POLICY POSITION PAPER ON ARTS CULTURE AND HERITAGE

POLICY AGENDA AND CRITICAL ISSUES

It has been almost twenty years since the adoption and implementation of the 1996 White Paper on Arts Culture and Heritage. In that time, there has been significant transformation and development in the arts, culture, language and heritage landscape at a local, continental and international level. At an international level there have been huge strides in many areas including the adoption in 2005, of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the growing recognition of the importance of culture in development.

At the continental level, the African Union has adopted the African Union Agenda 2063 with a Pan African vision of “an integrated, prosperous and peaceful Africa, driven by its own citizens and representing a dynamic force in the global arena.” Aspiration 5, one of seven aspirations, clearly states that there should be “An Africa with a strong cultural identity, common heritage, values and ethics”.

The Constitution of the Republic of South Africa, the highest law of the land embeds culture in the Bill of Rights through Section 16 (1) and Section 30 of the Constitution:

- **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 impact 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”.

The adoption of the National Development Plan (NDP), a road map for South Africa’s development over the next 20 years has been a significant milestone. The NDP states that “Arts and culture open powerful spaces for debate about where a society finds itself and where it is going. Promoted effectively, the creative and cultural industries can
contribute substantially to small business development, job creation, and urban development and renewal” In line with this, Cabinet has adopted Outcome 14, with the aim of creating a diverse, socially cohesive society with a common national identity. The Minister of Arts and Culture is the champion of Outcome 14, locating the arts at the very heart of the development agenda of the country. It is thus essential that the policy framework for arts, culture, language and heritage foregrounds nation building and social cohesion while pronouncing on its contribution to creating decent work and growing the economy.

Added to the above, other policy frameworks like the New Growth Path (NGP), the industrial development interventions envisaged in the Industrial Policy Action Plan 2 (IPAP 2), makes some pronouncements on the role and contribution of Arts Culture and Heritage sector to socio-economic growth and development.

It should also be noted that at the policy and legislative level, there hasn’t been much movement with regards to the centrality of technology within the sector and how technological developments continue to affect artist and art practitioners. Instruments that in 1996 were relevant in protecting intellectual property rights for example have been rendered obsolete. Currently, the environment is such that most of arts, culture and heritage offerings can be accessed online thereby exposing some weaknesses in our current measures.

Also of note is that, the 2009 DAC Policy Review Report makes recommendations of the need to revisit a number of legislation and legislative positions that have been at the centre of the sector’s governance. This included the need to assess the relevancy and practicality of the “arm’s length approach” that is central to the relationship DAC has with its Public Entities.

Given these developments there is a need for the new White Paper to locate South African arts, culture, heritage and language within the policy agenda of the country, the continent and the world; and to ensure that a strong guiding framework is created to inform actions, resources and objectives over the next 20 years with policy reviews every ten years.
STRATEGIC THRUST

This policy position paper is a synthesis of information that emerged from nine public consultations that took place in all nine provinces, the 2009 DAC Policy Review Report, responses to the 2013 Draft White Paper and other documents and written submissions submitted as part of the consultative process. Also included are insights that emerged from a consultative process with the heads of provincial departments of Arts and Culture as well as consultative engagements with DAC staff.

Considering the agenda and critical issues and a synthesis of consultative data, two high level issues emerge as key central themes that the new White Paper on Arts Culture and Heritage needs to foreground:

- The need for **nation building and social cohesion** to be central in the production, consumption, promotion, preservation and protection of South African Arts, Culture, Language and Heritage.
- Given the historical background of our country in general and the sector in particular, there is a need for **radical socio-economic transformation** in the production, consumption, promotion, preservation and protection of South African Arts, Culture, Language and Heritage.

