

SOUTH AFRICA COUNTRY REPORT

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EXECUTIVE SUMMARY

Policy pronouncements by the South African Government in recent years suggest a political recognition of the importance of cultural diplomacy as an instrument to strengthen the image of the country and its international and trade relations. More effective measures have been sought to ensure a co-ordinated, 'whole government' approach to the conduct of such relations by the key players: the Department of Arts & Culture, with its focus on cultural diplomacy; the Department of International Relations & Co-operation, concerned with foreign relations and public diplomacy; and the Department of Trade & Industry, with an interest in the export of cultural goods. Underpinning this approach is an aspiration to seamlessly weave support of culture domestically and internationally through investment in nation building and social cohesion.

Government policy is also informed by what it calls the Mzansi Golden Economy Strategy, which identifies the creative and cultural industries as having a major role in the process of employment generation – a target of five million new jobs over the next decade. The export of cultural goods and services is a dimension of this, but research indicates there is a significant cultural trade imbalance between the EU and South Africa.

Unfortunately, it would appear that policy intentions have not so far translated into much tangible action, apart from the promotion of bilateral cultural 'Seasons' with specific countries. Those in the cultural sector active in international work are critical of what they regard as the inaction or, at best, lengthy delays to action by government departments in promoting international engagement. Rather than government, it is cultural actors, in tandem with international partners and the cultural institutes/embassies of EU Member States and EEA countries, that are driving the international cultural agenda.

The geographical focus of the South African Government is firmly set on Africa and the other BRICS countries.

The demand for capacity building, skills development, networking and information outstrips the resources currently available and should be a focus of any enlarged EU intervention in South Africa.

INTRODUCTION

It was always unrealistic to expect that the huge inequalities in wealth and opportunity that exist in South Africa could be remedied within 20 years of the end of apartheid and the election of South Africa's first black President. Nevertheless, there is a palpable sense of disappointment among South Africans today that the early promise of the Mandela years (which were so successful in preventing civil strife) have not been fulfilled when it comes to the continuing gulf between well off members of society and the many suffering privation. True a black middle class has begun to emerge, but youth unemployment remains stubbornly high at about 45 per cent. Moreover, accusations of corruption have dogged the ruling African National Congress Government in recent years and led to widespread frustration with the government. That frustration is evident in the cultural sector as it is in other areas.

South Africa is a complex country with 11 official languages, of which the most commonly spoken are IsiZulu, IsiXhosa and Afrikaans (English, the language of government, is only spoken by 8.2 per cent of the population). The government seeks to celebrate this 'unity in diversity' in its policies. This involves investing in processes of nation-building and social cohesion, a leitmotiv of cultural policies of the Department of Arts & Culture (DAC).

Historically, South Africa has been somewhat disconnected with much for the rest of the African continent and some of the government's policy statements seek to address this, as indicated by the observations of Maite Nkona-Mashabane, South African Minister for Cultural Relations & Co-operation that: 'Africa is at the centre of South Africa's foreign policy'.¹

Since 2007, the government has sought to establish more effective measures and mechanisms to co-ordinate the conduct of international relations. The DAC is expected to work with the Department of International Relations & Co-operation (DIRCO) which aims to enhance South Africa's position in Africa and the world, and the Department of Trade & Industry, which seeks to increase trade and investment, especially through the creative and cultural industries. Unfortunately, good policy intentions do not necessarily translate into effective action, and this certainly appears to be the case in the sphere of cultural relations.

South Africa has a reasonably solid macro-economic base and its international position was given a boost, at least theoretically, by its association in 2010 with the BRICS bloc of nations. At the same time, as the EU-South Africa *Joint Country Strategy Paper 2007-2013* notes, it has one of the highest levels of inequality in the world.²

¹ Department International Relations & Cooperation, Republic of South Africa, *Strategic Plan 2013-2018*. Online. Available at: http://www.dfa.gov.za/departments/strategic_plan_2013-2018/strategic_plan_2013-2018.pdf.

² European Union, *Co-operation between the EU and South Africa - Joint Country Strategy Paper 2007-2013*. Online. Available at: http://ec.europa.eu/development/icenter/repository/print_csp07_za_en.pdf.

