



The European Union

**POLICY DIALOGUE BETWEEN SA
AND EU:**

**Shukuma Mzansi! Community Arts
Centres Conference & Study Tour**

Final Report

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Final Report

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Shukuma Mzansi! Community Arts Centres Conference & Study Tour

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Glossary of Acronyms

APP	Annual Performance Plan
CAC	Community Arts Centre
CoGTA	Department of Cooperative Governance and Traditional Affairs
DAC	Department of Arts and Culture
ENCC	European network of Cultural Centres
EU	European Union
IAC	Irish Arts Council
IDP	Integrated Development Plan
IUDF	Integrated Urban Development Framework
MJC	Maison Jeunesses et Culture
MOU	Memorandum of Understanding
NDP	National Development Plan
SA	South Africa
SALGA	South African Local Government Association
VVC	Vereniging Vlaamse Cultuur en Gemeenschapscentra

1 Executive summary

The 2018 edition of the Shukuma Mzansi! SA-EU Dialogue on Community Arts Centres, a sectoral dialogue between Irish, Flemish, French and South African Community Arts Centres, was designed to connect, educate and motivate the CAC-landscape and its stakeholders to come together, interact and engage with the critical challenges of an apt national CAC policy. The dialogue consisted of a 3-day conference, attended by 60 delegates (officials, community arts centre managers, academics, cultural policy students) and key sector stakeholders, which took place at the Sibikwa Arts Centre in Benoni from 4 to 6 April and a study-tour from 14 to 18 May 2018 to Ireland with 9 South African, 2 French, 2 Flemish and 30 Irish delegates.

As per original objectives, the dialogue demonstrated great promotion of social dialogue and contribution to the building of cohesive communities, it strengthened an ongoing dialogue and created new dialogues while contributing to greater multilateral sectoral understanding as required by the Trade Development and Cooperation Agreement and the EU/SA Strategic Partnership Joint Action Plan. The project strengthened the dialogue with existing partners in Ireland, France and Flanders while new South African partners, e.g. the Department of Cooperative Governance and Traditional Affairs (CoGTA) and the South African Local Government Association (SALGA) were secured.

The dialogue furthermore improved mutual understanding, cooperation and respect across borders through CAC policy dialogue and knowledge exchange which firstly resulted in better informed local and provincial Arts and Culture officials and CAC centre managers, it also paved the way for a policy-driven sector focused on good governance.

The study-tour provided ample opportunity for exchange of knowledge and expertise in the field of policy development through its dedicated presentations and workshops; moreover it proved to be an ideal vehicle for capacity building for the 4 South African junior managers who formed part of the delegation. Peer-to-peer learning was a major component of the study-tour, attained through field visits to various cultural projects and institutions as well as the presence of most Irish arts and culture organisations, e.g. the Arts Council Ireland, Arts & Disability Ireland, Create National Development Agency for Collaborative Arts and the National Youth Council Ireland, and the French and Flemish delegates. The commitment of the EU partners personified in the constant presence and whole-hearted participation of the delegates from France, Flanders and Ireland was impressive. This helped to achieve a good balance between a variety of European voices, experiences and perspectives and a consistency of interest to the overall SA-EU Dialogue. Whether and how this continues into the future may not be for those participants and their SA equivalents to determine, but it won't be for lack of loyalty and commitment on their part.

The EU and SA delegates agreed that:

- the established relationships between the South African and EU delegates and the organisations they represent should continue and be beneficial to all parties;
- on the job training for young South African arts administrators, artists, facilitators, producers and/or project managers should be facilitated by all 3 EU partners; South Africa should facilitate the same for EU youth active in the arts. The time-frame of internships will depend on the nature of the position; it should be noted that the SA-EU Dialogue Facility does not fund internships and/or exchange;
- a short-, middle- and long term plan of action should be developed;
- all EU delegates will approach their specific national arts councils for advice;
- the South African delegates will investigate possibilities at Department of Tourism;
- the French delegates will look into possibilities for 2020, the Year of Africa in France.

The following cooperations are proposed:

- The Irish Film Institute has committed to assist with linkage of Irish film animators to come to Ekhaya Multi Arts Community Centre in Kwa-Mashu to run training sessions on an exchange basis including the placement of Ekhaya Centre trainees in Dublin animation studios.
- The Soweto Theatre is looking at a cooperation with the Irish Abbey Theatre to stage a James Joyce play with South African and Irish actors in both Dublin and Soweto in 2019.
- The Sibikwa Arts Centre is planning a co-production with the French Théâtre du Soleil.