Through the consultations and analysis, the following focal points have emerged for the new White Paper:

- The ongoing need for protection, preservation and promotion of South African Arts Culture and Heritage
- The ongoing need to transform accessibility of arts culture and heritage infrastructure and products to ensure wider exposure, practice and consumption
- The importance of mechanisms that would ensure sustainable livelihoods for practitioners and those involved within the arts culture and heritage sector
- The ongoing need to recognize the centrality of language diversity in nation building, social cohesion and socio-economic transformation

The strategic thrusts of **radical socio-economic transformation and nation building and social cohesion** remain the posture of the new White Paper on Arts Culture Language and
Heritage. However, public consultations revealed some critical issues that link themselves to the two positions.

**Role of Arts Culture language and Heritage Sector In Nation Building And Social Cohesion**

There is a need to deal with resistance to nation building and social cohesion. The National Development Plan states that “Nation Building and Social Cohesion matter”. It continues to argue that a united and cohesive society is a precondition for peace, security and prosperity. The following are critical issues that have emerged in support of this policy position and also regarding the role of arts culture and heritage sector in nation building and social cohesion:

- Ensuring that different cultures, languages and heritage are respected thus reversing the apartheid legacy of devaluing and erasing the heritage of black South Africans
- Craft and implement a Social Compact based on mutual benefit and mutual sacrifice
- There is a great need for South Africa to talk more to itself. South Africans should engage in dialogues at various levels to talk about issues that matter to them, at localities and nationally. A partnership between government, business and civil society should be established to champion nation building and social cohesion
- Each sector of society should have champions, icons in those spaces, who provide leadership, guidance and advocate nation building and social cohesion
- Institutions of learning and religious formations, as microcosm of society should be proactive in championing the nation building and social cohesion agenda
- Traditional Leaders and Healers should be central in building and uniting the country
- Given the social ills and a breakdown in family and community values, there is a need for the moral regeneration and renewal agenda to be at the forefront of the nation building and social cohesion project. Ubuntu should be the central pillar of the nation
- In order to curb absence of advocacy of nation building and social cohesion from within the sector, Artists and Cultural and Heritage practitioners should be used as advocates and commentators driving social change and a united South Africa
- There is a need to stop politicizing activities meant to promote nation-building & social Cohesion. National events promoting nation building and social cohesion are government centred and not community centred and this is a challenge that must be addressed.
The DAC should come up with a plan to ensure that national ands commemoration days are celebrated inclusively and across all races

Lack of understanding of national symbols. Not yet acknowledged the national Anthem as a national prayer.

This policy should pronounce strongly against Xenophobia, racism and inequality. Denial of xenophobia is not going to help government and the country to deal directly with it

**Radical Socio-Economic Transformation of the Arts, Culture, Language and Heritage Sector**

Prosperity of the arts culture and heritage sector hinges, inter alia, on South Africans seeing value in each unique culture and create opportunities where they can make a living out of it. It is therefore important that through this policy, the arts culture and heritage sector is truly transformed so as to ensure that the socio-economic benefit that could be derived from the sector is used in redressing the economic and social injustices within the sector whose roots can be traced to systemic oppression of African arts culture and heritage. The following further supports this policy position:

- There is a need to develop micro-economies that turn ACH into a commodity in every sub-sector of ACH Sector. The objective should be to monetize ACH for the benefit of all members of the communities.
- There is a need to stop exploitative tendencies of practitioners by government and private sectors and to professionalise arts practitice
- There need for standard guidelines for remuneration of practitioners
- There is a need for a business model for the sustainability of arts culture and heritage. Such a business model must be able to generate investment opportunities or revenue that is appropriate for various audiences and markets. At the centre of this model should be skills development ands entrepreneurship development
- Intellectual Property legislations should be transformed and made transparent and accessible to all in the sector. Empowerment interventions by DAC should be conducted to ensure that artists are familiar with all the implications.
- DAC must educate the sector on the programmes it has for the sector and public. This can be done through public engagements and sector-focused information sharing platforms
- There is no framework that can guide radical social context/change and this should be looked at more critically.

BACKGROUND

Brief history of Arts, Culture, Heritage and in South Africa

The legacy of apartheid resulted in high inequalities that can be traced back to a system that gave value to white culture by denigrating black culture. This inequality, and the unequal development of geographic areas, language and art forms remains a strong feature of the South Africa sector today.