‘Cultural diplomacy’ is the term most commonly used by the DAC and DIRCO, though ‘cultural co-operation’ and ‘cultural exchange’ is also in use sometimes. The following quote helps an understanding of the sense in which the term ‘cultural diplomacy’ is used:

‘It is envisaged that the National Policy will support the existing SA government policies aimed at building mutually beneficial relationships between people of South Africa and other countries and further increase appreciation of the SA's creative ideas, expertise and talents in the areas of arts and culture. This will be driven by SA's strong belief in Cultural Diplomacy as a tool to facilitate intercultural dialogue, enhance professionalism and encourage enthusiasm for creativity amongst the people of South Africa.’³

The emphasis of the DAC on exchange and mutual understanding differs from that of DIRCO, which lays stress on influence for a better world as the following quote from Marius Fransman Deputy Minister of DIRCO, taken from the first issue of *Ubuntu*, the Department's quarterly magazine, illustrates. Cultural diplomacy, he writes:

‘is about a country projecting its power in the domain of ideas – to influence the ideas and the outlook of states, international organisations and non-state actors in order to pursue its national interests and enhance its geopolitical standing’. (p.50)⁴

He further states that:

‘The practice of cultural diplomacy is in line with South Africa's domestic policy, which in turn informs our foreign policy. There is a need for us to build on the foundations laid by the 2010 FIFA World Cup™ to build a better South Africa, a better Africa and a better world for all.’ (ibid.)⁵

³ See at: http://www.dac.gov.za/events/2010/24_03_2010.html.

⁴ Marius Fransman (Deputy Minister of International Relations & Cooperation), ‘Cultural diplomacy and sports as tools for nation-building and development’, *Ubuntu issue 1* (the Department of International Relations & Cooperation's quarterly magazine), Pretoria: DIRCO, 2012. Online. Available at: http://www.dirco.gov.za/docs/2012/ubuntu_magazine_issue01.pdf.

⁵ Ibid.

EXTERNAL CULTURAL RELATIONS IN THE CULTURAL POLICY CONTEXT

Responsibility at government level

The government seeks to establish a 'whole' government approach to the development of its policies and this involves in particular the Department of Arts & Culture (DAC), the Department of International Relations & Co-operation (DIRCO) and the Department of Trade & Industry (DTI).

The DAC considers it essential for its policies on international relations to maximise opportunities for South African cultural and heritage practitioners and institutions to interact with the rest of the world.⁶ The main objectives of DAC's approach to culture in external relations are to:

- profile and strengthen relations with other countries;
- encourage institutional collaboration and foster people to people contact;
- showcase and promote South African arts/culture;
- foster skills transfer and development, arts education and residency programmes;
- promote market access and create demand for SA cultural goods and services; and
- promote the sustainability of the sector.

The DAC describes as 'very important' the promotion of a favourable image and the branding of South Africa abroad, as well as supporting the cultural sector to expand its activities internationally. Improving investments and exports generally and the creative industries in particular are regarded as 'important', as are increasing cultural exchanges, attracting tourism, supporting cultural diversity, supporting diaspora communities and contributing to conflict prevention. Less important to the DAC in its cultural diplomacy policy is strengthening civil society, promoting national languages and translations, promoting intellectual exchange and higher education and providing aid to developing countries.

In its Strategic Plan 2012-2013, the DAC states that it will continue to emphasize the importance of cultural diplomacy:

'The Department will continue to highlight the importance of cultural diplomacy in international relations and expand South Africa's network with the world through strategic relations. In the forthcoming period, the Department will extract greater value from cultural agreements signed, and foster initiatives with other countries in order to address the issue of skills development. Special emphasis will also be placed on building South-South relations and the Africa agenda in the arts, culture and heritage arena.' (our emphasis, p.14)⁷

⁶ Department of Arts & Culture, Republic of South Africa, *Arts & Culture Annual Report 2012/2013*, p.25.