(NB: due to the European summer holidays, confirmation is only to be expected by September/October 2018)

2 Background

The Shukuma Mzansi! SA-EU Dialogue demonstrated great promotion of social dialogue and contribution to the building of cohesive communities, it strengthened an ongoing dialogue and created new dialogues while contributing to greater multilateral sectoral understanding as required by the Trade Development and Cooperation Agreement and the EU/SA Strategic Partnership Joint Action Plan. The project assembled all critical stakeholders within the Community Arts Centres ecosystem, it delivered its outcomes while confirming the very essential need to continue this vital dialogue. The interest from both SA and EU officials from all three spheres of Government in driving the project's objectives was expressed in many ways. The fact that the conference was officially opened by Dr Arnold Schaefer Head of Cooperation, EU Delegation South Africa, HE Liam MacGabhann, Ambassador of Ireland to Southern Africa and Ms Lisa Combrinck, Acting Deputy Director General Department of Arts and Culture; and the study tour by HE Prince Ahlangene Sigcau, South African Ambassador to Iceland and Mr Paul Gogarty, Mayor of Dublin County Council confirms the importance perceived.

The Shukuma Mzansi! SA-EU Community Arts Centres Dialogue undoubtedly delivered on its expected main outcomes of:

- Promotion of mutual understanding, cooperation and respect across borders through CAC policy dialogue and knowledge exchange leading to a policy-driven sector focused on good governance.
- and
- Better informed and knowledgeable Arts and Culture officials and CAC managers who will steer policy-driven and improved CAC's.

The following expected outputs were all fully accomplished:

- Well-attended conference.
- Informative fact-finding study-tour
- Community arts policy knowledge exchange between SA & EU officials and CAC managers
- Recommendations.

The following expected output was partially accomplished:

- Framework for the National Community Arts Centres & Programming Policy

During the conference a National CAC Secretariat was established and tasked with taking the process forward by examining and interpreting available frameworks at local government level that can be leveraged to the mainstream arts, culture and heritage development agenda. This has led to a DAC position paper on Community Arts Centres and Programmes which will inform the design of the proposed roadmap. to be presented to CoGTA and SALGA end of July 2018.

Arts and culture are a means to public dialogue and community development and provide a potent instrument for heritage preservation, community mobilisation and activism while contributing to social cohesion, community capacity and leadership. The 4th Revised White Paper on Arts, Culture and Heritage places arts development at the forefront and prioritises CACs, including improving the framework for coherent cooperation across all three spheres of government in providing facilities and resources, ensuring investment in ownership of the centres in communities, promoting the accessibility of facilities as a resource for all members of communities, ensuring that the programmes and activities of the centres are focused primarily but not exclusively on arts, culture and heritage, and building the capacity and organisational development of the centres by twinning emerging centres with established ones. The National Department of Arts and Culture and the Community Arts Centres are central in driving the anchor of the National Development Plan: Nation Building and Social Cohesion. The NDP 2030 aims to strengthen youth programmes and introduce new, community-based programmes to offer young people training and opportunities to participate in community development programmes. We consequently need strong community art centres efficiently run to increase the health of the communities they serve (Ref.: NDP .12: Building safer communities). The project also contributes to youth employment creation by including junior Community Arts Centres managers (who have undergone accredited Arts & Culture Administration courses) from the rural provinces and will afterwards be able to share their knowledge by peer-learning, thus reaching most of the of young community arts workers in their provinces. Inclusion and capacity building of young community arts

managers is of crucial importance to ensure maintenance of capacity leading to much-needed in the sustainability in the sector. This should be seen in the light of skills development which assists to eliminate poverty and reduce inequality as promulgated in NDP 2030. The focus areas for a proposed National Development Plan for community arts centres include:

- developing a strong network of organisations and centres and local municipalities to facilitate joint artistic programming, training and the exchange of expertise;
- implementing a monitoring and evaluation system led at national governmental level, which would involve operating within a common definitional policy-framework.

Shukuma Mzansi 2018 has resulted in greater policy and planning coherence in the sector leading towards greater achievement of these NDP outcomes within the community arts landscape.