The arts, culture and heritage sector was as affected by apartheid laws as all other aspects of human, social, political and economic life of South African people. Skewed allocation of financial resources; infrastructure and skills development between white and black South Africans beset the sector resulting in the promotion and development of some cultures over others. Artistic expressions, language, culture and the heritage of the vast majority of black South Africans was distorted and suppressed.

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 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 black South Africans did not offer comprehensive arts and culture education. The general social and class differences between black and white South Africans resulted in the domination of the arts, culture and heritage sector value chain by white South Africans.
However, while post-apartheid South Africa has seen tangible and quantitative increases in the participation of previously disadvantage groups in the creation element of the sectoral value chains, there is a need for socio-economic transformation within the sector in order to ensure redress and sustainability within and of the ACH sector.

Given the stated historical background, government should commit to redress past injustices by building a non-racial, inclusive, socially cohesive and prosperous society. At the centre of this commitment should be a concerted effort to build the South African brand of unity in diversity by promoting multiple/diverse identities. Concomitant to this process is giving value to the historically denigrated cultures and identities and enabling these to contribute towards economic growth and development.

**The 1996 White Paper On Arts Culture And Heritage**

The 1996 White Paper was encored within the framework of Reconstruction And Development Programmed (RDP), through addressing goals of reconciliation, meeting basic needs, building the economy and human resource development and realizing the intentions of the Growth and Development Strategy. The central purpose of the 1996 White Paper on Arts Culture and Heritage was to set out government policy for establishing the optimum funding arrangements and institutional frameworks for the creation, promotion and protection of South African arts, culture, heritage and the associated practitioners. Its mission was to realize the full potential of arts, culture, science and technology in social and economic development, nurture creativity and innovation, and promote the diverse heritage of our nation.

The 1996 White Paper and the then Department of Arts Culture Science and Technology acknowledged that arts and culture were also important industries that had the potential to create employment and wealth and argued that investment in arts and culture provided a stimulus for activity in the broader economy. The 1996 White Paper was a response to the following problem statement:

*"The current arts and culture dispensation still largely reflects the apartheid era in the distribution of skills, access to public resources, geographical location of..."*
The 1996 White Paper provided seven crucial areas that it pronounced as essential for the future. By addressing these, it argued, it would be possible for everyone to freely participate in the cultural life of the community, and to enjoy the arts. These seven critical areas were:

- The provision of infrastructure,
- Human resource development,
- Greater access to public funds to support the creation and dissemination of art,
- The development of markets and audiences,
- Integration with the RDP,
- Increased funding for the arts, culture and heritage, and
- Securing the rights and status of artists,

**PROBLEM STATEMENT**

It is apparent, however that despite some tangible and noteworthy achievements in overcoming the deep divisions brought by apartheid and increasing the participation of previously disadvantaged groups in the arts, culture and heritage value chain, a combination of legacy, structural and economic issues have revealed policy shortcomings which now present potentially serious obstacles to progress.

The White Paper of 1996 no longer comprehensively covers what South Africa and the sector would want to see happening, within ACH sector, currently and into the future. This is evidenced by its misalignment with the National Development Plan and other government-wide policy and legislative frameworks, some of which are critical policy framework for socio-economic up-liftment of our society and instruments that attempts to deal with the triple challenges (poverty, inequality and unemployment) facing our country. Further, it is essential that policy keeps abreast of development impact on the sector such as technology, intellectual property and others to ensure that the interests of the sector are protected, promoted and considered.
BROAD POLICY POSITION ON ARTS CULTURE AND HERITAGE

EMERGING ISSUES

The analysis of public consultation reports from provinces, written submissions and other documents that have been produced as part of the white paper process since 2007 has seen the emergence of key themes and sub-themes as well as critical ideas and points to consider as part of the final white paper on arts culture and heritage. When synthesised, this information and ideas identify policy gaps and suggest what could be possible solutions implemented through carefully designed policy instruments.