⁷ Department of Arts & Culture, Republic of South Africa, *Strategic Plan 2012-2013*. Online. Available at: http://www.dac.gov.za/publications/strategic_plan/Strategic-Report-2012.pdf.

The reference to South-South relations is significant. While the Department of International Relations & Co-operation indicates a range of geographical priorities for the government, including the other BRICS nations, Africa, the USA, Canada, Japan, South Korea, Turkey and, in Europe, the UK, France, Germany and the Nordic countries,⁸ it is evident that the principal focus of the DAC (and government as a whole) is on South-South relations (with the rest of the African continent at the heart of this). The DAC has bilateral cultural co-operation agreements with all the other BRICS countries and has cemented this with a number of initiatives. By way of illustration, a South Africa/India Festival was staged in two legs, the first held in South Africa from June-August 2011 and the second in India in April 2013.⁹ Russia is expected to be the focus of a future South Africa 'Season'.

Cultural exchange is also one of the development areas for Sino-Africa relations. South Africa participated in the Shanghai World Expo 2010 and hosted a major exhibition on Treasures of China the same year. In 2011 it was agreed to establish a Chinese Cultural Centre in South Africa and to focus on expanding cultural relations in the area of crafts, film, books, publishing and language development.¹⁰ The South African Minister for Arts & Culture attended the Forum on China-Africa Co-operation (FOCAC) in Beijing in June 2012, where the strengthening of cultural relations between Africa and China was agreed. Planning is at an advanced stage for a South Africa-China Cultural 'Season'. In addition, importance is attached to the India, Brazil, South Africa Forum (IBSA) as part of its interest in South-South dialogue.

One of the interests of the DAC currently is the adoption of 'Seasons' as a tool of cultural diplomacy and the impact this will have on its broader strategy and approach to external cultural relations. The success of the France-South Africa Season has led to additional 'Seasons' being announced. Planning for one with the UK is at an advanced stage, and 'Seasons' with Nigeria and Angola are under discussion (in addition to those previously mentioned). The DAC is also concerned with the extent to which relations with the rest of Africa are effectively served by existing frameworks and activities and the extent to which these can be enhanced. It has been involved with a number of heritage projects in Africa, including the restoration of the Timbuktu manuscripts in Mali, and international collaboration with Botswana and Mozambique (as well as Mexico) on rock art research and management.

Although in early November 2013 the DAC had almost 90 bilateral agreements with other countries, many are no longer in force. Those that remain active for countries involved in this study, apart from the other BRICS countries, are with Algeria, Canada, Egypt and Palestine, and, in the EU, with Bulgaria, France, Germany, Greece, Spain and the UK.

The 2013-2018 Strategic Plan of the Department of International Relations & Co-operation (DIRCO), formerly the Ministry of Foreign Affairs, has a sub-programme on public diplomacy, which indicates its interest in promoting 'a positive projection of South Africa's image' and communicating

⁸ Department of International Relations & Cooperation, Republic of South Africa, *Annual Report 2011-2012*. Online. Available http://www.dfa.gov.za/department/report_2011-2012/annual_report_2011-2012.pdf.

⁹ See at: http://www.dac.gov.za/media_releases/2013/24-04-2013b.html.

¹⁰ See at: http://www.dac.gov.za/newsletter/khariambe_6_12.html.

foreign policy to domestic and international audiences, as well as marketing and branding the country 'utilising public diplomacy platforms, strategies and services'.¹¹ DIRCO appears to leave policy on cultural diplomacy to the DAC and this was confirmed by a number of interviewees. It may also explain why the DAC indicates that supporting foreign policy objectives and improving diplomatic relations with other governments is 'important' to its work. However, a DAC draft policy document focusing on cultural diplomacy states:

'This policy framework also proposes that in order to have a seamless interaction between culture and foreign policy, the Department of Arts & Culture should systematically engage the Department of Foreign Affairs to ensure that culture is one of the key pillars of South African foreign policy. This should go beyond inviting artists on international trips, but be entrenched in the practices and projection of the South Africa nation abroad.'¹²

