE DEPUTY MINISTER
PREAMBLE BY THE DIRECTOR-GENERAL

"The new vision of arts and culture goes beyond social cohesion and nourishing the soul of the nation. We believe that arts, culture and heritage play a pivotal role in the economic empowerment and skills development of a people."

Minister P. Mashatile (2011)

This revised White Paper (White Paper) on Arts, Culture and Heritage (ACH) conveys government’s current vision for ACH and the Cultural and Creative Industries; as expressed above.

The vision has emerged, and is informed by the various consultative processes and meetings with role-players involved in the Cultural and Creative Industries from late 2010 to date. The processes and meetings have been convened and attended by Minister Mashatile and Deputy Minister Phaahle of the DAC, their advisors, senior managers and other relevant staff of DAC; senior managers and board members of DAC’s implementing agencies and councils. Two significant national consultative processes were held; i.e. the Mzansi’s Golden Economy Conference and the Building a Socially Cohesive and Caring Society Conference. The attendance of representatives of the Cultural and Creative Industries exceeded expectations and collectively a minimum of 1600 sector representatives participated in charting the way forward for the Creative and Cultural Industries to successfully perform its dual socio-economic development role. The contributions of the Cultural and Creative Industries representatives at both national consultative conferences which spanned policy and programme matters form the substance of this revised White Paper. Similarly, policy and programme contributions from specific sub-sector communicated in meetings held with the Minister and Deputy Minister have been incorporated. The content has been supplemented with various reports of engagements with the sector as well as policy review reports, some of which date back to 2009 the recommendations of which have not yet been implemented – either at a policy or programme level.

This revised White Paper also revokes elements of the 1996 White Paper on Arts, Culture and Heritage that is outdated and out-of-sync with the present political and sector approach to developing the Cultural and Creative Industries and increasing its contribution to addressing the country’s triple challenges of unemployment, poverty and inequality.

Essentially, this revised White Paper encapsulates Government’s:

- Strategic re-positioning of the role of the national Department of Arts and Culture (DAC) in delivering ACH to all –
  - within the context and ambit of a developmental state; and
  - in partnership with other role-players involved in and with the Cultural and Creative Industries.

- Commitment to transforming the approach, institutional structures and processes for equitably delivery of ACH.
Commitment to transforming the demographic and ownership profiles of the Cultural and Creative Industries, across all sectors of society, and all the value chain of activities of ACH;

Initiatives to:
- address the complex set of persistent challenges that beset the Cultural and Creative Industries;
- maximize the developmental socio-economic opportunities that exist within the Cultural and Creative Industries;
- ensure that as many South Africans as possible have access to, and enjoy the ACH offerings of our country;
- facilitate and support the involvement of South Africa’s Cultural and Creative Industries in the global arena, including across the African continent; and
- facilitate and promote moral regeneration.

Part 1 of the White Paper provides the context for the Revision. It includes chapters that provide a background and historical overview of ACH; describes the current status quo of the Cultural and Creative Industries in the country, lists the existing policies and legislation that inform the White Paper. It also explains the terms Arts; Culture; Heritage; and Cultural and Creative Industries in the context of this revised White Paper.

The Purpose and Scope of the revised White Paper is contained in Part 2. This Part includes its Vision, Key Principles, Outcomes and approach to transversal matters.

Part 3 provides government’s framework for implementing this revised White Paper. It explains the approach to delivering ACH to all in South Africa, including the demographic transformation of the profile and ownership of the Cultural and Creative Industries; the institutional structures required for efficient and accelerated delivery; the roles and responsibilities of various Cultural and Creative Industries role-players and the establishment of a Cultural and Creative Industries Fund (CCIF).

Monitoring and evaluating the implementation of this revised White Paper is addressed in Part 4.
**ACRONYMS**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
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<tbody>
<tr>
<td>ACH</td>
<td>Arts, Culture and Heritage</td>
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<tr>
<td>ACP</td>
<td>African, Caribbean and Pacific States</td>
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<td>ANC</td>
<td>African National Congress</td>
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<td>CCIF</td>
<td>Cultural and Creative Industries Fund</td>
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<td>DAC</td>
<td>Department of Arts and Culture</td>
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<td>EPWP</td>
<td>Expanded Public Works Programme</td>
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<td>FCS</td>
<td>Framework for Cultural Statistics (UNESCO)</td>
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<td>IPAP2</td>
<td>Industrial Policy Action Plan 2</td>
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<tr>
<td>MEC</td>
<td>Member of Executive Council (Provincial Govt)</td>
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<td>MinMEC</td>
<td>Minister and MEC Committee</td>
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<td>MGE</td>
<td>Mzansi’s Golden Economy</td>
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<td>MMC</td>
<td>Member of Mayoral Committee (Local Govt)</td>
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<td>NDP</td>
<td>National Development Plan</td>
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<td>NGO</td>
<td>Non-Government Organisation</td>
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<td>NGP</td>
<td>New Growth Path</td>
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<td>NHC</td>
<td>National Heritage Council</td>
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<td>NMC</td>
<td>National Monuments Council</td>
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<td>RDP</td>
<td>Reconstruction and Development Programme</td>
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<td>SAHRA</td>
<td>South African Heritage Resources Association</td>
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<td>SMC</td>
<td>Senior Management Committee</td>
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<td>UK</td>
<td>United Kingdom</td>
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<td>UNCTAD</td>
<td>United Nations Conference on Trade and Develop</td>
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<td>UNESCO</td>
<td>United Nations Educational, Scientific and Cultural Organisation</td>
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PART 1

CONTEXT
1. BACKGROUND AND HISTORICAL OVERVIEW

Arts, Culture and Heritage or the Cultural and Creative Industries as it is now referred to; was as affected by apartheid as all other aspects of human, social, political and economic life of people. There was skewed allocation of financial resources; infrastructure and even skills development between whites and blacks.

Culture was considered an “own affair” and as such was located under racially divided education departments in the tri-cameral and homeland systems of governance. The then Department of National Education funded cultural institutions that supposedly served audiences across the racial divided. However, these institutions were inevitably located in white areas and thus primarily served white audiences. Most Arts, Culture and Heritage institutions were, and remain located in major cities. Prior to democracy, the laws of apartheid such as the Group Areas Act, relegated most non-white communities to living spaces at long distances from the cities rendering their access to ACH opportunities and activities almost impossible. The education system of blacks did not offer arts education and there were limited job opportunities, in the Cultural and Creative Industries for black people.

Very importantly, the general social and class differences between black and white South Africans resulted in white dominance and monopoly of the Cultural and Creative Industries value chain of activities. Put simply, the effect of apartheid policies on ACH and the Cultural and Creative Industries is that the majority of the institutions operating within the ACH value chain, were and continue to be, white dominated at ownership, management and operational levels. Post-apartheid South Africa has seen tangible and quantitative increases in the participation of previously disadvantage groups in the Creation element of the ACH Value Chain. However, for reasons ranging from skewed skill development practices of the apartheid era to a narrow understanding of the role of the Cultural and Creative Industries since 1994, the active and sustainable involvement of previously disadvantaged individuals at all levels within a Cultural and Creative Industries institution; and in all activities of the ACH value chain, i.e. creation, production, dissemination, transmission and consumption, has yet to be achieved.

The impact of apartheid on arts, culture and heritage is aptly captured in the African National Congress’s (ANC) Draft National Cultural Policy which states that:

“Colonialism and apartheid neglected, distorted and suppressed the culture of the majority of South Africans. The freedom of expression was destroyed and systematic efforts were made at stifling creativity. Communities were denied resources and facilities to develop their own cultural expressions, unless they coincided with the aims of the colonial masters. The absence of an effective educational system, high rates of illiteracy and extreme poverty compounded the cultural deprivation of the majority.

In response, the culture of the majority of South Africans became one of resistance to colonialism and apartheid, which became a major instrument in the achievement of political democracy in our country.
The priorities of nation building and development determine that the energies of the culture of resistance be re-channeled, in order to promote and sustain a culture of democracy, development and human rights, based on the fulfillment of the entire range of socio-economic aspirations of the country’s people.”

These views are echoed in the country’s Reconstruction and Development Programme (RDP) which states that culture and development must be linked through all national priority areas such as health, housing, tourism, education, social development and building the economy.

Two years into democratic governance, in 1996, Government adopted the White Paper on Arts and Culture and Heritage (the 1996 White Paper) as an apt articulation of its policy stance at the time. The 1996 White Paper describes the purpose of the then Department of Arts, Culture, Science and Technology as creating an environment conducive to the promoting, protecting and realizing the full potential of South Africa’s Cultural and Creative Industries. The ensuing eighteen years following the adoption of the 1996 White Paper has seen many changes in the composition, governance and role of the Cultural and Creative Industries. For instance the South African Heritage Resources Association (SAHRA) was established and replaced the National Monuments Council (NMC). However, the mandate of the SAHRA reportedly overlaps with and duplicates the mandate of the National Heritage Council (NHC). Another very significant political and structural change that invalidates the 1996 White Paper is the separation of Science and Technology, in 2004, to form another department.

The Vision of the 1996 White Paper emphasises “the right of all to freely practice and satisfy artistic and cultural expression, and enjoy protection and development of their heritage”. It is an emphasis that downplays the important social cohesion, nation building and economic development role of the Cultural and Creative Industries. Additionally, the principles and approach detailed in the 1996 White Paper reduces the role of government, in particular, to the development of policy and minimum standards that will guide the Cultural and Creative Industries; the transformation of its structures and institutions; and the distribution of public funds to the Cultural and Creative Industries. The purpose of the 1996 White Paper, in fact, centers the role of Government around funding the Cultural and Creative Industries and goes as far as stating “the draft white paper sets out government policy for establishing the optimum funding arrangements and institutional frameworks...”; and “while it is the goal of the Ministry to ensure adequate public subsidies for the arts, culture and heritage, the policy outlined in this document is located within the reality of existing budgets and the requirements for fiscal discipline.”

Principally the 1996 White Paper envisaged a new, just and fair ACH dispensation which was to be attained through:

- transparent and catalytic mechanisms for distributing public funds;
- transformation of all arts and culture institutions and structures;
- redistribution, redress and access;
- human resource development: practitioners, administrators and educators;
- integration of arts and culture into all aspects of socio-economic development;
• the rights and status of practitioners; and
• sources of funding.

Many of these principles remain valid and critical today. However the approach to; and understanding of the dynamic, progressive, developmental role of the DAC and the Cultural and Creative Industries has developed over the years - as was clearly demonstrated in the country's hosting of the 2010 FIFA World Cup. This international event offered the Cultural and Creative Industries the opportunity to showcase, explore and further develop the country's full array of indigenous and uniquely South African (unity in diversity) arts, culture and heritage. All sub-sectors and disciplines of the Cultural and Creative Industries participated in an eclectic range of programmes and services; rolled out through all the country, and witnessed by millions of people worldwide. The 2010 World Cup period confirmed nationally and internationally, that high levels of unity, patriotism and prosperity, via ACH is within reach. It also confirmed that South Africa and the Continent is blessed with a wealth of ACH and that, if correctly harnessed, the Cultural and Creative Industries can engender social cohesion, enhance nation building and contribute to economic growth and development.

2. CURRENT STATUS QUO AND GOVERNMENT IMPERATIVES

Since the adoption of the 1996 White Paper to date, a wide range of legislation enacts its policy intents and addresses the myriad elements that impact on and inform the role and work of the Cultural and Creative Industries. Some of the legislation, programmes and projects developed since 1996 overrides the essence of the 1996 White Paper, not as intentional disregard for the policy framework but rather as a response to changes in the political and socio-economic context and directives issued by succeeding government’s priorities; and the growing strength of the Cultural and Creative Industries as a whole in claiming and locating its rightful place and role in the broader agenda to transform the country into an equitable society that is responsive to and meets all the socio-economic needs of all living in South Africa.

These innovative and noteworthy responses of the DAC and the Cultural and Creative Industries as a whole, while commendable and necessary, has inadvertently created a new set of challenges – none of which is insurmountable. Needless to say though, that failure to address these challenges will render the achievements to date redundant. It is also likely to perpetuate a status quo where the Cultural and Creative Industries is relegated a subordinate status that undermines its standing as a key role-player in facilitating and consolidating socio-economic development that is truly reflective of a transformed, democratic country.

Several DAC conducted assessments, reviews and consultation reports with the Cultural and Creative Industries in their individual areas of focus and expertise, as well as coherent and inter-linked focus areas, pinpoint a set of main generic challenges that can be categorised as the need to:
 Clarify and agree on the roles and mandates of DAC in relation to its implementing agencies and councils; civil society, other non-governmental Cultural and Creative Industries institutions; and each sphere of government;

 Determine the inter-governmental and multi-sectoral mechanisms and processes that would support integrated and collaborative implementation while respecting the constitutional role of each sphere of government; and the independence of the various sectors of society;

 Streamline DAC’s more than 28 implementing agencies and councils that have apparently been established as a quick and immediate response to an identified need. The process did not sufficiently consider duplications and overlaps between existing and new structures that were being established; nor was legislation amended or revoked to reflect the prevailing situation.