Both the planned activities, a conference and a study-tour, connected, educated and motivated the CAC-landscape and its stakeholders to interact and engage with the critical challenges of an apt national CAC policy, taking note of the EU experiences presented. The convergence of the diverse South African and EU community arts stakeholders at this conference will help shape future actions to the advancement of the sector and the benefit of artists and communities through a united and revived sector.

The French delegates were sourced in cooperation with Ms Guillemine Babillon -Chargée de mission Francophonie - Afrique subsaharienne et l'Océan indien, Service des affaires Juridiques et internationales, Sous-direction des affaires européennes et internationales- of the Ministry of Culture, Paris- and Mr Patrick Chenu, Directeur régional of the Fédération Régionale des Maisons Jeunesse et Culture (MJC) in Ile-de-France.

The French conference delegates were: Mr Yoann Gauvry, Director MJC de Croix in Lille and Mr Salah Belhocine, Director of MJC Ste Geneviève des Bois.

The Irish delegates were sourced in cooperation with Ms. Sinead O'Reilly, Head of Local Arts & Arts Participation at the Arts Council of Ireland, Dublin, who took part in the 2017 Shukuma Mzansi Conference.

The Irish conference delegates were: Ms Ann O'Connor, Arts Participation Adviser, Arts Council of Ireland and Mr Martin Drury, Arts Policy Maker, former strategic development director of the Arts Council of Ireland and board member of Create.

The Flemish delegates were sourced in cooperation with Mr Filip Michiels, Adviser to Minister Sven Gatz, Ministry of Culture, Media and Youth, Brussels.

The Flemish conference delegates were: Ms Elke Van Lent, Coordinator VVC Association for Flemish Cultural and Community Centres in Brussels and Mr Staf Pelckmans, Director, Artistic & General Manager of, Cultural Centre de Warande in Turnhout and Deputy ENCC.

The South African study-tour participants were selected either on the basis of representing a Community Arts Centre of Excellence or being a junior CAC manager having successfully completed the offered Arts Administration and Management Courses.

The South African study-tour participants were: Mr Lehlohonolo Dube, Artists in Schools Facilitator / Drama for Life Lecture , Ms Nontsikelelo Hlomela, Junior Manager, Ntinga Music & Arts Academy, Ms Avril Joffe, Head of department, Cultural Policy Management, Wits University, Ms Kagiso Kekana, Junior Manager, Rhythms Community Arts Centre), Ms Phyllis Klotz, Founder & Artistic Director, Sibikwa Arts Centre, Mr Edmund Mhlongo, Founder & Director, KCap eKhaya Multi Arts Centre, Mr Sphamandla Mzobe, Junior Manager, Mbazwana Arts Centre, Ms Susan Selepe, Community Arts Centres and Programmes Director, Department Arts & Culture and Ms Janneke Strijdonk-Xulu, Project Manager.

The EU study-tour participants were the same people who were delegated to partake in the conference.

Timeframe:

- Conference: 4 to 6 April 2018
- Study-tour: 14 to 18 May 2018.

3 Key project outputs and outcomes

The three-day conference was designed to connect, educate and motivate the CAC-landscape and its stakeholders to come together, interact and engage with the critical challenges of an apt national CAC policy. The exchange element presented the opportunity to expand communication and dialogue between cultural workers in Ireland, Flanders, France and South Africa in the interest of promoting mutual understanding, positive change, cooperation and respect. The 2018 edition –while built on findings of the project’s first instalment- mainly focused on policy development incorporating critical sectoral goals; further important focal topics included youth participation and the role of the municipalities.

All this and more was offered through engaging and challenging presentations by Irish, Flemish, French and South African experts, panel discussions and workshop-style, interactive sessions. The contributions of the EU delegates proved to be very valuable and they fit in seamlessly with the conference’s focal points, with the Irish delegates focusing on policy and practice; the Flemish on good practice and the need for cooperation; and the French on inclusive programming particularly for the youth.

We are proud to report that the conference initiated DAC cooperation with the Department of Cooperative Governance and Traditional Affairs (CoGTA) and the South African Local Government Association (SALGA); it enlightened the conference-goers greatly on the role municipalities can play in the CAC landscape.

Through its considered curation of content and the bringing together of key sector stakeholders the conference was crucial in charting the need for a National CAC Policy and move forward through better organisation as a sector. The conference itself made manifest the pertinent need to be able to identify and address the relationship between local government and the CACs to ensure that the sector is able to fulfil its vital mandate.