Certainly, closer links between DIRCO and DAC regarding culture in external relations are envisaged if dedicated cultural attachés are deployed in strategically important diplomatic missions of South Africa – something Arts & Culture Minister, Paul Mashatile, on 16 May 2013, announced was to be the case. The Minister stressed that culture was an important component of forging strong relations with other countries and 'opening up other opportunities for interaction, especially in areas such as trade, commerce and development'.¹³

Naturally enough it is the area of trade, specifically in cultural products and services, where the DAC and the Department of Trade & Industry (DTI) have a common policy interest, especially now that the creative and cultural industries have become a key focus. The DTI provides targeted intervention and financial incentives to advance the nation's trade and economic development objectives. Thus it offers a package of incentives to promote its film production and post-production industry. These include the Foreign and Film & Television Production and Post-Production Incentive, which aims to attract foreign based film producers to shoot on location in South Africa and conduct post-production activities in the country. Production and post-production assistance varies from 22.5 to 30 per cent of the Qualifying South African Production Expenditure (QSAPE) or Qualifying SA Post-Production Expenditure (QSAPPE).

Another focus of the DTI is the crafts sector and it operates an incentive measure, Bavumile, that links the production for export and domestic consumption of commercially viable quality products with the empowerment of women.

¹¹ Department of International Relations & Co-operation, *2013-2018 Strategic Plan*. Online. Available at: http://www.dfa.gov.za/departments/strategic_plan_2013-2018/strategic_plan_2013-2018.pdf.

¹² 'Chapter 7: Cultural Diplomacy', *National Policy on South African Living Heritage* (First Draft), March 2009, p.66. Online, Available at: <http://www.dac.gov.za/policies/Draft%20National%20Policy%20on%20South%20African%20Living%20Heritage%20 ICH .pdf>. (NB the Department of Foreign Affairs is now DIRCO)

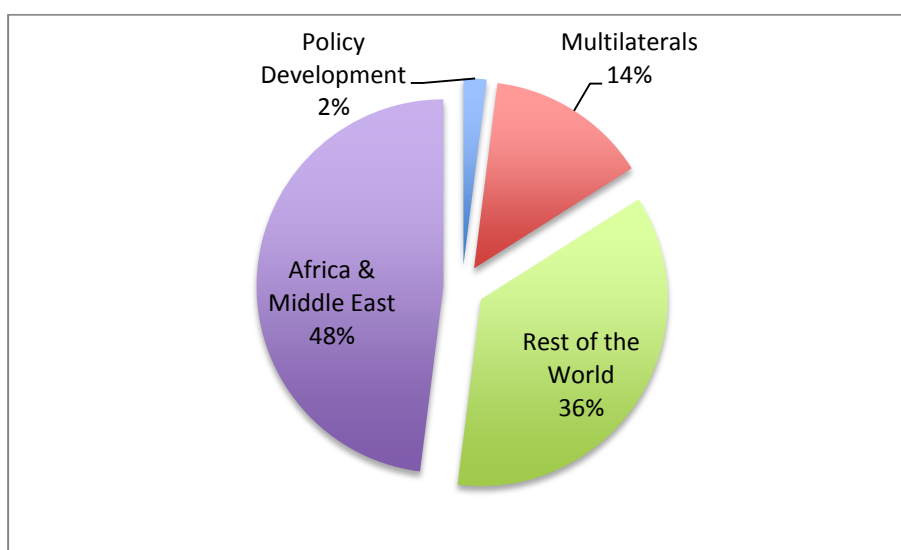
¹³ 'SA may enhance cultural diplomacy', *iol news*, 16 May 2013. Online. Available at: <http://www.iol.co.za/news/politics/sa-may-enhance-cultural-diplomacy-1.1517177>.

The strategic link to trade was affirmed in an address by Arts & Culture Minister Mashatile to the Forum d'Avignon 2013.¹⁴

'We have also begun initiatives to strengthen our cultural diplomacy efforts. This we believe, in the long run, will help us assess how we use our "soft power" and our cultural values... to influence others and open up other avenues of interaction including in the area of trade.'¹⁵

Expenditure by the DAC on international relations declined from R 35,858,000 (3,119,690 euros) in 2009/10 to R 25,234,000 (2,305,680 euros) in 2011/12, but increased to R 37,063,000 (3,304,890 euros) in 2012/13 and R 39,065,000 (2,872,410 euros) in 2013/14. The breakdown of the budget for 2013/2014 is shown in the chart below.