 Firmly and unambiguously make definitive policy statements that recognise, support and facilitate the role and contribution of the Cultural and Creative Industries to building social cohesion, national unity and pride; and as a key economic growth sector as listed in the country’s New Growth Path (NGP) and Industrial Action Policy Programme 2 (IPAP 2);

 Increase sustainable provision of financial resources directed at the implementation of visible outcomes-based and results oriented programmes and projects that can be monitored and evaluated for impact, reach and depth across the entire spectrum of South African society in general, and previously disadvantaged communities and individuals in particular;

 up-skill; increase the professional and technical human resource capacity and abilities in direct Cultural and Creative Industries fields; develop the Cultural and Creative Industries capacity and skills to provide indispensable support functions; and propagate arts, culture and heritage as a viable, sustainable long-term career and business choice;

 re-introduce and support Cultural and Creative Industries studies into the curriculum of schools at primary and secondary levels;

 expand the tertiary levels of Cultural and Creative Industries study opportunities to include the direct and indirect or downstream career skills and knowledge;

 clarify, standardise and, if necessary, develop definitions and meanings of Cultural and Creative Industries terminology; and

 transform the demographic, ownership, management and operational profile of the Cultural and Creative Industries operating at all levels of the ACH value chain of activities.

 The current Programme of Action of government is designed to ensure the:

 continued democratisation of our society based on equality, non-racialism and non-sexism;

 building of national unity in diversity as a source of our strength;

 building on the achievements and the experience since 1994;

 ensuring an equitable, sustainable, and inclusive socio-economic growth path that brings decent work and sustainable livelihoods;

 implementing targeted programmes for the youth, women, workers, rural masses and people with disabilities; and
• working towards a better South Africa, a better Africa and a better World.

Increasingly, and specifically post the 2009 national elections, government has adopted an outcomes-based approach including the use of monitoring and evaluation. This approach, implemented across government, is aimed at assisting and ensuring implementation of policy directives and frameworks. It involves changing the culture of government from one which focuses almost exclusively on activities to one which also focuses strongly on results (outcomes). One of the key principles that inform the outcomes approach is being frank about problems, and most importantly, putting mechanisms in place to solve problems rather than pushing them under the carpet.

The concurrent and complementary articulation of government on its role as a developmental state is not to be ignored nor should it be viewed as interference by government. Instead, it must be acknowledged and embraced for what it stands for, i.e. as the heart of good governance, transparency and accountability; with government accepting that its role and responsibilities transcend just creating the conditions in which shared socio economic development and nation building can thrive; but also to actively participate in ensuring the attainment of these objectives. The concept of a developmental state means that government can, and will, directly support and get involved in actual delivery where this may either be lacking; not happening at all; happening but needs to be reinforced and strengthened; and is happening but at too slow a pace.

In pursuit of this new approach, Cabinet agreed on a set of twelve outcomes (or priorities) to provide a strategic focus for government, building on the five priorities in the ruling party’s election manifesto. It is in this context that the 2010-2014 Medium Term Strategic Framework (Strategic Plan) of the DAC reflects on its mandate as being to develop and preserve South African Culture and Heritage to ensure social cohesion and nation building; and make a meaningful contribution to the government’s objectives of creating decent work, fighting poverty and building sustainable livelihoods. The DAC’s commitment to ensuring that it and the Cultural and Creative Industries contribute to shared economic growth and social cohesion is reinforced in detail in its Mzansi Golden Economy and Social Cohesion Strategies.

The context of the New Growth Path (NGP) with its focus on growing the economy for the benefit of all and creating decent work based on social dialogue and agreement; as well as the adoption of the National Development Plan (NDP) with its Vision for 2030; reinforces the fact that the DAC and the Cultural and Creative Industries cannot abdicate its responsibility to:

• play an important role in nation building; building social cohesion and supporting moral regeneration;
• play a role in creating decent work and growing the economy; and
• focus on the promotion of interventions, and the development of programmes and projects, that directly and indirectly contribute to addressing key economic, social and environmental challenges that impede the transformation of South Africa into a truly democratic, equitable and just society that respects and preserves the rights of all people.
The NGP, the concrete interventions envisaged in the IPAP 2, and the NDP provides some guidance on what could be considered as the role and contribution of ACH to growth and development. However, the existing 1996 White Paper on ACH; understandably so as indicated in Section 2 entitled Background and Historical Overview; does not reflect and comprehensively address the current general policy approaches and imperatives of government and the Creative and Cultural Industries.

With regard to the possible economic development role of the Cultural and Creative Industries, the documentation (apart from the Mzansi’s Golden Economy (MGE) strategy) reviewed to develop this revised White Paper, by and large seemed to overlook possibilities in this area of work. The MGE and the presentation from SA Tourism and the IMC at the MGE Summit held in April 2011; identified the economic growth potential of the Cultural and Creative Industries which should be reflected in ACH policy.

This revised White Paper provides the Cultural and Creative Industries with a policy framework that takes into account the road travelled in the past 18 years, the current status quo and challenges experienced by the Cultural and Creative Industries; the context and approach of current imperatives of both government and the Cultural and Creative Industries.

3. CONSTITUTIONAL, POLICY AND LEGISLATIVE FRAMEWORK

The primary legislative mandate of the DAC comes from the Constitution of the Republic of South Africa, which states in:

- Section 16(1) – “Everyone has the right to freedom of expression which includes -
  (a) freedom of press and other media;
  (b) freedom to receive or impart information or ideas;
  (c) freedom of artistic creativity; and
  (d) academic freedom and freedom of scientific research”

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

Emanating from the 1996 White Paper on Arts, Culture and Heritage the following Acts have been promulgated by Parliament and institutions created in furtherance of the constitutional mandate of the Department of Arts and Culture:

- National Heritage Resources Act, 1999 (Act No. 25 of 1999)
- National Heritage Council Act, 1999 (Act No. 11 of 1999)
• National Film and Video Foundation Act, 1997 (Act No. 73 of 1997)
• National Arts Council Act, 1997 (Act No. 56 of 1997)
• Legal Deposit Act, 1997 (Act No. 54 of 1997)
• National Archives and Record Service of South Africa Act, 1996 (Act No. 43 of 1996)
• Culture Promotion Act, 1983 (Act No. 35 of 1983)
• Heraldry Act, 1962 (Act No. 18 of 1962)


It must be emphasized upfront that this revised White Paper accepts that the distinctions between arts, culture and heritage, and what each of these entail and encompass are not always clearly defined and/or specific. These divides appear to be rooted in differences in opinion rather than as fundamentally opposed paradigms; and more often than not the various definitions for a single term overlaps and fuses.

Despite these definitional difficulties inherent in the ACH landscape this revised White Paper attempts to be as exhaustive as possible in terms of stating policy positions on all elements that impact on the Cultural and Creative Industries and its ability to play the socio-economic role contained herein. The definitional placement of a specific area of work in this revised White Paper does not pretend or claim to be absolute in its placement but rather errs on the side of ensuring inclusivity.

a. Arts is ... ‘expressing ourselves’

Arts refers to, but is not restricted, to all forms and traditions of dance, drama, music, music theatre, visual arts, crafts, design, written and oral literature - all of which serve as means of individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study.

Performing Arts, Visual Arts and Music have conventionally been described as some of the sub-sectors of Arts.
b. Culture is … ‘who we are’

Culture refers to the dynamic totality of distinctive spiritual, material, intellectual and emotional features which characterise a society or social group. It includes the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions, heritage and beliefs developed over time and subject to change.

Drama, Dance, Language and Indigenous Art have conventionally been described as some of the sub-sectors of Culture.

c. Heritage is … ‘our shared inheritance’

Heritage is the sum total of wildlife and scenic parks, sites of scientific and historical importance, national monuments, historic buildings, works of art, literature and music, oral traditions and museum collections and their documentation which provides the basis for a shared culture and creativity in the arts.

National Symbols, Orders and Heraldry; Libraries and Information Services and Museums have conventionally been described as some of the sub-sectors of Culture.

d. Cultural and Creative Industries is…. ‘the socio-economy of ACH’

Cultural and Creative Industries, globally, has been defined as the different ways in which ACH institutions contribute to the economy and can thus be considered an economic sector in addition to its “traditional” social development role.

The term Creative Industries usually denotes the “creative input” into the production of non-cultural goods by other economic Cultural and Creative Industries such as advertising, design, and publishing; while the term Cultural industries usually includes industrial and non-industrial ACH institutions and constitutes a final product for “consumption” such as a concert or art exhibition.

Most countries use one of the two terms as an all-encompassing approach to both elements of the ACH economic input and others like the United Kingdom (UK) uses both terms, i.e. ‘Cultural and Creative Industries’. France uses the term ‘Cultural Industries’, Nordic countries uses the term ‘The Experience Economy’ and the African, Caribbean and Pacific Group of States (ACP) use the term ‘Cultural Industries’ in their 2003 Dakar Declaration on the Promotion of ACP Cultural Industries.

In South Africa, Cultural and Creative Industries has emerged as the more commonly used term. In 2005, the Gauteng Provincial Government’s (GPG) adopted a Cultural and Creative Industries Development Framework and in 2008 the Department of Labour published a research report entitled ‘The Cultural and Creative Industries in South Africa’.

This revised White Paper steers clear of the semantic and academic differences and distinctions which characterises debates regarding the contribution of the Cultural and Creative Industries to economic development (growth and job creation). To avoid these debates and increasingly place the focus on practical implementation of things to be done, this revised White Paper utilises the terminology and philosophies embedded in the concept of Cultural and Creative Industries. Cultural and Creative Industries is used as an all-encompassing term, including the ideas embraced in ‘cultural industries’, when quantifying and contextualising the economic and developmental role of the Cultural and Creative Industries.
PART 2

ARTS, CULTURE AND HERITAGE: A HUMAN RIGHT, AND THE FOUNDATION OF SOCIO-ECONOMIC DEVELOPMENT.
5. THE RIGHT TO ARTS, CULTURE AND HERITAGE

“No one may invoke cultural diversity to infringe upon human rights guaranteed by international law, nor limit their scope.”

Universal Declaration on Cultural Diversity, UNESCO, 2001

Access to all, participation in, and enjoyment of the arts; cultural expression; and the preservation of one's heritage are basic important human rights. They are not luxuries, nor are they privileges as we have generally been led to believe. ACH as a right emphasizes understanding and tolerance of all cultures based on binding universal ethics and values and mutual respect.

The Universal Declaration of Human Rights recognizes ACH as a right in Article 27, i.e.: "everyone shall have the right to freely participate in the cultural life of the community (and) to enjoy the arts ...” and “Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.”

Similarly, the Bill of Rights in the South African Constitution (1996) states:

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

In delivering ACH as a right government, through the DAC, will create the optimum conditions for these rights to be developed, enjoyed and practiced by all equitably. A prerequisite for a functioning democracy is the principle of freedom of expression. ACH, which is rooted in freedom of expression and creative thought, has a vital role to play in development, social cohesion and nation building and sustaining our emerging democracy.

Humans are holistic beings. They not only need improved material conditions to have a better quality of life. Individuals have psychological, emotional, spiritual, and intellectual expression, all of which require nurturing and development for them to realise their full potential, and act as responsible and creative citizens. ACH is an avenue through which these human needs can be expressed and met. Additionally, ACH can play a healing role through promoting reconciliation. The DAC’s approach to culture is premised on international standards in which culture is understood as an important component of national life which enhances all freedoms. Culture will not be used as a mechanism of exclusion, a barrier between people, nor will cultural practices be reduced to ethnic or religious chauvinism.
6. THE ROLE OF THE CREATIVE AND CULTURAL INDUSTRIES IN DEVELOPING AN INCLUSIVE, COHESIVE, CARING AND PROUD SOCIETY

South Africans are the product of many streams of history and culture, representing the origins, dispersal and re-integration of humanity over hundreds of thousands of years. The need for social transformation is rooted in this history of racial, human, ethnic, cultural, social and economic divisions; inequalities and exploitation – foisted on the vast majority of South Africa’s people.

Apartheid rule fundamentally destroyed South Africa’s social fabric by dividing its people along racial, linguistic and cultural lines and denying the majority of the right to representation in government which effectively denationalised them. It dispossessed this same majority of land; subjected them to inferior levels of education; restricted their free movement and disrupted their family and community life. Ethnicity and tribalism was fostered; the languages and cultures of Black (i.e. African, Indian and Coloured) people were denigrated; and free intercultural social interaction was regulated at best and prohibited at worst.

Political, human, social and economic rights of people in South Africa have been restored since 1994; and much work has been to done to bring about social transformation by building social cohesion. Some of these advances are:

- A constitutional democracy, based on the rule of law, subject to the provisions in the Constitution and the separation of powers, has replaced the racially exclusive and non-accountable parliamentary political dispensations of the past.
- Three spheres of government have been established, for which representation is contested, in an unrestricted multi-party system.
- As an independent African country made up of diverse peoples and cultures, South Africa has been hard at work in creating a society in which all its citizens are valued as equal human beings with the same rights regardless of race, ethnicity, gender, religion, language or location.
- The diverse languages, cultures and religions of South African society enjoy constitutional protection and the right to development.
- Equality of persons, across race, gender and culture is a cornerstone of the South African Constitution. In this regard, emphasis has been placed on accelerating the participation of women in political, economic, social, educational and cultural spheres of life. In terms of political participation, the representation of women in Parliament increased from 27.8% in 1994 to 43.3% in 2009. In provincial legislatures it increased from 25.4% to 42.4% over the same period.
- South Africa has successfully organized and hosted major international economic, cultural and sporting events including the 2010 FIFA World Cup.
Social transformation refers to the efforts to build a society in which all enjoy political and human freedoms, as well as socio-economic rights, within a common value system and national identity. Comprehensive social transformation entails changing the material conditions of all South Africans for the better, whilst forging a nation inspired by values of human solidarity and equality. It also entails being cognisant of the interrelatedness and mutually reinforcing nature of social and economic transformation; and of unity in diversity.