1. POLICY GAPS

The following have emerged as common critical policy challenges that the White Paper should address:

- The need for the new white paper to be in line with the National Development Plan and provide leadership in the nation building and social cohesion agenda of the nation. Unlike other department and institutions of government, the Department of Arts and Culture is responsible for the “soul” of the nation, a critical intangible.

- The need to do a thorough definition of the sector and who is involved. This would allow the Department of Arts and Culture and the rest of government to align their mandates such that they cover all involved in a coordinated manner. Also the name of the Department of Arts and Culture is deemed to be inadequate as it missed “heritage” which is a critical sub-sector.

- The need for a uniting vision that seeks to take into account who there sector is and where it wants to go. The vision should seek to bring on board real hope for change, transformation, empowerment, and sustainability.

- The need to restructure the institutional arrangements within government. The need for Department of Arts and Culture (DAC) to focus on policy development and
coordination, coordination and monitoring and evaluation of implementation, governance leadership and oversight. Serious challenges have been raised where the DAC scramble for implementation space with provincial departments of arts and culture as well as its own public entities. This allows for poor coordination of resources needed for preservation, protection and promotion of arts culture and heritage within and outside the country.

- The need to re-align the Public Entities of the DAC as there is a lot of duplication of mandates and operations. This creates unnecessary turf-wars, wastage of resources and high expenses in administrative and compliance costs.

- The need for DAC to take over critical functions that serve the ACH Sector, that are currently in other departments. DAC does not seem to be in charge of and leading the sector. Other departments engage the sector in the absence of DAC and DAC has very little or no idea of what is going on.

- There is lack of coordination and planning on all levels of government. Lack of ACH inter-governmental policy coherence.

- The need for subsectors within arts culture and heritage to develop strategies that enhance functionality, transformation, redress, empowerment for the benefit of the subsector and all those involved, especially the previously disadvantaged. These subsector strategies should be in line with the vision of this white paper and its key pillars.

- The need to ensure that at the provincial level, the function of arts, culture and heritage is not clubbed with or joined with or incorporated into sports and recreation. There is a need for the function of arts culture and heritage to have a “stand alone” department at the provincial level.

- The need for arts, culture and heritage to be a funded mandate at the local government level.
There is a need for government (DAC) to help the sector organized and formalize itself, as there is lack of formalized structures. This would make things easier for government as it engages and interact with the sector. The possibility is the creation and recognition of federations for the ACH sector and establishment of professional bodies.

The need for effectively coordinated funding of the sector. Rather than funding being in many sources, there is a need for funding to be centrally coordinated with provinces given more powers to distribute funding, as they would be closer to where the needs are. The current state where the DAC, National Lottery, DAC Funding Institutions, Provincial Department of Arts and Culture, Business, etc are all providing funding in an uncoordinated way create space for chaos, double dipping and abuse of the very limited funding.

The need to align funding with the vision and priorities of DAC and the sector. If the vision and priorities are to redress and transform, let the funding show that. Currently the funding still perpetuate the status quo of early 1990s.

The need for the DAC to intervene in the economic transformation of the sector and ensure that there is sustainable livelihood for those involve in arts culture and heritage. This would ensure that economic benefits reach the previously disadvantaged in a sustainable way and that Artists don’t die as paupers.

The need for mechanisms and instruments that protect economic activity and economic benefits of artists and other practitioners.

The need for recognition and effective utilization and mainstreaming of Indigenous Knowledge Systems (IKS) and Intellectual Property Rights (IP) for protection and sustainability of indigenous knowledge and creativity.

The need for DAC to ensure that the youth and women and the previously disadvantaged benefit economically and through access of arts culture and heritage.
infrastructure and products. This is at the heart of audience development and increased consumption of arts culture and heritage products

- The need for arts, culture and heritage knowledge to be part of basic education school curriculum. Teaching our culture and heritage in schools would have long-term benefit in nation building, social cohesion and moral regeneration. The need to train current and future teachers on arts culture and heritage pedagogy and didactics. The NDP clearly states that schools have a significant role to play in building social cohesion, particularly given near universal school enrollment

- The need for all subsectors dealing with promotion of reading and writing to consider the importance and centrality of language diversity in our country. This means that the books sector and libraries should promote the importance of language diversity and broad utilization of all official languages