Proportion of DAC Annual Budget on International Relations 2013/2014¹⁶



The **National Arts Council of South Africa** offers financial assistance to organisations and individuals for projects in the performing arts, literature, visual arts and crafts. Its mandate includes the promotion and facilitation of international liaison between individuals and institutions in the arts. In practice, support in this area will be primarily towards South African input to international festivals and events in the country, e.g. the French Season in South Africa in 2012.

Although the Constitution provides for both national and **provincial government** oversight of cultural matters, few of the provinces have the resources to support international engagement. Gauteng – the richest province and where many of the country's cultural industries are located – is

¹⁴ The Forum d'Avignon is a not-for-profit think tank backed by the French Ministry of Culture whose purpose is to bring together public and private decision-makers from the cultural, economic and creative industry sectors internationally to discuss topical issues.

¹⁵ Presentation by Minister Paul Mashatile at the 6th edition of the international meetings of the Forum d'Avignon, 'Culture, how many divisions?', 22 November 2013. Online. Available at: <http://www.gov.za/speeches/view.php?sid=42014>.

¹⁶ Chart provided by Monica Newton, DAC. E-mail (December 2013).

an exception. Similarly, at **local government** level, it is only the main metropolitan areas of Johannesburg, Cape Town, Durban and Pretoria that have budgets that can be applied to support large cultural events – for example, both the City of Johannesburg and the Gauteng Provincial Government support South African input to the increasingly international Jo’burg Art Fair. Some local authorities have international twin cities, such as Johannesburg has with New Orleans in the area of jazz. Others such as Cape Town, a candidate for World Design Capital 2014, clearly have international aspirations. However, most international partnerships are facilitated by the cultural sector, especially festivals, rather than local government.

Durban hosted the 2nd BRICS Urbanisation Forum and the 3rd Friendship Cities and Local Government Co-operation Forum on 27-29 November 2013.¹⁷ The theme of the BRICS conference ‘Towards Sustainable Development’, sought to create a platform for member countries to explore areas of co-operation on issues related to rapid urban expansion, participants also focused on the need for various tiers of government to strengthen dialogue and co-operation in areas such as cultural exchanges.

Mzansi Golden Economy Strategy and the focus on the creative and cultural industries

The government has committed itself to the creation of five million jobs over the next decade as part of its Mzansi Golden Economy Strategy. A National Consultative Summit in 2011 agreed a plan to encourage growth in employment creating activities. This included proposals for large scale interventions to reinforce the arts, culture and heritage sectors (which are seen as the ‘new gold’) as an economic growth sector. In a move to demonstrate its commitment to the strategy, the DAC declared 2013 to be the Year of the Mzansi Golden Economy. According to the DAC, the strategic approach in the creative sector includes:

- skills development for excellence and high performance;
- expansion and co-ordination of supply and demand in the sector;
- enhancement of existing production and creation of new business opportunities in the creative and cultural industries;
- monitoring and evaluation.

Large scale projects will focus on: cultural events; touring venues; legacy projects; cultural precincts/quarters; public art; an art bank; enterprise sourcing/information centres; artists in schools; a National Academy for Cultural & Creative Industries; and a cultural observatory.¹⁸ One illustration of this is the DAC’s Events & Festival Grant Programme designed to assist local organisations to host events and provide more opportunities for arts organisations/artists to perform and showcase their work, enhance capacity, build audiences and benefit local economies.

¹⁷ ‘City hosts 2nd BRICS Urbanisation Forum’, *The Official Website of the eThekweni Municipality*. Online. Available at: http://www.durban.gov.za/Resource_Centre/new2/Pages/City-hosts-2nd-BRICS-Urbanisation-Forum.aspx.

¹⁸ ‘Mzansi Golden Economy’, *Department of Arts & Culture Republic of South Africa*. Online. Available at: <https://www.dac.gov.za/taxonomy/term/379>.