Developing an inclusive, cohesive, caring and proud society is pivotal to social transformation. It requires eradicating all inequalities, exclusions and divisions of the past; and replacing it with a shared South African identity which incorporates diversity in a democratic dispensation; by directly translating the rights and responsibilities of both the state and its citizens into social reality.

Arts Culture and Heritage are integral to the social life of society and has inherent developmental and social transformative value. The Cultural and Creative Industries by its very nature, and with the leadership of the DAC, are principal role-players in shaping and preserving a common identity; fostering social integration and inclusion in communities and society at large; promoting moral regeneration and building a nation based on unity and equality.

This White Paper positions the DAC and the Cultural and Creative Industries to fulfil this role by ensuring for example, that cultural practices and customs, which play a crucial role in shaping our identity as a people, increasingly inculcate a feeling of belonging; and with it accountability and responsible behaviour. The DAC and its implementing agencies and councils will serve as the public custodian of the diverse cultures, languages and heritage of the people of South Africa, and as such will provide public support, nationally, for the development of innovation across the full spectrum of the Cultural and Creative Industries as bearers of a dynamic society. This will include the administration of arts, culture and heritage in society in areas such as language, national archives, records, libraries, and heraldry.

In performing the role of public custodian, the DAC will endeavour to base all interventions and programmes on the principles contained in this revised White Paper, and that add impetus to fostering greater cohesion within diverse communities, national unity between them and a commitment to moral regeneration.

The following diagram depicts the characteristics of a cohesive and unified society as outlined in the DAC’s 2012 !Ke e: /Xarra// Ke: Creating a Caring and Proud Society - National Strategy for Developing an Inclusive and a Cohesive South African Society (the National Strategy).

It is within this social transformation context and framework and the guidance provided in the National Strategy; that the role of DAC and the Cultural and Creative Industries in building a just, prosperous, inclusive, morally proud and cohesive society at peace with it-self and the world; is translated into the White Paper as policy intent.
Regular interaction, exchange and co-operation & Equal opportunities for development

Shared set of public values and norms & Respect for Laws

Respect and Tolerance & Democratic and peaceful resolution of disputes

Proud of being South African & Positive Valuation of Diverse Cultures

Active participation of citizens & Transparent and accountable handling of public affairs

Sense of Belonging & Shared Vision

COHESIVE & UNIFIED SOCIETY
7. THE ROLE OF THE CULTURAL AND CREATIVE INDUSTRIES IN GROWING SOUTH AFRICA’S ECONOMY AND CREATING DECENT WORK

According to the 2011 mid-year population estimates (Stats SA), South Africa’s population stood at more than 50 million. Gauteng accounts for 22.39% of this population figure, followed by KwaZulu-Natal (21.39%) and Eastern Cape (13.50%). The unemployment rate for the fourth quarter of 2012 was 24.9%; the number of discouraged work-seekers increased by 87 000 between Quarters 3 and 4 of 2012. Also in the fourth quarter, the figure for other persons that are not economically active increased by 259 000, of which students comprised 41.8%; home-makers (18.9%); and discouraged work seekers accounts for 5% (Stats SA, Quarterly Labour Force Survey, Quarter 4, 2012).

The contribution of the Cultural and Creative Industries to economic growth and creating decent work stems from its social transformation role. As stated by Minister Mashatile in his Keynote Address to the MGE National Consultative Conference held in April 2011; “In this regard, we wish to reiterate that societies with greater social cohesion tend to be the ones that are more economically prosperous. This to us suggests that the pursuit of greater social cohesion is central to the achievement of our goal to build a more equal and prosperous society, underpinned by higher levels of economic growth and job creation”.

THE MGE Conference was in held in the wake of a Cabinet decision that included the Cultural and Creative Industries as one of the economic growth and job creation drivers in the country’s New Growth Path goal of creating 5 million jobs over 10 years. This decision is given effect in the IPAP2 with focused and significant state supported interventions for the cultural industries; in particular the craft and music sub-sectors, jewellery production, clothing, leather, footwear and textiles.

The patent political support for, and recognition of, the contribution of the Cultural and Creative Industries to the national effort to grow the economy and create decent works provides the foundation for the policy statements reflected in the White Paper in this regard.

One of the broader objectives of a developmental state is to restructure and grow the economy to create decent work; reduce current disparities with respect to income distribution levels and broaden the demographic base of the general economy - in an all-encompassing manner. Formalising an economic transformative role for the Cultural and Creative Industries incorporates advancing the socio-economic and political transformation agenda of the developmental state, promoting social cohesion and nation building, creating decent jobs and facilitating skills development, in addition to responding to other socio-economic needs.

The varied and wide range of art forms, expressions of culture and looking after our heritage inheritance will be developed and increasingly leveraged to contribute to creating decent work and growing the economy in alignment with the country’s NGP and NDP; as well as the DAC’s MGE Strategy. This will not
only include the traditionally economically viable opportunities for growth but also the exploration of short and medium term jobs that can be created through for example ‘working for arts’ programmes and festivals. Targets for permanent, short and medium term work opportunities will be set every five years by the DAC, in consultation with stakeholders in the Cultural and Creative Industries; other relevant Departments of Tourism, Economic Development, Trade and Industry as well as private Cultural and Creative Industries organisations such as Brand South Africa and Proudly South African.

Deepening, better resourcing and implementing the MGE Strategy is central to unlocking the economic transformative role of the Cultural and Creative Industries, as it has the potential to increase local content generation, job creation and export potential of arts, culture and heritage.

The preservation, promotion and natural progression of ACH should no longer be seen merely as showing where we come from and how we express ourselves. Active steps will be taken to explore and identify the economic value and opportunity inherent in the Cultural and Creative Industries.

South Africa currently does not have reliable time series, qualitative and quantitative or baseline data that clearly depicts the economic contribution of the ACH; and can be used for future planning. The data and information regarding the economic contribution and performance of the Cultural and Creative Industries that does exist are found across three major divisions in the national accounts. However, some data gained from various research reports; conducted by a few organisations and government departments; validates the noteworthy contribution of the Cultural and Creative Industries to the economy and employment figures as adapted from the DAC’s MGE Strategy and shown in the following table:

<table>
<thead>
<tr>
<th>STUDY/RESEARCH REPORT/ORGANISATION</th>
<th>ECONOMIC CONTRIBUTION</th>
<th>EMPLOYMENT FIGURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010 Study of Robben Island, 8 national parks and botanical gardens, 24 provincial nature reserves, 29 museums and 2 visitor attractions in the W.Cape Province</td>
<td>In 2008/9 the direct income of the heritage sites amounted to R176 m</td>
<td>Direct employment of 716 people</td>
</tr>
<tr>
<td>2009 Cradle of Humankind 10th Anniversary Management Authority supply, demand and investment research</td>
<td>Number of attractions in the area grew from 63 to 405 in the 10 years</td>
<td>7000 permanent jobs; and 2 200 casual jobs</td>
</tr>
<tr>
<td>South African National Biodiversity Institute (SANBI) – manages 9 national gardens</td>
<td>In 2009/10 the direct income from admissions amounted to R26.1m; and rental income amounted to R8.2m. Estimates ecotourism contribution to the economy at R21 billion.</td>
<td>Employs 719 people</td>
</tr>
<tr>
<td>Music industry in 2007</td>
<td>Worth R17 billion. Ranked 17th in the world</td>
<td>Gauteng province alone employs 18 800 people</td>
</tr>
</tbody>
</table>
Performing Arts – 2008 Gauteng Creative Mapping Project | Turnover estimated at R260m and gross value add of R166m | 2 200 people employed

Visual Arts and Crafts (2010 – HSRC Assessment report) | Turnover of nearly R2 billion and gross value add of R1 billion per annum. | Estimated 17 700 people employed

Craft Cultural and Creative Industries (Department of Trade and Industry website) | Estimated R1.1 billion to GDP | Estimated 38 062 people employed

Press, Books and Information (2007 Annual Book Publishing Survey) | Estimated net turnover of R3.2 billion | 13 769 authors and 818 other entities received royalties

Audio-visual and other interactive media (DTI website) | Film = over R5.5 billion generated. Broadcasting advertising revenue increased from just over R2 billion in 1994 to R8.5 billion in 2006. | Film = estimated 30 000 people

Fashion Design (2008 Gauteng Creative Mapping Project) | Turnover of Gauteng Cultural and Creative Industries estimated at R192.5m and value add of R121.1m | Employs 1 700 people in Gauteng

The Gauteng Creative Mapping Project, completed in late 2007, summarised the performance of the Cultural and Creative Industries as follows:

“In Gauteng directly and indirectly, it is estimated that the Cultural and Creative Industries contribute R33.3 billion to the Gauteng economy and creates employment for over 182,000 people. Overall, the Cultural and Creative Industries contributes about 1% of the value-added by the tertiary Cultural and Creative Industries and 0.7% for the provincial economy as a whole. In terms of direct employment, the Cultural and Creative Industries account for 1.9% of employment in the province, slightly more than agriculture and forestry (1.8%) and slightly less than mining (2.5%).”

It is clear from the above that the Cultural and Creative Industries can and will create direct and in-direct short, medium and long term jobs; as well as contribute to the economy; through:

- The construction, renovation and refurbishment of ACH infrastructure;
- ACH tourism.
- applying the Expanded Public Works Programme (EPWP) methodology, where possible, in the refurbishment, renovating, maintenance and construction of ACH infrastructure, especially in local communities;
- contracting services of BB BEE and SMME private Cultural and Creative Industries partners;
- facilitating partnerships between business, especially established and new/start-ups/ SMME businesses;
- ACH related support services e.g. sound technicians; stage managers etc. and
- promoting and supporting local manufacture and procurement of crafts.
A uniform approach to describing and gathering information about the economic contribution and performance of the Cultural and Creative Industries is the only way in which it can be evaluated to inform policy and resource allocation decisions. Evidence-based research is also crucial for making global comparisons and learning from the experience of other countries in positioning ACH to actively contribute to economic growth, job creation and decreasing inequality.
PART 3

PURPOSE, SCOPE, KEY PRINCIPLES, VISION, OUTCOMES AND TRANSVERSAL MATTERS
8. PURPOSE

The purpose of this White Paper is to:

- strategically re-position the role of the DAC in delivering ACH to all; within the context and ambit of a developmental state as well as the outcomes-based, results-oriented, monitoring and evaluation approach of government;
- transform the approach, institutional structures and processes for equitably delivering ACH to all;
- foster co-operation, collaboration and integrated planning and implementation between all role-players that constitute, and are involved with, the Cultural and Creative Industries.
- develop and implement initiatives that will:
  - address the complex set of persistent challenges that beset the Cultural and Creative Industries;
  - consolidate the role of the Cultural and Creative industries in building social cohesion and a national identity unified in its diversity (drawing on the DAC’s National Strategy for Developing an Inclusive and Cohesive South African Society);
  - maximize the contribution of the Cultural and Creative Industries to growing the country’s economy and creating decent work (as detailed in the DAC’s MGE Strategy);
  - promote and enhance moral regeneration and general respect for, and adherence to acceptable social norms and values underpinned by the principle of UBUNTU;
  - build national consciousness;
  - ensure that all South Africans have access to, and enjoy the ACH offerings of our country; and
  - facilitate and support South Africa’s Cultural and Creative Industries involvement and competitiveness in the global arena, including across the African continent.

9. SCOPE

This White Paper applies to:

- All public service employees and officials within DAC, Provincial Departments responsible for ACH in their respective provincial governments and local government departments responsible for ACH.
- All public service employees and officials in complementary line function departments in all three spheres of government.
- All private Cultural and Creative Industries institutions that, through their corporate social investment programmes or other such programmes; support the Cultural and Creative Industries.
- All statutory ACH agencies, councils and other such institutions that implement ACH programmes and projects and generally support the Cultural and Creative Industries.
All local community and civil society based ACH organisations such as non-government organisations (NGO’s) that are involved in implementing and supporting ACH programmes in communities and schools.

All other interested parties, volunteers and stakeholders who participate in the development and implementation of ACH programmes and projects.

All persons involved actively or indirectly in the Cultural and Creative Industries.

10. **KEY PRINCIPLES**

The following fifteen (15) Key Principles underpin this White Paper:

10.1 Respect and concern for Human Rights and Equality for all People.

10.2 Promote Freedom, Rule of Law and Democracy.

10.3 Advance non-racialism, non-tribalism, non-sexism and non-discrimination on all levels.


10.5 Foster Redress, Transformation, Unity in Diversity and Nation Building.

10.6 Uphold Integrity, Honesty and Loyalty.

10.7 Ensure Harmony in Culture, Belief and National Consciousness.

10.8 Enhance sound Family and Community and Intergroup norms and Values.

10.9 Promote Active, Participatory Citizenship; Civic Responsibility and Co-operation.

10.10 Streamlining and strengthen implementing institutions; partnerships; programmes and projects to provide holistic and integrated out-comes based services.