The CAC task team, elected at the 2017 SA-EU Conference, mandated a secretariat to hold further meetings with SALGA and COGTA in alignment with the National Integrated Development Plan with the goal to make cities and human settlements inclusive, safe and sustainable focusing on the role of community arts and the cultural value chain. The secretariat was further mandated to formulate a CAC position paper in line with the IDP and CoGTA’s ‘Back to Basics, Serving Our Communities Better’ (http://www.cogta.gov.za/cgta_2016/wp-content/uploads/2016/06/The-Back-to-Basics-Approach-Concept-Document.pdf).

It became apparent –through the South African delegates’ reports- that the participation of the French, Irish and Flemish delegates was highly appreciated; many expressed the view that they had received invaluable information and learnt a lot, especially about best practice, the need of collaboration and policy- making.

A special effort was made to strive for a better representation of young people active in the community arts ecosystem. We can report that this was achieved and that two very significant panel-discussions, ‘Young artists’ view on the role of the CAC’ and ‘Creating alternative spaces in the community’ were fully presented by young artists and community arts workers.

Eleven Cultural Policy and Management M.A students from the University of the Witwatersrand students were given the opportunity to attend the conference; they were tasked with note-taking of the break-away sessions and have - post-conference- to write a course-related compulsory essay on the SA-EU CAC Conference.

The 5-day study-tour to Ireland was noteworthy and extremely valuable with a remarkable agenda set out for the week with excellent attention to diverse inputs, engagements, peer-to-peer learning, group work, creative practice and reflection time. The range of people and topics were perfectly chosen to support the interests and needs of our eclectic group such that in each session there was sufficient learning from policy to practice, from knowledge to understanding to practice, and from listening to engagement. The ‘casting’ of the delegations is crucial in respect of status, role, agency, experience and temperament. There was an excellent group chemistry and this mattered especially during the study tour as the group was small and the time period relatively extended (a full working week). The presence of long-standing practitioners with relatively new people with a range of perspectives was very helpful.

The commitment of the EU partners personified in the constant presence and whole-hearted participation of the delegates from France, Flanders and Ireland was impressive. This helped to achieve a good balance between a variety of European voices, experiences and perspectives and a consistency of interest to the overall SA-EU Dialogue.

An intense five-day experience jam packed with presentations, performances and site visits illustrating the effectiveness of community arts on society if given the opportunity and highlighting the various services offered to target markets such as youth, people living with disabilities and the role professional artists can play in the advancement of community arts. The site visits to several community arts projects and the youth performances incorporated in the study tour made discussions tangible.

The similarity and replicability of the Irish experiences for the South African delegates was remarkable; there was much in the study tour that inspired many in the group to think differently about the role of community centres for arts – or arts centres for the communities.

The use of local arts to develop greater social cohesion at the community level: social cohesion is an important outcome for all our programmes as it is a national priority outcome for the whole of government. Many of the programmes (including the residencies visited) highlighted the myriad of ways that social cohesion can be facilitated through community or local arts practice.

The number of intellectually sophisticated, committed and dedicated facilitators available throughout the system of arts support and development (from government to IAC to local arts) was remarkable and rather disheartening to recognise the absence of this in our SA system.

The way in which the Irish Arts Council supports the entire system of arts development with its relationship to artists , to local county officers, to resource organisations which then support artists is commendable. As South Africa has an absence of strong nationally active resource organisations which are sector specific, this is therefore something to be considered both from a policy position as well as from the practice of grant support.

Most important was to see how the a centre like Tallaght Community Arts at Rua Red becomes a meeting space for the local community, whether they are interested in the arts or not. The welcoming space, the range of exhibitions and events happening all support a community that we can learn from.

The interest from South African Ambassador Prince Ahlangene Sigcau and Irish officials from both spheres of government was nothing but overwhelming. Superb support from the Arts Council Ireland and Tallaght Community Arts is acknowledged.

All delegates felt that it was a privilege to have participated in this SA-EU Dialogue of like-minded people who share a common goal to use the arts to create a better society for us all. They furthermore unanimously expressed the hope that the Department of Arts & Culture will be in a position to take this Dialogue forward and begin to implement some of the ideas expressed in Ireland and of the recommendations from the conference held at Sibikwa in April 2018. Both the EU and SA delegates found that the study-tour had been an energising and motivating venture and they had learnt a tremendous lot when it comes to design and implementation of policies, the imperative role of the youth and the importance of establishing partnerships.