- There is a need for DAC and the sector to help South Africa maximize on its unique ACH strengths (cradle of humankind, diversity, 1994 transformation) and to work closely with relevant Agencies in profiling and branding South African Arts Culture and Heritage

- There is a need for DAC and the sector to lead South Africa in ensuring international representation in ACH expert debates and the need to ratify ACH treaties and participate in international debates

- The need to align the new White Paper with the African Union Commission, especially Goal 13 and 14 which speak to the Aspiration of “Africa with a strong cultural identity values and ethics”

Currently, work to evaluate the implementation of the 1996 White Paper on Arts Culture and Heritage has started. When completed, the evaluation process will also provide more information on the policy gaps
2. THE ENVISAGED FUTURE STATE OF ARTS CULTURE AND HERITAGE: VISION

The envisaged future state of the arts culture and heritage sector is a country where:

- There is protection, preservation, conservation and promotion of South African arts, culture, language and heritage
- Arts, culture, language and heritage effectively and empirically contributing to GDP of the country, economic development and job creation
- Arts, culture, language and heritage sector economically and socially transformed and inclusive
- Arts, culture, language and heritage leading the nation building and social cohesion agenda of the country
- Arts, culture, language and heritage are universally accessible even from the remote corners of South Africa
- Arts, culture, language and heritage practice is sustainable with practitioners having sustainable livelihood

3. GUIDING VALUES AND KEY PRINCIPLES

3.1 Values

The following serve as the value system and set of beliefs onto which the white paper should be encored and should serve as a guiding force in the implementation of the white paper:

- Ubuntu
- Human rights
- Humility

3.2 Principles

The following set of behavior should guide the implementation of the white paper on arts culture and heritage:

- Batho Pele Principles
- Professionalism
- Good governance
4. EMERGING POLICY THEMES

4.1 Preservation, Protection And Promotion Of South African Arts Culture And Heritage

There is a need to improve efforts to preserve, protect and promote South African arts culture and heritage to include protecting and promoting Indigenous Knowledge Systems including the Khoi and the San arts culture and heritage as these are an integral part of South African arts culture and heritage. The following are advanced as part of this policy position:

- The policy should help bring about balance between us practices and cultural practices.
- Indigenous value systems need to be protected and promoted and should not be allowed to be eroded and replaced by western dogma
- Traditional leadership should be central in the protection and promotion of South African culture and heritage
- Radio and television should be central in the protection and promotion of arts culture and heritage
- There is a need for a "Chapter 9" Institution that would be dedicated to overseeing the preservation, protection and promotion of South African arts culture and heritage. Should this be unviable, the mandate of the CRL Commission should incorporate this task
- Part of the agenda to preserve, protect and promote arts culture and heritage should involve investing in professional skills development for the execution of this task, especially in Museums and Heritage
- There is a need for a heritage resources management plan that will trickle down to the grass-roots level. This will empower people at local level to be active in preserving and promoting culture and heritage
- There are concerns regarding the preservation of heritage in rural areas since there is a lack of awareness and resources in these areas.
There needs to be clear pronouncement on how to deal with heritage that lies in private hands such that government policy and private interests compliment each other for a common purpose. Also national heritage that is in private hands should be brought back to the state. The members of communities should also know that heritage can have significant value although it has low monetary value. Heritage must be made attractive to the youth by way of virtual tours or mobile applications, for example, to ensure that it remains relevant to all generations.

4.2 Accessibility Of Arts, Culture And Heritage

Arts culture and heritage infrastructure is still in previously advantaged areas with very little in townships and virtually no infrastructure at all in rural areas. Given this there is a need to transform accessibility of arts culture and heritage at both infrastructure and consumption/engagement levels. This policy position is also advanced through these the following points:

- Improving accessibility of arts culture and heritage would have a major contribution in Audience Development.
- There is a need for each province to have a provincial theatre that is supported by the national department. Currently Gauteng has two with KwaZulu-Natal, Free State and Western Cape with one each.
- Skills and performance pipelines should be developed in each province where from the most disadvantage areas to the stages of these provincial theatres. Young people from rural and township areas should see themselves performing at these theatres and establishment of these pipelines and connections should help realize those hopes and dreams.
- The issue of language is central in ensuring that arts culture and heritage products are accessible and consumed by all.