10.11 Mainstream Gender, Youth and Disability.

10.12 Promote economic justice and material well-being by contributing to growing the economy and creating decent work.

10.13 Strive for Justice, Fairness and Peaceful Co-existence.

10.14 Protect the Environment.

10.15 Transform the Cultural and Creative Industries to be demographically representative at all levels.

11. **VISION**

The Vision expressed hereunder emerges from Part 1 and 2 of this White Paper, and is:

“To Transform and Position South Africa’s Cultural and Creative Industries at the core of Social and Economic Justice, Security, Growth and Development; Moral Regeneration and National Consciousness”
12. OUTCOMES

The outcomes of this White Paper are guided by the NGP as well as the NDP which states, in making reference to the country in which we shall live in 2030, that:

“We, the people of South Africa, have journeyed far since the long lines of our first democratic election on 27 April 1994, when we elected a government for us all. We began to tell a new story then. We have lived and renewed that story along the way. Now in 2030 we live in a country which we have remade. We have created a home where everybody feels free yet bounded to others; where everyone embraces their full potential. We are proud to be a community that cares. We have received the mixed legacy of inequalities in opportunity and in where we have lived, but we have agreed to change our narrative of conquest, oppression, resistance. We felt our way towards a new sense of ourselves: Our new story is open ended with temporary destinations, only for new paths to open up once more. It is a story of unfolding learning. Even when we flounder, we remain hopeful. In this story, we always arrive and depart.”

The holistic implementation of this Policy will yield the following fifteen (15) outcomes:

I. A policy and legislative environment that ensures effective transformation, organisation, development, co-ordination, management and delivery of ACH.

II. The existence of high quality, well-maintained and accessible infrastructure that supports the Cultural and Creative Industries.

III. The Cultural and Creative Industries holistically supported in all activities of the ACH Value Chain.

IV. The existence of appropriate, streamlined institutional arrangements and structures designed for effective and efficient delivery of services, programmes and projects.

V. An increased number of suitably skilled and qualified Cultural and Creative Industries practitioners that meet the human resource and capacity needs of the sector, and are active participants in socio-economic development.

VI. The Cultural and Creative Industries transformed in terms of demographic representation and involvement at all levels of the Value Chain of ACH activities and the approach to delivering ACH to all.

VII. The Cultural and Creative Industries actively contributes to the creation of decent work and economic growth.

VIII. Tangible and visibly higher levels of inclusion, social cohesion, social justice and social solidarity.

IX. Tangible and visibly higher levels of active citizenship and citizen responsibility.

X. Tangible and visible alignment of work between government and all Cultural and Creative Industries role-players, based on a common understanding and approach.
XI. Enhanced co-operative governance between DAC, provincial and local government structures and government departments that have an impact on the delivery of ACH.

XII. ACH promoted, protected and preserved whilst increasing access to, and participation by all.

XIII. Increased delivery of ACH in rural areas.

XIV. Tangible and visibly increased levels of moral regeneration and national consciousness.

XV. Support and enhance the international competitiveness of South Africa’s Cultural and Creative Industries.

13. TRANSVERSAL MATTERS

DAC, its provincial and local government equivalents and all role-players of the Cultural and Creative Industries will mainstream issues of Gender, Youth, People with Disabilities, Environment, HIV and AIDS and Co-operative Governance in all its policies, projects and activities; in accordance national policy and legislative frameworks as well as international conventions on these issues that South Africa subscribes to. Mainstreaming activities and mechanisms will include:

- Setting and achieving employment equity targets within all Cultural and Creative Industries institutions and structures;
- Setting and achieving preferential procurement targets for women, youth and people with disabilities within all Cultural and Creative Industries institutions and structures;
- Setting and achieving, sub-targets for women, youth and people with disabilities as part of all investments e.g. for building and maintaining ACH infrastructure;
- Ensuring that all ACH activities comply with and respect South Africa’s and International environmental sustainability policies and requirements;
- Ensuring that all Cultural and Creative Industries structures, and the services it offers allow for barrier-free access, and accommodates various disabilities;
- Developing and implementing HIV and AIDS workplace programmes and other support services such as voluntary counseling, education on prevention of infections, etc.;
- Mapping career paths and implementing learnerships within the Cultural and Creative Industries and promoting learnerships for young people, women and people with disabilities amongst all the role players;
- Implementing art programmes at school level;
- The DAC and its provincial and local government equivalents will abide by the principles of co-operative governance as espoused in The Constitution and is committed, through the practice of co-operative governance, to ensuring effective, transparent, accountable and coherent governance.
PART 4

DELIVERING ARTS, CULTURE AND HERITAGE TO ALL
14. OVER-ARCHING STRATEGIC APPROACH

The strategic approach to ensuring equitable delivery of ACH to all encompasses the Purpose, Vision and Key Principles of this revised White Paper. It is also informed by the Part 2 which re-iterates the important position of ACH in South Africa - as a human right and the foundation of socio-economic development. The approach is specifically designed to achieve the fifteen (15) expected outcomes listed in Part 3 of this revised White Paper. Below is an explanation of a further three (3) philosophies that underpin the strategic approach to delivering ACH to all, whilst harnessing the socio-economic benefits that can be derived from the Cultural and Creative Industries who are in effect the implementers of ACH. These philosophies are: Creating a Better Life for All; Offering an Integrated and Holistic package of Services; and Demographic Transformation of all levels of the Cultural and Creative Industries.

More specifically the strategic approach will include:

- The Cultural and Creative Industries maximizing the opportunities created by an enabling environment that encourages and supports innovation and creativity;
- Government adhering, and continuing, to work collaboratively and in partnership with all Cultural and Creative Industries role-players within the context and definition of developmental government in this White Paper;
- The Cultural and Creative Industries embracing the role of a developmental government as supportive and facilitative rather than prescriptive, regulatory or controlling;
- Conducting consistent, focused and continuous research to guide policy and programme choices as well as resource allocations to enhance the performance of the Cultural and Creative Industries; enable the use of global comparators to assess this performance; and set the bar for achieving excellence of international standards;
- Providing appropriate and adequate financial resourcing of programmes and projects;
- Developing and implementing sustainable infrastructure plans; and
- Aligned, efficient and effective utilization of available funds.

In summary, the developmental approach that will underpin the work of the DAC, its provincial and local government equivalents and the Cultural and Creative Industries as a whole will be to encourage, support and facilitate creativity, innovation and integration between the social and economic aspects of ACH. Service provision of ACH will focus on promoting social cohesion, national unity, job creation and economic growth. The capacities and abilities of the Cultural and Creative Industries will be harnessed and sustained by a conducive enabling environment.

15. CREATING A BETTER LIFE FOR ALL

This revised White Paper confirms that the DAC and the Cultural and Creative Industries can and should play in creating a better life for all by transforming South African society through shared socio-economic
growth and development; building social cohesion and national unity; fostering moral regeneration and national consciousness; and enhancing nation-building.

The NDP states, in Chapter 15, that:

“In 2030, South Africans will be more conscious of the things they have in common than their differences. Their lived experiences will progressively undermine and cut across the divisions of race, gender, space and class. The nation will be more accepting of peoples’ multiple identities. In this South Africa, there will be:

- Broad-based knowledge about and support for a set of values shared by all South Africans, including the values contained in the Constitution.
- An inclusive society and economy. This means tackling the factors that sustain inequality of opportunity and outcomes by building capabilities and redressing the wrongs of the past.
- Increased interaction between South Africans from different social and racial groups.
- Strong leadership across society and a mobilized, active and responsible citizenry.”

In this vein, the Cultural and Creative Industries will increasingly play a constructive and progressive role in building on our shared heritage, whilst opening up the narrative and spaces to express ourselves in terms of who we are. This role is fully cognisant of, and supports, the key socio-economic development and nation building objectives which are central on the path towards 2030.

The Cultural and Creative Industries will not only journey along and be fellow travelers on the path to 2030 - it will endeavor to positively influence, guide, develop and explore the route along the way, with a view to arriving in 2030 knowing who we are and comfortably expressing ourselves based on where we come from within the paradigm of unity in diversity.

The DAC and its provincial and local government equivalents, working in partnership with all role-players of the Cultural and Creative Industries will implement this White Paper en route to 2030, to ensure that ACH in the country more visible and has shifted from its “nice to have” to a “must have” status because of the critical benefits that can be gained towards creating a better life for all by building a society and country that positively impacts on and responds to the multiple needs of people’s lives. These benefits range from mutual respect amongst individuals; eradicating all forms of crime, corruption and violence; providing previously disadvantaged individuals with opportunities to achieve human dignity as well as social and material well-being; and promoting peace, friendship, tolerance and national unity among cultural, religious and linguistic communities.

Some of the measures that will be utilized to monitor and evaluate the extent to which the Cultural and Creative Industries has fostered created A Better Life for All are:

- the number of short, medium and long term jobs created in general;
- the number of jobs created for previously disadvantaged people;
- the number of jobs created for youth, women and persons with disabilities;
16. OFFERING AN INTEGRATED AND HOLISTIC PACKAGE OF SERVICES

An integrated and holistic approach, that is cognizant of all elements of activities (Cycle of Activities) that the Cultural and Creative Industries engages in, will be applied. These sequential activities are creation - production – dissemination – exhibition/reception/transmission – consumption/participation.

The following diagram explains the key features of each activity in the cycle.
The services will be delivered through collaborative inter-and intra-departmental, inter-governmental relationships as well as formal partnerships with Cultural and Creative Industries organisations and any other properly constituted entity that supports and is involved in ACH, and with the Creative and Cultural Industries. This will enable all interventions to be integrated, comprehensive and well-resourced. The integrated and holistic approach includes:

- Building on and continuing current initiatives and introducing new ones;
- Identifying and developing ACH talent; capacity and professionalism;
- Facilitating the expansion and growth of existing initiatives into large scale and high impact programmes that maximizes their job creation and economic growth potential;
- Expanding supply and demand in the Cultural and Creative Industries and ensuring the co-ordination thereof;
- Enhancing existing production and creating of new business opportunities to match demand; and
- Monitoring and evaluating implementation and achievement of results/outcomes to guide resource and programme related decision-making in respect of the Cultural and Creative Industries.

All programmes and projects will be designed to pursue and integrate the dual relevance and posture of ACH; i.e. as drivers of job creation and economic growth and activity; and as contributing to, and progressively building, a positive sense of national identity and consciousness, social cohesion and moral regeneration.

Some of the measures that will be utilized to monitor and evaluate the extent to which the Cultural and Creative Industries is delivering of an integrated and holistic package of services, across all levels of the ACH value chain of activities and the dual socio-economic role of the Creative and Cultural Industries are:

- Decrease in specific challenges experienced by the sector at the various levels of the ACH Value Chain of activities;
- Growing understanding and importance of heritage;
- Continued provision of heraldy services;
- Archives and archival services strategically managed;
- Linguistic Development expanded to include forms other than literature;
- Increased access to markets and development opportunities;
- ACH integrated into architecture, urban design and planning;
- New international partnerships built and existing ones strengthened; and
- Partnerships built with tertiary institutions to develop and offer Cultural and Creative Industries related courses.
17. TRANSFORMATING ALL LEVELS OF THE CULTURAL AND CREATIVE INDUSTRIES AND THE DELIVERY OF ACH

Transformation of the Cultural and Creative Industries and the delivery of ACH to all are inextricably linked to government’s transformation of South African society as a whole. The general transformation agenda of government addresses past racial and class (economic) imbalances resultant from apartheid and aims to build an equitable, fair and inclusive society.

The Cultural and Creative and the equitable delivery of ACH to all has yet to reflect the transformed society envisaged by government, despite the advances made by the sector since 1994. The Cultural and Creative Industries remains skewed in terms of racial representation and participation; access to ACH; urban/rural divide; participation of women and persons with disabilities; skill development opportunities; etc. The legacy of apartheid that restricted the majority of South Africans from meaningful participation in the economy is true of the key economic activities that the Cultural and Creative Industries engages in.

During the past sixteen years of democratic governance, the Cultural and Creative Industries outside of government were primarily responsible for transforming the sector while government focused on creating an enabling environment for delivery of ACH. The insufficient and slow pace of transformation to date necessitates government playing a more proactive and leading role in transforming the Creative and Cultural Industries and the approach to the delivery of ACH to all.

DAC’s philosophy of transformation is that it is multi-faceted; structural, cuts across all ACH programmes and projects and must be rooted in policy and governance. This represents a significant paradigm shift from viewing transformation as a simple matter of racial quotas and targets.

Transforming the economic face of the Cultural and Creative Industries will largely be guided by the Broad Based Black Economic Empowerment (BB BEE) Act of 2003 which focuses on broadening ownership and control of capital accumulation through de-racialising ownership and the top echelons of business institutions. This will be achieved through redistribution and through ensuring that new growth favours previously disadvantaged entrepreneurs. These efforts will mainly target the Production, Dissemination and Transmission activities of the ACH Value Chain.