Summary of key outcomes and outputs:

Interdepartmental Cooperation:

COGTA and SALGA expressed that they will only understand the work of arts and culture in the communities if the DAC speaks the language that fits in with their organisations' programmes and frameworks. Currently the structures of COGTA and SALGA do not have arts and culture components that can work directly with the department of Arts and Culture; DAC was advised to develop a position paper that speak to the local government mandate through such programmes as Back to Basics, the Integrated Urban Development Framework (IUDF), the Integrated Development Plans (IDP) and the Annual Performance Plans (APP) and link with the Rural Development, the Urban Cities and Community Works Agenda's. The former informed by the SA Cities Network. SALGA's (member of United Cities and Local Governments of Africa) paper on Culture 2021 (Agenda 21 for Culture) which places culture at the centre of an integral part of human development needs and city development; as well as the United Nations 2030 Agenda on Sustainable Development Goals, the UNESCO Creative Cities Network Agenda and the Pan African Agenda- Creative Cities should all be considered when composing this roadmap.

CoGTA 's Integrated Urban Development Framework should start considering culture as a mechanism for achieving its objectives. SALGA has a driving role to play across the country in thinking through the role that culture can play.

Appointment of CAC secretariat:

These resolutions were presented to the CAC Task Team of CACs and a CAC Secretariat consisting of Susan Selepe (nominated as coordinator, DAC), Ernest Shoji (Ethekewini Metro), Pesa Pheko (Botshabelo Cultural Heritage), Athena Mazarakis (Ebhudlweni Arts Centre , Phyllis Klotz (Sibikwa

Arts Centre and Avril Joffe (Wits School of the Arts) was established. This CAC Secretariat will take the process forward by examining and, interpreting available frameworks at local government level and SALGA that can be leveraged to the mainstream arts, culture and heritage development agenda. This has led to a DAC position paper on Community Arts Centres and Programmes to be presented to CoGTA and SALGA end July 2018; this position paper will inform the design of the proposed roadmap.

Formation of a National CAC Network:

The formation of a fully representative and inclusive national CAC Network or advocating body, independent of government but working in cooperation with the Department of Arts and Culture, should be regarded as an urgent action to be taken. Such a body should advocate for the sector, serve as a channel of communication between the sector and government and operate in an advisory capacity to government. Such a body could also undertake the essential work of research into the sector which would inform its lobbying and advisory role. The presentation by Elke Van lent, coordinator of the Flemish Association of Community and Cultural Centres, was generally regarded as a good, working model which could be duplicated in South Africa; it is recognised that the Task team should familiarise itself with the Flemish organisation.

Acceptance of Fourth Final Draft of the Revised White Paper on Arts and Culture:

The Fourth Final Draft of the Revised White Paper on Arts and Culture was accepted by the delegates; when it comes to the community arts, this White Paper seeks to optimise arts and culture centres in communities by focusing on facilitation by government in partnership with civil society and on realistic programme output by capacitated local organisations (rather than on infrastructure). It views community arts practice as that which involves community arts professionals creating opportunities in communities for people to develop skills and to explore and develop ideas through active participation in the arts. The revitalisation of community arts centres is to provide opportunities for participation in arts and culture at the local level, to provide for cultural enrichment, expand the participation of communities in arts and culture experiences, and to create opportunities for income generation.

It further states that all three spheres of government should cooperate in providing facilities and resources for the development of arts, culture and heritage at community level. However, each tier of government has different competencies in relation to community arts, as follows:

- The national sphere is responsible for policy-driven implementation and interdepartmental coordination, intergovernmental coordination, financial and strategic support to other agencies of government in realising their mandates; and for monitoring, evaluation, impact assessment and research. The national sphere should ensure that community arts centres are resourced (via provincial allocations or a conditional grant system) in terms of their operation. These allocations could be integrated into the equitable share framework of treasury funding to provincial and local government.

National government should regularly monitor and evaluate projects and programmes based on evidence, provide scorecards and oversee the performance of staff, and should share such evaluations and performance review with relevant other tiers of government.