4.3 Sustainable Livelihood Of And Within Arts, Culture And Heritage Sector

Sustainable livelihood (just like other policy themes) is a broad policy question that involves a number of things. It involves, employment, quality of life, ongoing opportunity, accessible
resources, social security, multiple revenue streams, viable careers, accessible and functional community infrastructure. Therefore the policy should allow for instruments that would ensure that sustainable livelihood within arts culture and heritage is comprehensively addressed. This may mean revision of existing legislation and/or development of new ones. The following are additional critical issues:

- The sector should work in a coordinated way to position South African arts, culture and heritage products and practitioners in the local and international market and to encourage competitiveness of these products and practitioners. This would involve the development of appropriate international and local market development programmes.

- There is a need for the DAC, working with the sector, to ensure that arts, culture and heritage practitioners are empowered to look after themselves and they can leave sustainable lives. In addressing a sector challenge of artist “dying as paupers” it would be important to note that poverty is not so much a problem of absence of economic opportunities and resources but a lack of investment in the poor to access opportunities thus empower themselves. Such investment should include education and training in life skills.

- While government funding is central in launching and propelling talent and or ACH business, there is a need to minimize dependency on government funding and to create appropriate financing instruments that complement, and in some cases, replace, current grant funding regimes. There is a need for a shift in mindset of the sector and such could be achieved through education and training programmes.

- Lack of an overall local content development strategy and lack of markets for multilingual local products such as literature and this need to be addressed.

- There is a need to promote effective utilization of technology and innovation to improve production, products and markets and investment in high quality product.

- Incentives should be provided for businesses and platforms that create space and promotion of local content. Also investment in market, distribution and exhibition of local product should be encouraged and supported.

- Artist are not able to sustain themselves since they are not fully educated / trained on how to manage their finances without asking for funds from Government.

- There need to be clear regulatory frameworks that govern contractual and partnership engagements to protect both artists and producers/managers.
• Structural support needs to be created for professional artists to develop and to create career paths so as to ensure that artists play a meaningful role in the economy.
• Working with other sectors of government there is a need to develop a framework for the social security of artists.
• When artists are developed, a holistic approach should be used in which their technical skills must be complemented by business skills to ensure that they are sustainable. This will assist the artists to charge the correct amount for their works, and to help them distinguish themselves from other artists.

5. EMERGING STRATEGIC INSTRUMENTS

In realising the above broad policy positions, a set of strategic instruments or levers should be employed in a manner that takes into account critical values and principles advanced by this policy. In the public consultation reports these strategic instruments emerged as subthemes and within each of them, there are critical issues raised that need to be taken into account:

5.1 Institutional Arrangements and governance matters within The Sector (Within And Outside DAC)

The way the Department of Arts and Culture with its Public Entities are organized would be very central to the realization of the goal of this policy as well as to realize the outcomes of nation building and social cohesion; preserving, protecting and promoting South African arts culture and heritage; radical socio-economic transformation accessibility of and sustainability in arts culture and heritage sector. Fragmentation, duplication and increased administration and compliance costs are challenges that have been raised regarding the current institutional arrangements

• There should be an on-going process to restructure and facilitate unity of the sector
• There is a need to develop an institutional model that will guide the organization and arrangements of DAC and its public entities. Currently there are many institutions resulting to, inter alia, duplications and overlaps and this may not be sustainable in the future. While there may be many approaches, one of them is about amalgamation
of institutions per mandate (thematic or flagship approach). This will improve coordination, governance and utilisation of the already scarce resources. This will also go a long way in reducing cost of compliance and other related costs.