Some of the measures that will be utilized to monitor and evaluate the extent to which the economic face of the Cultural and Creative Industries has transformed are:

- Increased % of previously disadvantaged individuals; women; persons with disabilities, youth, communities, workers, co-operatives and other collective enterprises that own, manage and control institution and productive assets of the Cultural and Creative Industries;
- Staff composition shows increased % of previously disadvantaged individuals; women; persons with disabilities and youth, at all occupational levels and categories
• Skills Development of increased % of previously disadvantaged individuals; women; persons with disabilities and youth;
• Preferential Procurement policies and practices of institutions;
• Support to, and investment in enterprise development;
• Contribution to socio-economic development;
• Removal of barriers that prevent the active participation of women, youth and persons with disabilities in the economy of the Creative and Cultural Industries;
• Lower costs of doing business; and
• The setting of mandatory targets for job creation; local procurement and socio-economic development.

Transforming the delivery of ACH to ensure equitable access to, and increased participation of, previously disadvantaged individuals will focus on the Creation and Consumption activities of the ACH Value Chain. Attention will be paid to broadening the participation base through interventions that, for example, target previously disadvantaged individuals in rural and urban communities, located and offered at local community level; accessible to and inclusive of persons with disabilities; and build indigenous forms of ACH expression.

Some of the measures that will be utilized to monitor and evaluate the extent to which the economic face of the Cultural and Creative Industries has transformed are:
• Increased availability of appropriate and accessible ACH infrastructure;
• Increased audience development and consumption of ACH;
• ACH being chosen as important career options for social and economic development;
• ACH talent being identified, nurtured and developed from the youngest possible age as a norm;
• Artists capacitated in community development work;
• Implementation of focused projects such as Arts, Socio-Economic & Youth Programme, Arts in Correctional Services and Art Therapy Centres;
• Implementation of community based and legacy heritage projects;
• Development and maintenance of Indigenous Knowledge Systems (IKS) Registers and databases on intangible heritage; and
• ACH introduced into the school curriculum.

18. ESTABLISHING A CULTURAL AND CREATIVE INDUSTRIES FUND (CIF)

The delivery of ACH programmes and projects, and the role and responsibilities of the Cultural and Creative Industries, as explained in this revised White Paper requires sufficient and appropriate financial resource allocations. Financial resources can be provided by means of line function departmental
budgets and the budgets of key branches, chief directorates and directorates of DAC. For example, the communication directorate of the DAC must budget for creating public awareness and communicating ACH matters. The DAC, in collaboration with its Chief Financial Officer and his/her staff can raise additional complementary funding either from international donor agencies and institutions; the private Cultural and Creative Industries and other governments.

Financial resources are required for, amongst others:

- Developing and implementing projects and interventions;
- Maintaining existing core infrastructure;
- Producing, commissioning and purchasing work;
- Research into the status quo, needs, implementation and impact of the delivery;
- Policy and legislation development, reviews and amendments;
- Meeting and complying with international ACH obligations;
- Monitoring and evaluation systems, processes and activities;
- Developing and implementing a communication strategy;
- Establishing and maintaining structures and mechanisms; and
- Supporting the work of the Cultural and Creative Industries.

The National Arts Council (NAC) was established in terms of the 1996 White Paper as a statutory body with the principal task of distributing funds to artists, cultural institutions, non-governmental organisations and community based organisations. Implementing agencies, councils and other Cultural and Creative Industries organisations were expected to apply to the NAC for programme grants. The NAC also offered individual bursaries albeit only to post graduate students. Undergraduates are offered bursaries through education and training institutions. The NAC’s priority is to fund organisations or projects that are of national importance with national implications, or that are contributing to nation building. Preference is given to first-time applications, therefore implementing agencies cannot rely on NAC funding year after year. Furthermore the NAC is unlikely to fund an entire project, making this a very minor source of funding for the implementing agencies and councils. It does not provide funding for running costs of organisations, seed funding, music instruments, infrastructure, capital costs and purchasing of equipment. Festivals run by theatres have for example become the main source of funding for theatres.

Competing socio-economic development priorities and maintenance of large infrastructures (for e.g. theatres) means that this budget allocation is often insufficient to respond to the needs of the Cultural and Creative Industries. In accordance with international best practice and to facilitate securing financial resources for the Cultural and Creative Industries from other sectors of society, donor agencies, etc. the DAC will establish a Cultural and Creative Industries Fund (CIF).

DAC will undertake the necessary research into the establishment, role and responsibilities of the CIF which will include the funding responsibilities currently residing with the NAC.
The purpose of the CIF will be to raise additional funds for the equitable delivery of ACH and the development and growth of the Cultural and Creative Industries; and to disburse all funding received to achieve the Vision and Outcomes of this revised White Paper. Formation of the CIF will streamline funding of the Cultural and Creative Industries and ACH matters by eliminating duplicate funding, so-called “double dipping” by beneficiaries and ensuring that agreed criteria for funding are adhered to and applied fairly, equitably and independently.

Sources of funding for the CIF may include:
- DAC’s annual budget allocation.
- Any additional budget provided by National Government.
- Social responsibility budgets of private sector partners.
- Contributions from local, provincial, national, continental and international Cultural and Creative Industries organisations.
- Funds from donor agencies.
- An agreed on percentage of funding / takings generated from the hosting of international ACH events.
- An agreed minimum annual contribution from businesses that constitute the Cultural and Creative Industries.
- Contributions from international private sector companies that invest in, and do business in the country.
- Any other person and/or organisation willing to contribute to the CIF.
- Specific fund-raising activities and projects implemented by the CIF.
- The allocation for Cultural and Creative Industries from the Lotteries and the Job Fund.

The CIF will ensure that the beneficiaries of any funding it awards comply with and meet the criteria listed in this revised White Paper. It will establish and implement transparent and accountable processes such as adjudication of applications received. Proper monitoring and evaluation mechanisms will be established to regularly assess appropriateness of processes; achievement of outcomes; and as a form of accounting to the public at large on use of funds managed by CIF.

The outcomes of this revised White Paper will serve as the objectives of the CIF and form the foundation of the criteria against which proposals for funding will be solicited and adjudicated. No single Cultural and Creative Industries organisation shall receive more than 15% of available funds in one year.

The CIF will apply the criteria listed below to assess all applications, approve and make recommendations on which applicants should be provided funding. A short list of applicants who comply with most, if not all, of the criteria will be presented to the Minister and Deputy Minister of the DAC for final endorsement and approval.

**Criteria for Funding**
Favourable consideration will be given to applications, which meet all, or most of the following criteria:
- Alignment to the Vision, principles, outcomes and Strategic Levers of this revised White Paper.
- Increasing the numbers of people that participate in, and benefit from the Cultural and Creative Industries.
Mainstreaming meaningful inclusion, in terms of access to services and opportunities, of marginalized groups such as women, youth and persons with disabilities.

- Demonstrable and on-going support for ACH infrastructure and facility provision.
- Implementation of projects in previously disadvantaged communities or involving previously disadvantaged and marginalised groups.
- Fostering unity, pride, tolerance and understanding.
- Seeking to redress past imbalances and lack of opportunities.
- Contribution to economic growth and the creation of decent work
- Contribution to building social cohesion, sustainable and empowered (for e.g. using theatre to educate communities about health issues) communities, and national unity.

Accountability
All CIF recipients will be required to submit project implementation and financial reports to verify income and expenditure; spending patterns in the arts and culture sector as well as the status of the project that received funding.
PART 5

INSTITUTIONAL ARRANGEMENTS FOR IMPLEMENTATION
19. DESIGNING STRUCTURES FOR DELIVERY

In designing or re-designing the institutional structures for delivery, full cognizance will be taken of the current configuration of institutions reporting, or linked to and funded by the DAC; as these are essentially the “tools” with, and through which the new policy direction articulated in this revised White Paper is to be implemented. This will include a frank assessment of whether the current set of “tools” provides the best-of-breed solution required to drive towards the objectives and outcomes of a new policy direction to ensure economic development and social transformation.

All institutional arrangements for ACH, at both government and role-players level, must and will reflect principles and practices of:

- good governance;
- co-operation and collaboration while respecting autonomy;
- transparency;
- inclusivity in terms of race, gender, disability, age, religion, language, etc.;
- clear and distinct roles and responsibilities;
- offering holistic and integrated services;
- non-partisanship; and
- streamlining and efficiency for effective implementation and delivery of services.

20. RATIONALISING DAC’S IMPLEMENTING AGENCIES AND COUNCILS

The Cultural and Creative Industries comprises of a wide range of ACH sectors and sub-sectors. Some sub-sectors are applicable only to Arts, or to Culture, or to Heritage and are usually informed by conventional definitions of the sub-sectors. Most sub-sectors overlap between two or all three components. The overlaps are a result of broader definitions that, more often than not, are rooted in the context and operations of the Cultural and Creative Industries.

The 1996 White Paper provided for the establishment of national and provincial agencies, each with their own governing board, and advisory councils. For example there is the National Arts Council (NAC), Provincial Art Councils, Foundation for the Creative Arts, Heraldry Council, Performing Arts Councils, Provincial Heritage Resource Agencies (PHRAs), National Monument Council (NHC), National Heritage Council (NHC), etc.

The current set of public entities and organisations linked to, and funded by the DAC number no less than 28. Some of these are set out in the table below with an indication of the relevant founding legislation:
<table>
<thead>
<tr>
<th>Sector Focus</th>
<th>Name of Institution</th>
<th>Founding Legislation</th>
<th>Outputs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts</td>
<td>National Arts Council</td>
<td>National Arts Council Act No 56 of 1997</td>
<td>Grant-making to Artists and Arts communities</td>
</tr>
<tr>
<td></td>
<td>Artscape</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Staging of Productions</td>
</tr>
<tr>
<td></td>
<td>Market Theatre Foundation</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Staging of Productions</td>
</tr>
<tr>
<td></td>
<td>Performing Arts Centre of the Free State</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Staging of Productions</td>
</tr>
<tr>
<td></td>
<td>KZN Playhouse Company</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Staging of Productions</td>
</tr>
<tr>
<td></td>
<td>The South African State Theatre</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Staging of Productions</td>
</tr>
<tr>
<td></td>
<td>Windybrow Theatre</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Staging of Productions</td>
</tr>
<tr>
<td></td>
<td>Business and Arts South Africa</td>
<td>Section 21 in Terms of Companies Act</td>
<td>Promote and facilitate funding from business sector for institutions and individuals involved in arts and cultural activities.</td>
</tr>
<tr>
<td></td>
<td>National Film and Video Foundation-Development of local film industry</td>
<td>National Film and Video Foundation Act No 73, 1997</td>
<td>Funding for film and video industry.</td>
</tr>
<tr>
<td></td>
<td>Foundation for the Creative Arts</td>
<td>National Film and Video foundation Act No 73, 1997</td>
<td>Development and promotion of the film and video industry as well as access to film and video world</td>
</tr>
<tr>
<td>Museum</td>
<td>Die Afrikaanse Taalmuseum – Paarl</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Collections, conservation, research of the collections, design relevant exhibitions, which will support the institutions in its outreach educational and public programmes</td>
</tr>
<tr>
<td></td>
<td>Englelenburg House Art Collection - Pretoria</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Collections, conservation, research of the collections, design relevant exhibitions, which will support the institutions in its outreach educational and public programmes</td>
</tr>
<tr>
<td></td>
<td>Freedom Park – Pretoria</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Collections, conservation, research of the collections, design relevant</td>
</tr>
<tr>
<td>Institution</td>
<td>Act Number</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>---------------------------------</td>
<td>-------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Iziko Museums of Cape Town</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Collections, conservation, research of the collections, design relevant exhibitions, which will support the institutions in its outreach educational and public programmes</td>
<td></td>
</tr>
<tr>
<td>Luthuli Museum – Stanger</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Collections, conservation, research of the collections, design relevant exhibitions, which will support the institutions in its outreach educational and public programmes</td>
<td></td>
</tr>
<tr>
<td>KwaZulu-Natal Museum – Pietermaritzburg</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Collections, conservation, research of the collections, design relevant exhibitions, which will support the institutions in its outreach educational and public programmes</td>
<td></td>
</tr>
<tr>
<td>National Museum – Bloemfontein</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Collections, conservation, research of the collections, design relevant exhibitions, which will support the institutions in its outreach educational and public programmes</td>
<td></td>
</tr>
<tr>
<td>Nelson Mandela Museum – Mthatha</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Collections, conservation, research of the collections, design relevant exhibitions, which will support the institutions in its outreach educational and public programmes</td>
<td></td>
</tr>
<tr>
<td>Robben Island Museum – Cape Town</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Collections, conservation, research of the collections, design relevant exhibitions, which will support the institutions in its outreach educational and public programmes</td>
<td></td>
</tr>
<tr>
<td>The National English Literary Museum – Grahamstown</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Collections, conservation, research of the collections, design relevant exhibitions, which will support the institutions in its outreach educational and public programmes</td>
<td></td>
</tr>
<tr>
<td>Voortrekker/ Msunduzi Museum – Pietermaritzburg</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Collections, conservation, research of the collections, design relevant exhibitions, which will support the institutions in its outreach educational and public programmes</td>
<td></td>
</tr>
<tr>
<td>War Museum of the Boer Republics – Bloemfontein</td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Collections, conservation, research of the collections, design relevant exhibitions, which will support the institutions in its outreach educational and public programmes</td>
<td></td>
</tr>
<tr>
<td>Institution</td>
<td>Act</td>
<td>Purpose</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>-----</td>
<td>---------</td>
<td></td>
</tr>
<tr>
<td><strong>William Humphreys Art Gallery – Kimberly</strong></td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Collections, conservation, research of the collections, design relevant exhibitions, which will support the institutions in its outreach educational and public programmes</td>
<td></td>
</tr>
<tr>
<td><strong>Ditsong Museum – Pretoria</strong></td>
<td>Cultural Institutions Act No 119, 1998</td>
<td>Collections, conservation, research of the collections, design relevant exhibitions, which will support the institutions in its outreach educational and public programmes</td>
<td></td>
</tr>
<tr>
<td><strong>South African Heritage Resources Agency (SAHRA)</strong></td>
<td>National Heritage Resources Act No 25, 1999</td>
<td>Heritage conservation and management. Maximise the performance and effectiveness of SAHRA management and employees implement good corporate governance.</td>
<td></td>
</tr>
<tr>
<td><strong>National Heritage Council</strong></td>
<td>National Heritage Council Act, 1999</td>
<td>Inform the day-to-day realities of the organisation and will therefore be pre-eminent in the strategic initiatives and their related objective</td>
<td></td>
</tr>
<tr>
<td><strong>Heraldry Council</strong></td>
<td>The Heraldry Act of 1962</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>National Archives Advisory Council</strong></td>
<td>National Archives and Records Service of South Africa Act 43 of 1996</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>National Library of South Africa</strong></td>
<td>National Library of South Africa Act No 92, 1998</td>
<td>Collect, record, preserve and make available the national documentary heritage and to promote an awareness and appreciation thereof, by fostering information literacy, and by facilitating access to the country’s information resources</td>
<td></td>
</tr>
</tbody>
</table>
South African Library for the Blind  
To provide a national library and information service to serve blind and print-handicapped readers in South Africa, by collecting, recording, providing access and bibliographic service to the readers, to produce documents in Braille and audio and to preserve this heritage, to research standards and technology for the production of the material.