- The provincial sphere is responsible for coordinating and resourcing programming at a provincial level so that community arts centres produce programming (artistic and educational) in response to community needs. It should assist in the identification and empowerment of provincial centres of excellence and their twinning with other centres in the province to implement comprehensive, coordinated strategies and resourcing plans for the strengthening and enhancement of programming through both established and emergent centres in a particular province. It should facilitate the establishment of a memorandum of understanding (MoU) to share programmes. It should help to draw down resources and instruments from a national to a local level so that each centre or local community programme does not need to do this on their own. It should develop standard criteria for all community arts centres to access new resources to support operations and programming.

- The local sphere is responsible for coordinating and financing infrastructure maintenance and development at a local level. It has a critical role to play in ensuring that community arts and culture centres and programmes are integrated into an overall plan of service delivery at the local level and in the planning processes that shape this delivery. It should provide ongoing maintenance, development and leasing of infrastructure to community arts and culture centres, whether provincially or independently managed. It should facilitate a geographic distribution of the centres that is equitable and responsive to the needs of local communities.

The role of Local Government:

The representatives of local government who partook in a panel discussion about the role of the municipalities in regard to the community arts centres, concurred that local government should observe its mandate to invest in artistic and cultural expression; this would make a difference to daily life.

However, budgets have to contest with those for housing, electricity and other needs. The country has not grown to the point of seeing the value of self-expression in evolving communities. Nonetheless, national government policy has assigned certain minimum objectives to local government: within this, the arts cannot be a secondary consideration. Planning and funding for culture should be a fourth pillar. Back to Basics has to address issues such as billing and potholes but it should also entrench arts and culture as an integral part of the development process and of the mandate of local government. The Back to Basics approach is based on an analysis of the country's 257 municipalities, using a range of criteria. This analysis found that one third are functioning well and are of world standard; one third are getting many basics right but could deteriorate if not assisted; and one third are not functional, lacking capacity and money and characterised by mismanagement and political instability linked to the desire for state resources. This one third, which must be assisted to carry out all relevant tasks, is the focus of the Back to Basics concept which has six pillars. There must be a conversation with the artistic community and this should not be separate from others; there needs to be a single, integrated conversation. Local government is closest to service delivery and has a key role to play in job creation and economic development.

National Community Arts Centres and Programming Policy:

Policy was a critical and central component of the conference in order to pave the way towards the development of a National Community Arts Centres & Programming Policy.

The establishment of an appropriate policy cannot be overemphasised, with shared definitions and meanings that are well-articulated to meet the diverse needs of each area of practice and its respective stakeholders, an appropriate Community Arts Centres policy will streamline and systematise local efforts in raising the industry's profile and profitability.

Irish delegate Martin Drury's presentation was particularly constructive, asserting the importance of imagination as key to policy formation as well as the assertion that practice is its own best advocate, alongside the three essential components of Research, Rhetoric and Resources as the key mechanism for moving towards the Community Arts as a Public Participation; this process provided insightful and alternative ways of thinking about policy formation.

Ms. Joffe, in collaboration with Mr Minty, will carry out research at Wits University towards a set of policy imperatives relating to urban development which will include a focus on CACs. Outcomes of this research will be presented to DAC by Ms Joffe and Mr Minty upon completion

4 Risks and challenges

The biggest challenge to organise, coordinate and curate the Shukuma Mzansi SA-EU CAC Conference proved to be the revised budget which resulted in the conference allowing for a maximum of 50 CAC delegates only and no budget for the cocktail function on the opening day nor for artistic interventions.

As it was impossible to accommodate the complete national CAC landscape, it was decided to select the representatives of community arts centres via an application process. Designated application forms were developed and sent to the various community arts centres managers throughout the country; the decision that CAC delegates were to apply in order to participate in the conference was published on Artslink [distributes South African arts, culture and entertainment news via traditional and online media to members of the media and the public (+22.000 e-mail subscribers)].

Unfortunately the initial dates for the conference had to be postponed, decision which was also published on Artslink and various other arts-related traditional and online media.

Prospective CAC delegates were very tardy in responding and most did not keep to the published deadline; they were firstly sent reminders via email and finally, non-respondents were contacted telephonically several times in order to make the selection process as democratic as possible.

Applications received from Community Arts Centres were assessed and reviewed and a pre-selection of was made by an industry-panel; the pre-selection –informed by activity of the centre as well as geographical spread- was sent to DAC for approval which was duly received. The application process was ultimately on 5 March and all delegates were informed by email.