- The need for Department of Arts and Culture (DAC) should focus on policy development and coordination, coordination and monitoring and evaluation of implementation, governance leadership and oversight.
- Serious challenges have been raised where the DAC scramble for implementation space with provincial departments of arts and culture as well as its own public entities. This allows for poor coordination of resources needed for preservation, protection and promotion of arts culture and heritage within and outside the country.
- There is a need to improve the functionality of provincial and local structures of arts culture and heritage. The national sphere seems to be over-dominant and renders the provincial structures redundant.
- There needs to be properly constituted forums organized at local level to advise and address the needs of the sector.
- As part of good governance and in line with the critical values and principles advanced in this policy, corruption within the sector needs to be dealt with decisively. Government needs to source/procure services from the sector in a very transparent and empowering manners.
- Criteria for choosing artists to perform in platforms organized and supported by government must be clearly communicated to the sector. Such criteria should inspire hope and a feeling that any artist can be chosen and that it is not just the few and the same artists all the time.
- Ethical and accountable leadership at various levels within national and provincial departments of arts and culture should be the guiding rule.

6.2 Financing of The Arts, Culture, Language and Heritage Sector

A seemingly paradoxical scenario has emerged with regards to funding of and within the sector. There seems to be many sources of funding for and within arts culture and heritage yet funding is viewed as very limited. The challenge is this is primarily undifferentiated grant funding, and is not customized to the needs of the sector. This requires significant reconsideration of the nature and structure of financing systems in the sector.
There is a need for effectively coordinated funding of the sector. Rather than funding being in many sources, there is a need for funding to be centrally coordinated with provinces given more powers to distribute funding, as they would be closer to where the needs are. The current state where the DAC, National Lottery, DAC Funding Institutions, Provincial Department of Arts and Culture, Business, etc are all providing funding in an uncoordinated way create space for chaos, double dipping and abuse of the very limited funding.

There needs to be dedicated budget for the promotion of ACH at local government level which must be reflected in the IDP.

### 6.3 Arts, Culture, Language and Heritage Infrastructure

As it has been indicated earlier on that arts culture and heritage infrastructure is still in previously advantaged areas with very little in townships and virtually no infrastructure in rural areas; therefore there is a need to transform accessibility of arts culture and heritage at both infrastructure level:

- Arts centres must be built or provided in every municipal ward. Already existing municipal/government facilities could be transformed or provided as arts centres. Also, community halls can serve this purpose.
- It is important to note that provision of infrastructure alone won’t improve accessibility. These facilities need to be able to provide arts and culture programmes. This will ensure that such structure are not “white elephants”
- Outreach programmes for big theatres should ensure accessibility of these theatres to those who would ordinarily not access these establishments.

### 6.4 Skills Development, Education And Training Within the Arts, Culture, Heritage and Language Sector

The Department of Arts and Culture working with relevant government institutions should be at the centre of skills development and empowerment of artists, especially those from previously disadvantaged background. The department should ensure that these artists are empowered to take decisions on matters of contracts, life skills and other matters that would have profound impact on the matters of sustainable livelihoods within the sector. This will
empower artist and ensure that they are more in charge of their lives and they can make better choices. This will also reduce the constant need and reliance on government. Such should include the following:

- There needs to be a strategy on the holistic development of artists/art practitioners. This strategy should be empowerment and redress driven. Such may include workshops and/or short courses on things like writing of proposals and business plans, marketing their brands, etc
- There needs to be a recognition of self taught practitioners without necessarily having to acquire formal education and such recognition should be certificated
- There is a need for DAC to work closely with the Department of Higher Education, SAQA and relevant SETAs to deal with the matter of skills development, education, training and development
- As the DAC offers bursaries for Language Practitioners and Heritage Studies, it should also offer bursaries for those who wants to study arts and business of the arts
- Address the issue of shortage of skills in museums and heritage subsectors
- Introduce arts culture and heritage discipline as part of the schools' curriculum
- There is a great need for comprehensive and sustained art education programmes in rural areas and townships. Even if it is run privately but supported by DAC

6.5 Research And Development And Knowledge Creation Within the Arts, Culture, Heritage and Language Sector

The DAC and the sector should ensure that it embraces results-based decision-making and is outcomes oriented. This can only be achieved if there is recognition of the role of research within the sector. It is acknowledged here that there is a lot of research that has been done for and within the sector but the department has never made use of such research. This calls for an establishment of the research agenda for the department and the sector; which will speak of how the the sector can contribute to economic transformation and sustainable development and livelihood of cultural entrepreneurs. As part of this the following needs to be considered:

- Quantification of the contribution of the arts culture and heritage into the country’s GDP and in the broader scope of economic development and job-creation.
Research and development within the sector must consider living heritage and knowledge of living cultural legends.