National Council for Library and Information Services  
National Council on Library Information Services Act No. 6 of 2001

National Library Board

Language  
The Pan South African Language Board (PANSALB)  
Pan South African Language Board Act No 59, 1995  
Promote multi-lingualism in South Africa

(Source: adapted from 2012-2013 DAC Strategic Plan)

Over and above this list, the 1998 Cultural Industries Growth Strategy recommends the establishment of a Private – Public Partnership Agency; i.e. the Cultural Industry Development Agency (CIDA), as a principal vehicle which will focus on functions of knowledge and information management, human resource development, and strategic investment, grant funding as well as advocacy on behalf of the Cultural and Creative Industries.

Even a cursory examination, not reflecting on the performance of individual institutions and how they interpret and execute their respective mandates, of the above table provides a snapshot of the different types of institutions with varying mandates at national level. A similar picture emerges from a look at the arts, culture and heritage related institutions linked to the provincial spheres of government.

Despite acknowledged achievements and strengths of some of the implementing institutions, there are institutions that are seemingly limited in their ability to meet the moral, social and maximum economic demands of the new and future South Africa. In designing fit for purpose institutions to act as key drivers of this revised White Paper on ACH; which puts the economic development, social transformative, moral regeneration and national consciousness imperatives of the Cultural and Creative Industries up front; a full scale evaluation of not only the national institutions but also those operating at provincial level and in some cases in the local sphere (for example community libraries and museums) of government will be conducted. Similarly the roles and powers of the three spheres of government will be clarified to avoid an overlap in functions and ensure effective delivery of services and development.
As far as possible the re-alignment, rationalisation and role clarification exercise will be approached with a view to ensure policy and strategic frameworks (and the resource allocation for these) are set at national level. The role of other spheres, and the institutions that support these spheres, will focus on the administration of the strategic frameworks and where necessary adaption plans for implementation to local conditions and realities.

The following principles will form the basis of rationalizing the existing DAC implementing agencies and councils:

- The dictum form-follows-function will provide a roadmap to ensure that institutions are designed for a specific purpose in line with this revised White Paper;
- The governance arrangements of institutions must ensure accountability for their performance and direction;
- Where possible and necessary, only one national institution per defined Cultural and Creative Industries sector, with administrative arrangements at provincial and local level, will be established;
- Access to the use of the existing physical infrastructure, multi-functional centres and production houses, for use by other artists as an alternative to building new infrastructure.
- Where possible and necessary, advisory boards as opposed expansive governance arrangements related to executive boards, will be established;
- The national institutions will take the form of the South African adapted categorization of the UNESCO Framework for Cultural Statistics.
- Each Cultural and Creative Industries institution will establish sub-committees as required, e.g. to promote skills development; support each element of the ACH Value chain of activities, etc.

In accordance with the unanimous support all role players in the Cultural and Creative Industries, this White Paper proposes a rationalisation of institutions – as extrapolated below - that will avert parallel and overlapping initiatives and unnecessary expenditure as well as alleviate poor communication and co-ordination between different role players which undermines optimal performance, and efficient and effective use of resources.

In 2004, the United Nations Conference on Trade and Development (UNCTAD) proposed a classification system for the Cultural and Creative Industries and in 2009 the United Nations Educational, Scientific and Cultural Organisation (UNESCO) developed a Framework for Cultural Statistics (FCS). The UNCTAD classification and the UNESCO Framework collectively provide definitional clarity, aligns and categorizes the Cultural and Creative Industries into six (6) main sectors. These main sectors are Cultural and Natural Heritage; Performance and Celebration; Visual Arts and Crafts; Press, Books and Information; Audio-Visual and Interactive Media; and Design and Creative Services. The categorization is intended to guide decision-making and work organisation; inform future research; and form the basis of ongoing monitoring and evaluation of the socio-economic impact of the Cultural and Creative Industries.
The MGE Discussion Document proposed that the FCS for the Cultural and Creative Industries be adopted and applied by the DAC for South Africa. Adopting and applying this classification system will enable the DAC and its implementing agencies to fully integrate into the international Cultural and Creative Industries as well as facilitate South Africa benchmarking itself, and comparing its performance to global standards. The classification offered in the MGE document for South Africa’s Cultural and Creative Industries has been further adapted to incorporate issues and sectors that are critical and specific to South’s Africa’s context. The following table reflects the adapted classification and categorization of the main and sub-sectors of the Cultural and Creative Industries in South Africa.

Table: South African categorization of Cultural and Creative Industries main and sub-sectors.

<table>
<thead>
<tr>
<th>Cultural and Natural Heritage</th>
<th>Performance and Celebration</th>
<th>Visual Arts and Crafts</th>
<th>Languages and Publishing</th>
<th>Audio-Visual and Interactive Media</th>
<th>Design, Creative and ACH Technical Support Services</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Museums (including virtual museums)</td>
<td>• Performing Arts</td>
<td>• Fine Arts</td>
<td>• Books</td>
<td>• Film and video</td>
<td></td>
</tr>
<tr>
<td>• Geology, Palaeontology, Archaeology</td>
<td>• Theatre</td>
<td>• Photography</td>
<td>• Newspapers and magazines</td>
<td>TV and Radio (including Internet live streaming)</td>
<td></td>
</tr>
<tr>
<td>• Historical Places</td>
<td>• Music</td>
<td>• Crafts</td>
<td>• Other printed and electronic material</td>
<td>Internet podcasting</td>
<td></td>
</tr>
<tr>
<td>• Cultural Landscapes</td>
<td>• Dance</td>
<td></td>
<td>• Library (including virtual libraries)</td>
<td>Video Games (including online)</td>
<td></td>
</tr>
<tr>
<td>• Natural Heritage</td>
<td>• Festivals, rituals and events</td>
<td></td>
<td>• Book fairs and book clubs</td>
<td></td>
<td>• Fashion Design</td>
</tr>
<tr>
<td></td>
<td>• Days of commemoration</td>
<td>• Orchestra</td>
<td>• Archives</td>
<td></td>
<td>• Graphic Design</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Heraldry</td>
<td></td>
<td>• Interior Design</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Story-telling</td>
<td>• Languages</td>
<td></td>
<td>• Furniture Design</td>
</tr>
</tbody>
</table>

21. **NEW STREAMLINED NATIONAL STRUCTURES**

Based on Section 20 above, the following Diagram represents the proposed streamlined institutional arrangements, at a national level, of DAC’s implementing agencies/councils including the CIF.
Each National Agency/Council will bring together representatives from DAC, all the main and sub-sectors of the Cultural and Creative Industries that the Agency/Council represents, provincial and local level equivalents; private Cultural and Creative Industries organisations involved in and with the Cultural and Creative Industries; and any other role-player involved in the main or sub-Cultural and Creative Industries of the Council. All government representatives will have ex-officio status on the Agency/Council’s Executive Committee.

The structure of each Agency/Council (see the following Diagram) will comprise of an elected and/or appointed Executive Committee; a Secretariat; and Sub-Committees. An Executive Committee member appointed by the committee to play this role will chair each sub-committee. Other members of each sub-committee will comprise of role-players specific to the core function of the Sub-Committee.
22. INTER-GOVERNMENTAL STRUCTURES

All structures comprising of government representatives from all three spheres of government will be bound to the principles of co-operative governance and inter-governmental relations outlined in Chapter 3, Section 41 of the Constitution of the Republic of South Africa (Act 108 of 1996) and the Intergovernmental Relations Framework Act (No 13 of 2005).

The main permanent structures will be a Minister and MECs Committee (MinMEC) and a Senior Management Committee (SMC) at the national level. The provincial and local spheres of government will establish similar committees comprising of political appointments (MEC and relevant Members of Mayoral Committees – MMCs) and of senior staff from the administration.
PART 6

INTER-CONNECTED ROLES IN DELIVERING ACH TO ALL
23. OVERVIEW OF ROLES AND RESPONSIBILITIES

All three spheres of government, DAC’s implementing agencies and councils, all Cultural and Creative Industries sectors and sub-sectors, other properly constituted Cultural and Creative Industries organisations, private Cultural and Creative Industries partners and sponsors are amongst the main role-players involved in the delivery of ACH. This revised White Paper identifies and guides the individual, as well as the inter-related roles, of these main role-players.

24. MAIN AND SUB-SECTORS OF THE CULTURAL AND CREATIVE INDUSTRIES

Each main and sub-sector of the Cultural and Creative Industries has its own distinctiveness and characteristics. Thus this revised White Paper avoids providing a “one-size fits all” policy statement for the different main and sub-sectors of the Cultural and Creative Industries. Instead, this revised White Paper addresses generic issues in each sector, and proposes individual sector strategies be developed that capture that specific details and needs of each main and sub-sector.

Cultural and Natural Heritage Main Sector

Museums

Museums are the windows to the natural and cultural heritage of South Africa. Most of the museums are declared cultural institutions. While natural history museums are accountable to the DAC, some natural history museums have expressed an interest in developing a closer alignment with the South African Biodiversity Institute, especially in relation to research and funding. DAC will work in collaboration with the museum sub-sector role players to develop a Museum Strategy that provides guidelines and criteria on matters such as:

- the ways in which museums in general are declared, graded, classified, assessed and accredited;
- the naming of key sites and on how to deal with offensive names;
- changing of names;
- incorporating the issue of regulatory authorities of the sector;
- dealing with human remains, and the repatriation of human remains of South African origin, held in collections elsewhere in the world.

The Minister of Arts and Culture will remain responsible for, amongst others, ensuring consistency across the country in terms of standardisation processes and guidelines on geographical names; and approving or rejecting applications for name changes.

Geology, Palaeontology, Archaeology

South Africa's seas and coast contain a wealth of archaeological sites and remains. South African underwater cultural heritage has historical significance and the potential to contribute to understanding the past, the present and national identity. Underwater cultural heritage refers to the coast and internal waters in rituals, traditional practices and knowledge systems associated with the sites, structures, artefacts and other remains. Internal waters include rivers. Sacred lakes form part of the underwater
cultural heritage. DAC will work with relevant role-players of the sub-sector to develop a Geology, Palaeontology, Archaeology Strategy that provides guidelines and criteria on matters such as:

- The conservation and management of all South African archaeological sites and material.
- Ensuring that any work which causes disturbance to underwater cultural heritage confirms to accepted archeological standards and codes of practice.

**Living Heritage**

It is important that there is promotion and safeguarding of living heritage as a resource for future generations, enhancing social cohesion at local and national level, provision of a sense of identity and continuity within communities, national unity and pride. Government will promote recognition and celebration of the value of living heritage practices. This intent will be captured in a Living Heritage Strategy that addresses, amongst other issues:

- Processes for helping people to identify and record their heritage, and safeguard its value to communities;
- Co-ordination of living heritage in South Africa and in relation to other countries;
- Facilitating community participation in the management of living heritage;
- Consulting communities and human rights experts to ensure that living heritage practices its use within the commercial framework complies with the requirements of human and cultural rights;
- Developing and regularly updating Inventories of ICH;
- Establishing good cultural diplomacy that enables the sharing of events, ceremonies and festivals across borders and between countries on living heritage within recognised international protocols.
- Each recognised South African language should be given the necessary support to develop and to sustain its role in communities.
- Promoting of community-rooted celebration of living heritage.

**Performance and Celebration Main Sector**

**Performing Arts**

Performing arts plays an important role in facilitating art, culture and heritage opportunities for all particularly for women, youth and persons with disabilities.