As the conference day came closer, we received quite a number of phone calls of CAC workers displeased about the limited capacity of the conference which had resulted in them not being able to participate. All queries were attended to and most if not all, accepted the fact that an application process had been applied.

All conference delegates were required to submit a conference report, notwithstanding several reminders to do so, not all delegates submitted a report.

The study-tour participants were required to submit a daily evaluation report (template was provided) as well as a final report their Irish experience, all but two (European) participants submitted the reports timely.

By request of the SA-EU Dialogue, the conference joined thousands of initiatives and events across Europe in recognising 2018 as the European Year of Cultural Heritage as it has the purpose to raise awareness of the social and economic importance of cultural heritage. It was decided that the various cultural elements would be presented via artistic interventions

However, the realisation of fusing elements of French, Irish and Belgian culture into the conference was quite a challenge as the budget did not allow for artistic interventions. The ultimate occasion to present characteristic elements of our partner-countries' diverse cultural heritage was identified as the cocktail function on the opening day.

The diplomatic representatives of the three partner-countries were approached with the query to look into the possibility of contributing –financially or in kind- to the success of the cocktail function, after all the perfect networking occasion.

All were in agreement that the best way to introduce aspects of their cultural heritage was indeed during the cocktail function which resulted in the General Representative of the Government of Flanders, IFAS, the French Institute in South Africa and the Embassy of Ireland funding the event.

Performances by the Irish Traditional Dance Troupe, community gumboots dancers Corroboration and a site-specific Isicathamiya concert, conceptualised by internationally renowned choreographer Nhlanhla Mahlangu provided a unique mix of great entertainment for the delegates. Furthermore the General Representative of the Government of Flanders contributed Belgian beer while IFAS donated French wine (both recognised by UNESCO as exponents of intangible cultural heritage of their respective countries).

5 Lessons learnt and anticipated policy impact

- The relevance of the role of the Community Arts in relation to broader, existing, legislated development plans such as the Integrated Urban Development Framework (IUDF) and the Back to Basics Programme. This topic began to articulate the ways in which the work of the Community Arts Sector is perfectly aligned to assist these programmes and frameworks in meeting their objectives and fulfilling their mandates. This topic was raised across a number of different presentations, though most significantly through the presentations of Deputy Minister of Cooperative Governance and Traditional Affairs, Dr Andries Nel, and Hon. Parks Tau, President of SALGA. These presentations asserted the vital role that Community Arts Centres and Community Arts, more broadly, can play in building the individual capacities that are needed in developing active and empowered communities. Both these presentations raised the under-utilisation of culture as a means of creating an Active Citizenry which is an essential factor in realising the policy of integrated planning within programmes such as the IUDF. These presentations also underscored the importance of creating an awareness of Arts and Culture as an essential fourth pillar of development, in our development as a country. It is imperative that the youth recognise that the onus is upon them to ensure that their voice is heard and that their interests are advanced in society. Those that have been actively contributing towards driving change in their communities must be empowered to do more not only for themselves but for their communities in general. Those that have been passive; relegating their responsibilities to others, must be encouraged. Government, the private sector and civil society all have a collective responsibility to ensure that an enabling environment exists for young people to contribute meaningfully.

It is incumbent upon the sector to articulate this critical role that we are able to play as a sector as this is vital in shifting the national perception of the work of the community arts centres as a crucial element in the work of social and economic development.

- In order for the community arts centres to receive the recognition they deserve, the DAC must not only liaise with CoGTA but also with the Departments of Education, Social Development and Tourism.

- The establishment of an appropriate policy cannot be overemphasised, with shared definitions and meanings that are well-articulated to meet the diverse needs of each area of practice and its respective

stakeholders, an appropriate Community Arts Centres policy will streamline and systematise local efforts in raising the industry's profile and profitability.

- Through the various sessions as well as through the delegates' reports it is apparent that there still is a great void when it comes to capacity training, focus on raising the sector's capacity around financial, administrative and governance compliance as well as monitoring and evaluation is imperative. This would require the support of government in providing consistent skills development opportunities and linking functional CACs with less functional CACs in mentorship relationships to improve the sector's capacity for accountability and compliance. The issue of governance and arts centre management is critical towards developing sustainable community arts centres. It is of great importance that the government recognises this hiatus and plays its role in making this vital need a reality.