Research and development and knowledge creation should take into account indigenous knowledge systems and knowledge generated out of this should be accessible to all.

6.6 Cultural Diplomacy and The Role Of ACH Sector In International Relations

The department and the sector should lead South Africa in ensuring international representation in ACH expert debates and the need to ratify ACH treaties and participate in international debates. Also Cultural Diplomacy should be part of and integrated into the foreign policy of the country. Work on this would include the following:

- Implement Aspiration 5 of the African Union Commission Agenda 2063; which seeks to achieve “An Africa with a Strong Cultural Identity, Values and Ethics”. This will be done through implementation of Priority Areas for Goal 12 (Pan Africanism is fully entrenched) and Goal 13 (African cultural renaissance is pre-eminent). These Priority Areas are:
  - Values and ideals of Pan Africanism are realized
  - Cultural values respected and practiced by all
  - Cultural institutions in place to develop capacity for the promotion of culture and micro cultural businesses
- A Cultural Diplomacy Strategy with clear implementation plan must be developed
- For South African arts culture and heritage to effectively promoted abroad, there is a need for Cultural Attachés in every South African Embassy
- Branding and promotion of South African arts culture and heritage should be central to promoting South Africa internationally. A guided collaborative effort is necessary for this effort
- There must be a clear criteria on how artist and artworks get selected for performances and exhibitions on international stages organized and/or supported by the Department of Arts and Culture
- The DAC must development of platforms that will allow for the exchange of expertise, experiences and knowledge between international and local artists
6.7 The Role Of Languages Within Arts Culture And Heritage

All sub-sectors within arts culture and heritage need to appreciate and promote the importance of language diversity in our country. There is a need for all subsectors dealing with promotion of reading and writing to consider the importance and centrality of language diversity. This means that the books sector and libraries should promote the importance of language diversity and broad utilization of all official languages.

- The whole of government needs to implement the “Use of Official Languages Act, 2012 and the DAC should ensure the implementation of the South African Language Practitioners’ Council Act, 2014
- The Department must embark on campaigns to promote indigenous languages and multilingualism
- Improve work on Language Terminologies as most terminologies are incorrect or incorrectly used
- Special attention should be afforded to the Khoi and San Languages as well as sign language and brail

6. CONCLUSION

The following are critical issues to note:

7.1 This is a Policy Position Document on Arts Culture Language and Heritage”. It pulls together information from public consultations and it is largely made up of inputs, suggestion, comments from the public. The public consultations would have included people who have vested interest in arts culture and heritage

7.2 This document will be the basis of discussion at the ACH Sector Indaba on the White Paper scheduled for 26 to 27 November 2015. The Indaba is not a public event but a sector event.

7.3 This means what is contained here will further be augmented during the two-days Indaba session

7.4 There may be other critical issues that may be central in radically transforming the socio-economic imparatives of the sector as well as building the nation and creating a socially cohesive society that the public consultations may have missed. These includes, inter alia:
7.5 A lot of work has been done at the sub-sector level; engagements by DAC with relevant stakeholders at subsector level have produced critical information and recommendations that would warrant policy positions and policy decisions. Such is taken into account as we move to finalize the White Paper. Also the sub-sector consultations scheduled from early December 2015 will further enhance this part of the White Paper.

7.6 There will be a need to do socio-economic impact analysis of all policy proposals as per Cabinet decision.

7.7 Also, as part of the White Paper, there would have to be “sun set clauses” or “transitional arrangements” on issues that would warrant such