**Theatre**

This sector inherited Apartheid infrastructure which included theatre complexes which were meant to serve a minority. The local and provincial government has the responsibility of funding infrastructure. The funding for theatre should not be a one-size fits all approach. Consideration should be made to the different subsectors and genres as well as the theatre value chain. DAC will, in partnership with role-players, develop a Theatre Strategy that will provide guidelines on matters such as:
• Developing new markets and audiences by opening up of theatre facilities and resources to a broader spectrum of arts practitioners. This should be done by developing new programmes in order to mobilise the cultural, social and economic potential of the country.
• Ensuring that there is access to the use of the physical infrastructure particularly of the large publicly-funded theatre infrastructure.
• Developing a funding model for the different disciplines and different theatre companies for producing, commissioning and purchasing productions.
• Developing guidelines on fees for rehearsals at publicly-funded theatres.
• Recognition of individuals who have over the years made significant contribution in the sector and are no longer employed. DAC should together with sector practitioners develop a criteria for individuals that qualify to be recognised.
• Grading of theatres.
• Developing guidelines for the remuneration of performing arts practitioners.

**Music**

Issues of patent and copyrights will be addressed in the light of current information technology. For example music can be downloaded from the Internet for free resulting in artists losing revenue. DAC will therefore ensure that there is an updated legislation on Intellectual Property Rights.

**Festivals, Rituals and Events**

Responsible heritage or cultural practitioners, such as traditional leaders and traditional healers, should consider the principle of Ubuntu and ensure alignment with the Constitution, when conducting private and sacred ceremonies It should also be noted that some African cultural practices, such as slaughtering of animals for rituals, continue to be illegal in suburban areas; and that in some areas, despite the cultural need, there are no spaces to practise or perform certain cultural practices such as initiation. This can be done without infringing on the rights of others.

**Days of Commemoration**

Ceremonies and festivals that mark different stages of human development at individual, community, and national level need to be celebrated. Promotion of living heritage between various generations can enhance social cohesion both at local and national level. Organising specific commemoration projects designed to expose the younger generation to the living heritage resources in the country can be beneficial for creating and maintaining social cohesion in the country. For example, the month of September is a heritage month. During this month, there is focus on awareness and education on heritage. Civil society and other societal institutions must be encourage the citizens’ participation and capacitation through different forms of arts such as performing arts, story-telling, drama etc.
Visual Arts and Crafts Main Sector

Visual arts

This main sector includes a variety of activities ranging from production, presentation and reception of creative work. The visual arts are mostly informal, found in urban areas and generally have an impact on education, urban and rural development, public health and job creation.

Craft

Craft sector provides income generation opportunities for groups which have limited access to resources, but also offers employment opportunities for the most economically disadvantaged people in South African society. It is a highly innovative industry, and as such acts as an incubator and test marketer of manufacturing ideas, which could later be produced on a larger scale. The craft sector is linked to a number of other industries such as the tourist industry and the formal manufacturing and retail sectors. The six categories of craft include traditional art, designer goods, craft art, functional wares, souvenirs and musical instruments.

Flea-markets are considered to be an entry point for crafters wishing to retail their goods. The internal market for South African craft has grown due to the increase in tourism and SA's enhanced global profile. There has also been some increase globally for craft related products which have a utilitarian and a value-added component. Like other sectors the craft sector has a number of issues that are impacting on the ability of the sector to expand.

The DAC will, in collaboration with relevant role-players, develop a Visual Arts and Crafts Strategy that will address matters such as:

- Stimulating domestic and international demand for South African visual arts and crafts.
- Engaging the DTI (and its linked agencies) to facilitate access to the DTI financing, incentive and rebate schemes associated SA artists participating in international events.
- Widening access to the experience of and participation in the visual arts, especially of black and women artists and entrepreneurs.
- Strengthening the organisational infrastructure that supports the visual arts.
- Ensuring connections and synergy between urban centres of the industry and the less resourced and more rural regions of the country.
- Promoting and encouraging the growth and development of domestic market and integration of visual arts into public life, for example, attendance of galleries, buying of visual artwork etc.
- Facilitate the development of protocols or guidelines governing the business relationships between artists and galleries as well as between artists and agencies of government which may seek to commission work or services from artists.
• Developing guidelines and advice for municipalities on how to manage the informal craft sector in urban centres to the benefit of the economy.

• Facilitating strong linkages between craft and agriculture sector in rural communities through inter-department co-operation between DAC and the Department of Agriculture.

• Sensitizing the craft community about schemes and support services available to them from government.

• Financial assistance in the form of venture, working and expansion capital.

• Developing strategies to deal with the challenge of copyright in the sector. Big business and art agents are taking ideas and crafts produced by the disempowered crafters and making money by producing the products themselves or buying it for a nominal amount and then selling it for much more. The crafters receive no recognition.

• Developing relevant publications informing craft producers, development practitioners and local authorities about demand for craft products and the supply of materials and technologies useful to craft producers as well as of business development and support opportunities for crafters.

• Developing a directory of the craft sector in South Africa.

• Institutional support from local/provincial/national authorities for craft businesses i.e. signage requirements and other forms of appropriate infrastructure.

• Marketing support from Tourism Associations and bodies.

• Provision of updated information to tour operators and tourism associations about craft sites in urban centres.

**Languages and Publishing Main Sector**

**Libraries**

Libraries provide the nation with access to its published legacy and promote open access to information and a reading culture. However, not all libraries are accessible, nor do all libraries have the required facilities. This denies people of their constitutional right of access to information. Transformation of libraries into digital-based institutions for information delivery (virtual libraries) will be considered in addressing the challenge of access and lack of facilities. Additionally, living heritage will be permanently recorded using the modern technologies of digitisation, and where feasible be placed in libraries, to ensure both long-term preservation and improved access to information. For example, materials such as electronic documents, photographs, CD-ROMS and videos contain information that will be digitally preserved to enhance public access to and to prevent loss through technological obsolescence. DAC will, in partnership with role-players, develop a Libraries Strategy that will provide guidelines on matters such as:

• Minimum uniform norms and standards for community libraries and library and information services.

• Monitoring and evaluating the provision of community libraries and library and information services.

• Ensuring that libraries and information services are accessible to all members of the public including persons with disabilities.

• Promoting general co-ordination and consultation on matters regarding community libraries and library and information services between national, provincial and local government
• Developing principles and criteria for the allocation of public funds for community libraries and library and information services
• Promoting effective co-ordination of strategic planning and budgeting process for community libraries and library and information services provided by provinces and municipalities.

Archives
Archives provide the nation with its institutional memory derived from many sources, but mainly from government records of enduring value. Archives of governmental bodies are transferred to archive repositories after 20 years, and are accessible to the public and to the office of origin. The archives of central government are preserved in the National Archives repository in Pretoria. The nine provinces are constitutionally responsible for their own archives. The National Archives in Pretoria includes the National Film, Video and Sound Archives. The primary functions of the National Archives include:
  • Obtaining and preserving films, videotapes and sound recordings of archival value, and to make these available for research and reference purposes.
  • Rendering a comprehensive record-management service for current records, aimed at promoting efficient administration, good governance and public accountability in line with the spirit of the Constitution.

Languages
South Africa is a multilingual country. There are eleven official languages in terms of section 6 of the Constitution (Act No. 108 of 1996), including isiNdebele, isiXhosa, isiZulu and siSwati (referred to as the Nguni language group); Sesotho, Sepedi and Setswana (referred to as the Sotho language group); Tshivenda, Xitsonga, English and Afrikaans. The official languages will be used in all legislative activities, including Hansard publications, as a matter of right but as required provided that in the case of provincial legislatures, regional circumstances will determine the language(s) to be used. DAC will, in partnership with role-players, develop a Libraries Strategy that will provide guidelines on matters such as:
  • Government structures agreeing on working languages.
  • Languages in which government information will be published.
  • Providing official correspondence in language of citizen’s choice.
  • Implementing programmes of multilingualism for public servants.
  • Promoting translation, editing work and interpreting services, especially in the indigenous languages.
  • Coordinating the development of training programmes for translators, editors and interpreters, and establishing operational guidelines on quality issues.
  • The teaching of all languages at schools.

Heraldry
DAC will ensure that there is co-ordination between provincial and national activity in respect of heraldry or national symbols. Further DAC will facilitate an understanding amongst citizens on what is appropriate or inappropriate in relation to the use of national symbols such as the flag, coats of arms,
mayoral chains etc. A Heraldry Strategy will be developed by DAC, in partnership with relevant role-players, and in synergy with the DTI’s trademark regulation. The Strategy will make pronouncements on the sanctions for the misuse of national symbols.

**Audio-Visual and Interactive Media**

**Film industry**
The value chain in the South African film industry includes pre-production, production, post-production and distribution stages. The costs are covered by various organisations such as the DTI, IDC, Funding Film and Video Foundation etc. To ensure sustainable growth for the South African Film industry over the long-term, the focus on commercial viability is essential. DAC will, in partnership with role-players, develop a Film Industry Strategy that will provide guidelines on matters such as:

- Developing high quality film concepts and screenplays;
- Increasing training initiatives across the value chain;
- Increasing competitiveness of South Africa versus other countries when attracting foreign films;
- Supporting the growth and distribution of low budget films;
- Supporting the distribution of local films into foreign territories;
- Controlling the negative impacts of piracy; and
- Supporting the development of local films’ audiences and associated distribution methods.

**Internet**
The internet should be included as a practical alternative for the distribution of the products of heritage.

**Design, Creative and ACH Technical Support Services**
The aim of this sector is to celebrate the communities’ creativity while honouring its diversity. Design and creative services are seen as a tool for innovation and competitive advantage as well as cultural identity and manifestation. Design and innovation in the manufacturing industries is vital for long term economic growth and for overcoming barriers to international trade.

DAC will, in partnership with role-players, develop a Design, Creative and ACH Technical Support Services Strategy that will provide guidelines on matters such as:

- Raising design and innovation awareness in the country amongst relevant government departments, government agencies, private sector and the public.
- Supporting the participation of South African design in international awards.
- Ensuring that all advertising services and products being advertised comply with all applicable laws and regulations.

**25. THE ROLE OF GOVERNMENT**

Based on the constitutional governance arrangements of the South African Government, the DAC, headed politically its Minister and Deputy-Minister is responsible for providing the overall national
framework for the Cultural and Creative Industries. The DAC will thus advise, support and assist provinces and local government to align their policies and programmes to ensure that the Cultural and Creative Industries contributes to specific and general national social and economic development objectives. The DAC will ensure that the Cultural and Creative Industries remains high on the political agenda of national government and Cabinet, and will table any Cultural and Creative Industries related legislation for adoption to the National Parliament.

More specifically, government will:

- Politically and strategically guiding its officials, implementing agencies and the Cultural and Creative Industries in general on all ACH matters.
- Serve as the custodian and principal champion of the Cultural and Creative Industries and ensuring that ACH matters is placed and remains high on the agenda of Cabinet and National Parliament.
- Ensure the development and implementation of programmes and projects to give effect to this revised White Paper and other related government policies and legislation.
- Table and oversee the adoption of policies and legislation.
- Liaise with all relevant political representatives.
- Ensure that the Cultural and Creative Industries and ACH matters are on the agenda of all relevant inter-governmental structures and meetings, such as Presidential Co-ordinating Committee.
- Ensure the establishment of any political, administrative or multi-stakeholder structures that may be required.
- Engage with National Treasury, private Cultural and Creative Industries partners, donors and other sponsors for adequate resources to achieve the Vision and Outcomes of this revised White Paper.
- Ensure that Cultural and Creative Industries fulfils its dual socio-economic development role.
- Setting and implementing a clear transformation agenda and process within the Cultural and Creative Industries institutions and the delivery of ACH.
- Align and co-ordinate the actions of all three spheres of government.
- Ensuring that the DAC plays a lead and primary role in planning, designing, implementing, monitoring and evaluating the outcomes and impact of this revised White Paper.
- Communicate the adopted revised White Paper and its related programmes and projects.
- Review all ACH legislation, and if necessary, amending these to reflect the policy intent and direction provided in this revised White Paper.
- Develop additional policies, strategies and guidelines, as may be required, to facilitate implementation of this revised White Paper.
- Consult and form partnerships with role-players from other sectors of society and the international community, as may be necessary and appropriate.
- Ensure that the Cultural and Creative Industries and ACH programmes and projects are included in National and Provincial Growth and Development Plans as well as local government’s Integrated Development Plans (IDPs).
26. **DAC’S IMPLEMENTING AGENCIES AND COUNCILS**

The role and responsibilities of the DAC’s implementing agencies and councils include:

- Implementing, reporting and accounting to the Minister and Deputy Minister of DAC on delegated mandates, individual and joint programmes and projects. This will be done quarterly and will include a written and face-to-face engagement sessions between the Minister, Deputy-Minister and the Executive Committee of each Agency/Council.
- Promoting, advancing and supporting the Cultural and Creative Industries and ACH matters through implementation of this revised White Paper and other related government policies and legislation.
- Serving as an Advisory Board to the Minister, Deputy Minister, MEC’s ad MMC’s on the Cultural and Creative Industries and all ACH matters.
- Facilitating the establishment and strengthening of strategic and sustainable partnerships between various Cultural and Creative Industries sectors and sub-sectors and other role-players.
- Communicating the accessibility of existing infrastructure to the wider arts community.
- Co-ordinating and supporting implementation of this Revised White Paper as well as any DAC or other funding policies that may be developed.
- Promoting and fostering the spirit of co-operation and collaboration amongst all sectors and sub-sectors of the Cultural and Creative Industries as well as with other role players.
- Assisting and co-operating with the DAC and the Cultural and Creative Industries sector and sub-sector organisations to develop and implement programmes and projects.
- In collaboration with DAC, raise additional financial resources for the Cultural and Creative Industries and implementation of ACH matters.