Reference is made to the crucial capacity building projects conducted by Sibikwa which had a multi-pronged approach allowing for the different levels of competency and catering to the centres' needs while identifying blockages in the respective systems; capacity-building for community arts workers and managers should only be undertaken by accredited institutions or cac's. Properly trained CAC managers with an understanding of artistic programming at community level will ensure a quality creative community arts industry.

- The formation of a fully representative and inclusive national CAC Network or advocating body, independent of government but working in cooperation with the Department of Arts and Culture, should be regarded as an urgent action to be taken. Such a body should advocate for the sector, serve as a channel of communication between the sector and government and operate in an advisory capacity to government. Such a body could also undertake the essential work of research into the sector which would inform its lobbying and advisory role. The presentation by Elke Van lent, coordinator of the Flemish Association of Community and Cultural Centres, was generally regarded as a good, working model which could be duplicated in South Africa; it is recognised that the Task team should familiarise itself with the Flemish organisation.

- The power and potential of peer-to-peer learning, a still underutilised resource, came to the fore not only during the breakaway and 'come duze, ons wietie sessions but also during the 'What is Policy' plenary; in all these sessions delegates were grouped to discuss various topics. This proved to be an ideal way for the delegates to learn by explaining their ideas to others and by participating in activities in which they learnt from their peers. Peer learning played a very important part in the context of the conference, it gave opportunity to working collaboratively with others, giving and receiving feedback and evaluating one's own inputs. The added value of having European participants, who shared their own experiences and challenges within the community arts, often comparable to the South African ones albeit quite some years ago, allowed for unique and deeply engaging interaction.

- The Community Arts Centre Programme is not integrated within DAC, provincial and local government programmes, though all the arts, culture, heritage and arts education and training activities are through them at a local level. A percentage of expertise from all units should be invested in community arts centres. This will apply to all Arts, Culture and Heritage Institutions. CACs provide a platform for a visible service delivery by government at grass root level. This calls for a coordinated approach by DAC in addressing challenges at community arts centres.

- There are no committed funds on a continuous basis for CACs particularly at provincial and local spheres of government. As a result whatever funding is invested in CACs does not add any value on a long-term basis. There is a need for at least 5 year funding for programmes and activities to become viable, sustainable and of value to the community.

- The Department of Arts & Culture has fellow departments to its left and right e.g. the Departments of Cooperative Governance and Traditional Affairs, Education, Tourism and Foreign Affairs. Therefore, they can have a conversation at a departmental level that none of the rest of us can have. One of the DAC's primary responsibilities is to impel the community arts in a constructive way across education, health, tourism, enterprise etc. That is critical.

- The suggestion is that in addition to latitude and longitude, given the scale of South Africa and the provincial and regional system there may also be a need for a diagonal relationship. Things are more complicated when they are bigger, and we have the three-tiered structure of national, provincial and local. From a policy perspective, it is Department of Arts & Culture's responsibility to also look diagonally to see where the connecting points are between the local, provincial and national.

- Municipal authorities have an important role in providing access to cultural services at local level. They provide a key link in the relationship between national policies and the cultural experience of people in their everyday lives.

- All three spheres of government should cooperate in providing facilities and resources for the development of arts, culture and heritage at community level.

- Capacity building for community arts centres is of the utmost importance therefore it should be an ongoing process producing continuous learning and requiring not only a diversification of funding but the involvement of all tiers of government.
- Capacity building and organisational development must be supported by twinning emerging centres with those that are already established or 'centres of excellence'. Such centres of excellence must be identified by at least ten years of good governance, effective management and excellent artistic and educational programming for both established and emerging artists.
- Partnerships have proven to be extremely helpful, therefore partnerships, networks around practical artistic and educational programme outcomes and their impacts should be activated, e.g. with SALGA. This with the aim to provide a platform for bringing together the numerous local, provincial and national cultural entities, with a view to sharing best practice, and developing and improving synergies between them. These partnerships will provide a mechanism for increased communication and cooperation between all cultural stakeholders, with the view to develop mutually beneficial joint approaches. This will lead to an environment where cultural activity and output are increasingly seen as intrinsic to society.

6 Annexes

1. Project Partners
2. Conference Attendance Register
3. Conference Programme
4. Delegates' Reports Conference (selection)
5. Study-Tour Attendance Register
6. List of Persons Interacted with during Study-Tour
7. Study-Tour Programme
8. Delegates' Reports Study-Tour