27. **PROVINCIAL AND LOCAL GOVERNMENT**

The role of provincial and local government structures will be in compliance with Schedules 4 and 5 of The Constitution (Act 108 of 1996) that indicates the concurrent and exclusive powers of the different spheres of government. This revised white paper proposes that all other provincial and local level implementation structures have the same roles and responsibilities as the DAC’s Implementing Agencies and Councils, albeit at a provincial or local level. Their role includes implementing mandates delegated to it by the National Council or Agency, and reporting and accounting to them thereon.

28. **PROPERLY CONSTITUTED CULTURAL AND CREATIVE INDUSTRIES ORGANISATIONS**
Cultural and Creative Industries organisations are primarily responsible for implementation of ACH programmes and projects relevant to their Cultural and Creative Industries and sub-Cultural and Creative Industries. As such, they must:

- Create opportunities for enhancing and increasing the cycle of activities, especially consumption and participation.
- Identify and develop ACH talent from a young age to international standards.
- Facilitate the mainstreaming and inclusion of marginalized sectors of society such as women and people with disabilities, in the main and sub-sectors of the Cultural and Creative Industries.
- Enhance and build the skills base and professional capacity of the Cultural and Creative Industries as a whole.
- Redress past imbalances and champion the transformation of the Cultural and Creative Industries.
- Create a consciousness of the dual social and economic role of the Cultural and Creative Industries and its main and sub-sectors.
- Partner with other role-players to complement and combine skills and other resources required by the Cultural and Creative Industries e.g. tertiary Institutions.
- Ensure that good governance and operations of Cultural and Creative Industries structures.
- Support, work collaboratively with, and if required affiliate to, DAC’s National Implementing Agencies and Councils.
- Assist the DAC and its National Implementing Agencies and Councils with securing additional financial resources for the Cultural and Creative Industries.
- Ensure the development of the Cultural and Creative Industries and the implementation of ACH matters in previously disadvantaged communities.
- Implementing community–based and legacy projects in previously disadvantaged communities.

29. PRIVATE SECTOR PARTNERS

The private sector has a critical role to play in enhancing and supporting the Cultural and Creative Industries through interventions such as:

- providing sponsorships for events and Cultural and Creative Industries specific organisations.
- engaging in PPPs on, for example, upgrading, maintenance and construction of Cultural and Creative Industries infrastructure.
- financing development of the Cultural and Creative Industries and increased participation of marginalized groups such as women, youth and people with disabilities in ACC programmes and projects.
- Aligning their social responsibility programmes to support the Vision and Outcomes of this revised White Paper.
30. EDUCATIONAL INSTITUTIONS

The role and responsibilities of educational institutions include:

- Offering undergraduate, postgraduate, diploma and certificate Cultural and Creative Industries related studies and courses.
- Designing and implementing workshops and ad hoc courses and providing opportunities for learning to students.
- Assisting with community engagement in terms of talent identification and development.
- Serving as Cultural and Creative Industries academies.
- Making facilities in schools, universities and FET colleges accessible for ACH activities.
- Conducting Cultural and Creative Industries and ACH matters specific research.
- Providing Cultural and Creative Industries bursaries and scholarships.
- Promoting arts education in schools

31. OTHER LINE FUNCTION DEPARTMENTS IN ALL 3 SPHERES OF GOVERNMENT

The Cultural and Creative Industries combines a developmental approach with socio-economic development. This section of this revised White Paper confirms that the Cultural and Creative Industries is both multi-sectoral and multi-disciplinary. A developmental approach purposefully links social and economic policies within a comprehensive state-directed developmental process.

The Cultural and Creative Industries and ACH matters are clearly the mandate of the DAC. However, the structure of government with its various line function departments and its three spheres of government, results in a shared and collective responsibility amongst all departments and spheres of government for the Cultural and Creative Industries. This means that all government departments have a complementary and supportive role to play in ensuring the success of the Cultural and Creative Industries and ACH matters. The role of each department and sphere of government will be specific to its mandate, core functions, powers and responsibilities. Thus, on a practical level, the role of each department can only be clearly defined on a project by project basis depending on the purpose, objectives and the expected outputs and outcomes of the project.
PART 7

MONITORING AND EVALUATION
32. LEVELS OF MONITORING AND EVALUATION (M & E)

M & E generally has two dimensions that are co-dependent on each other.

One is the M & E of implementation of policies; legislation and programmes. This is done as part of project implementation. The indicators for this dimension are usually quantitative; time-bound and specific to programme activities. The M & E processes occur continuously as the project is implemented and thus serve as an early warning system for any crisis or challenges that may impede completion of activities according to plan. Project managers utilise the information from M & E to revise project plans in order to attain the same objectives and goal. M & E is usually the responsibility of project managers and officials involved in implementation.

M & E to determine impact of policies, legislation, programmes and services delivered is the other dimension. The indicators for this dimension are usually qualitative, incremental, with medium to long-term timeframes and reflect quality of life improvements. The M & E processes occur, either at the completion of pre-defined stages of a project or at the final completion of the project. The information gained from this M & E serves to inform any changes that may be required to policies, legislation, programme goals and objectives and to the qualitative indicators. The results of this M & E form the basis of assessments on the extent to which democracy, equality, shared socio-economic development and respect for human rights has been successfully achieved. This M & E requires a significant measure of independent and impartial views. Hence, it is best managed and conducted with a multi-disciplinary and multi-stakeholder team of people that account and report to the formal M & E structures established by government who are the custodians of the policies, legislation, programmes and services that are being evaluated.

a. M & E ROLES AND RESPONSIBILITIES

M & E in respect of Implementation

The DAC and its implementing agencies and councils has primary and lead responsibility for M & E of the implementation of policies, legislation and programmes dealing with the Cultural and Creative Industries and ACH matters. The DAC will establish the necessary co-ordination structures, mechanisms and processes for this and serve as the convener and secretariat of these meetings. Indicators for the M & E of implementation will be jointly determined by these collaborative structures. The DAC will report and account on implementation to political principals within government. The DAC’s reports in this regard will provide a national overview of implementation; and will be fed into the overall project management M & E systems and processes of the DAC. Provincial and local government structures will monitor and evaluate implementation of provincial and local specific initiatives. Provincial and local level M & E processes, systems and reports must link and be aligned to those of the DAC. Additionally, the Provincial and Local level M & E structures will report on implementation to provincial management structures and political principals, as well as to the DAC’s M & E structure.
M & E in respect of Impact

The Coordination and M & E Chief Directorate of the DAC is primarily responsible for monitoring and evaluating the impact of all services delivered by the DAC, including at a provincial and local level. This Chief Directorate will work in close collaboration with all other relevant chief directorates, directorates, units, agencies, councils and other relevant role-players to perform its task.

The Chief Directorate is responsible for ensuring that the DAC’s M & E system is aligned and feeds into the national M & E systems established by the Minister of Monitoring and Evaluation in the Office of the Presidency. It is also responsible for providing the Office of the Presidency and the Ministry of Women, Children and People with Disability with impact information. Responsibility for reporting and accounting to political principals on the impact of the Cultural and Creative Industries and ACH matters remains with the Chief Directorate. Specific Impact indicators, based on the outcomes of this revised White Paper and UNESCO’s Framework for Cultural Statistics, will be developed by the Chief Directorate, in conjunction with identified role-players from all Cultural and Creative Industries of society. The Chief Directorate will maintain and update these indicators and related data.
ACH DEFINITIONS

As in the case of debates regarding the contribution of the Cultural and Creative Industries to economic development (growth and job creation), this White Paper also steers clear of the semantic and academic differences and distinctions which characterises the issue of definitions of Cultural and Creative Industries and ACH terminology; and to instead focus on practical implementation. However, the White Paper does offer some definitions for concepts and terms that have not previously been defined by government and that provide the foundation for more detailed and further articulations. The table below reflects some of the definitions of some concepts and terms offered in various ACH review reports that the DAC has decided to adopt and apply.

<table>
<thead>
<tr>
<th>CONCEPT / TERM</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ubuntu</td>
<td>Ubuntu is an ancient African worldview based on the primary values of intense humanness, caring, sharing, respect, compassion and associated values, ensuring a happy and qualitative human community life in the spirit of family.</td>
</tr>
<tr>
<td>Digitisation of Heritage</td>
<td>The conversion of analogue information into digital form to capture and manage collective memory of the country.</td>
</tr>
<tr>
<td>Heritage</td>
<td>The sum total of wildlife and scenic parks, sites of scientific and historical importance, national monuments, historic buildings, works of art, literature and music, oral traditions and museum collections and their documentation which provides the basis for a shared culture and creativity in the arts.</td>
</tr>
<tr>
<td>Creative /Cultural Industries</td>
<td>Used to describe a wide variety of cultural activities which all have commercial organisation as their prime motivating force. These activities take a number of different forms and are organised in different ways from the manufacture or creation of products to the marketing and distribution thereof. Also refers to the use made by people of cultural products in their efforts to analyse and understand life as a whole.</td>
</tr>
<tr>
<td>Born Digital</td>
<td>A range of data and information content that starts its life in digital form.</td>
</tr>
<tr>
<td>Intangible Heritage/Living</td>
<td>Forms of expression, which consciously determines and identifies a people or community, and is crucial in defining the country e.g. song; dance; story telling; oral history and traditions; legends; spiritual beliefs etc.</td>
</tr>
<tr>
<td>Heritage</td>
<td></td>
</tr>
<tr>
<td>Legacy Project</td>
<td>The commemoration of historic events and leaders marginalised by the previous dispensation.</td>
</tr>
<tr>
<td>Monuments and Memorials</td>
<td>Monuments: works of monumental sculpture and painting; structures of archaeological nature; cave dwelling and a combination of features. Memorials: commemorate an individual or group who lost their lives through involvement in conflict or as a result of a courageous act, or made a significant contribution of society.</td>
</tr>
<tr>
<td>Restitution</td>
<td>The process by which cultural objects are returned to an individual or community.</td>
</tr>
<tr>
<td>Copyright</td>
<td>Key international instruments governing copyright are: The Berne Convention – lays down the minimum standards of protection that</td>
</tr>
</tbody>
</table>
must be granted to works under copyright in member countries. The Agreement of Trade Related Aspects of Intellectual Property Rights (TRIPS) The World Intellectual Property Organisation (WIPO) internet treaties (The WIPO Copyright Treaty and the WIPO Performances and Phonograms Treaty)

<table>
<thead>
<tr>
<th>Victims Of Conflict</th>
<th>Individuals who have perished in conflicts and wars, and those that made a contribution to the human renaissance, in our country, our continent and internationally.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Belonging</td>
<td>To be part of and experience a sense of affiliation to, identification and acceptance within a community and larger society. In diverse society like South Africa, it requires identification with and acceptance of groups</td>
</tr>
<tr>
<td>Inclusion</td>
<td>To be included on an equal basis in all social and economic activities and rights and to have equal access to all life opportunities</td>
</tr>
<tr>
<td>Participation</td>
<td>Unhindered, active involvement in community social and economic activities, programmes and events</td>
</tr>
<tr>
<td>Recognition</td>
<td>Acknowledging and valuing differences without discrimination</td>
</tr>
<tr>
<td>Legitimacy</td>
<td>Integrity and social legitimacy of public bodies and leaders</td>
</tr>
<tr>
<td>Shared Values</td>
<td>Societies with diverse cultures will have diverse and even divergent values. It is thus important for citizens to subscribe to a basic set of shared values such as equality and justice</td>
</tr>
<tr>
<td>Environmental Capital</td>
<td>The natural environment and geographic location of a community and society along with its land, climate and natural resources</td>
</tr>
<tr>
<td>Cultural Capital</td>
<td>The customs, traditions, language and religion of a community and society</td>
</tr>
<tr>
<td>Human Capital</td>
<td>The knowledge and skills of community and society needed for economic, technological and scientific development</td>
</tr>
<tr>
<td>Social Capital</td>
<td>The bonding capital which ties individuals and communities together and connects groups, organisations and communities</td>
</tr>
<tr>
<td>Political Capital</td>
<td>Access that community members have to public representatives and bodies</td>
</tr>
<tr>
<td>Financial Capital</td>
<td>Financial resources at the disposal of the community and society for investment in development</td>
</tr>
<tr>
<td>Construction Capital</td>
<td>Constructed environment of houses, buildings and other infrastructures such as roads.</td>
</tr>
<tr>
<td>Social Cohesion</td>
<td>Generally community based. Located at a micro-social level. Underpinned by a national sense of belonging</td>
</tr>
<tr>
<td>Nation-Building</td>
<td>Nationally oriented and located at macro-social level</td>
</tr>
<tr>
<td>Intercommunity Cohesion</td>
<td>Provinces that constitutes districts and provincial or meso-levels of inert-community life</td>
</tr>
</tbody>
</table>