The government's draft new *White Paper on Arts, Culture & Heritage* strongly emphasises the creative and cultural industries in general and crafts and film in particular. The original *White Paper* of 1996 is considered by the DAC to be outdated and out of step with the current political interest in developing the cultural sector to address the challenges of unemployment, poverty and inequality.

South Africa is the EU's largest trade partner in Africa and, in turn, the EU is South Africa's biggest trade partner after China. The Trade, Development and Co-operation Agreement, in force since 2000, established a free trade area that covers 90 per cent of bilateral trade between the EU and South Africa.¹⁹ Arts and creative products are an important part of this trade. In 2012, the British Council, with partners Visual Arts Network South Africa (VANSA), Arterial Network and EUNIC South Africa, were successful in winning a co-funded EU Delegation project to investigate current trade levels in the creative and cultural industries between the EU Member States and South Africa. This was intended as a basis for a dialogue on how best to strengthen South Africa's capacity for exporting its creative and cultural products to the EU and wider world. The research, conducted by Kaiser Associates and KEA European Affairs, was undertaken alongside a series of separately commissioned case studies of the experience of businesses in accessing international markets.²⁰

Findings from the Kaiser/KEA research, *Trade in Creative Goods and Services in the Context of EU-South Africa Development of Creative Industries in South Africa*, published in June 2013,²¹ revealed a number of problems. According to UNCTAD trade statistics, the export of South Africa's total creative and cultural industry (CCI) goods rose marginally from US \$ 331m (250,416,000 euros) (R 2.42bn) in 2002 to US \$ 351m (264,846,000 euros) (R 3.12bn) in 2010, with fluctuations in the years in between. This is in contrast to the CCI goods imported into South Africa from all trade partners, which rose significantly from US \$ 465m (443,575,000 euros) (R 4.13bn) in 2002 to US \$ 1,717m (1,644,950,000 euros) (R 15.26bn) in 2010. South African exports suffered primarily as a result of declining exports to the US and to the EU – CCI trade with the EU dropping from US \$ 115.96m (110,617,000 euros) to US \$ 57.43m (43,333,600 euros). Much of this can be attributed to the global financial crisis, which detrimentally affected demand in some of South Africa's main export partners from 2008-2010. The rise in imports was significantly influenced by a large expansion in imports from China.

The dominant CCI export sub-sectors based on available official statistics are Art/Crafts, Design and Visual Arts (to the EU) and Art/Crafts, Design, Publishing and Visual Arts to the rest of the world.

¹⁹ South Africa is involved in further negotiations with the EU as part of the Southern African Development Community. See at: [http://Europe.eu/rapid/press-release MEMO-13-734_en.htm](http://Europe.eu/rapid/press-release_MEMO-13-734_en.htm) Accessed 16/09/2013.

²⁰ In addition, the DAC commissioned the Burns Owen Partnership from the UK in conjunction with the University of the Witwatersrand to undertake a horizontal study on 10 cultural industries in Gauteng province.

²¹ Kaiser & Associates and KEA European Cultural Affairs, *Trade in Creative and Cultural Goods and Services, in the context of EU - South Africa Development of Creative Industries in South Africa*, EuropeAid/131470/L/ACT/ZA Final Report, June 2013. Online. Full report available at: <http://www.vansa.co.za/research/vansa-research-and-dialogue-on-creative-trade>.

Currently there are very incomplete UNCTAD figures showing South Africa's trade in CCI services, and no South African government departments or agencies collect this information. Information sourced from Eurostat show a more encouraging increase in South Africa's CCI service exports to the EU, from US \$ 197.20m (144,532,000 euros) (R 1.16bn) in 2004 to US \$ 474.68m (366,545,000 euros) (R 2.79bn) in 2011. However, there was still a trade deficit with the EU, with EU exports to SA increasing from US \$ 299.93m (219,826,000 euros) (R 1.76bn) in 2004 to US \$ 1,127.66m (870,773,000 euros) (R 6.62bn) in 2011.

As well as the official trade statistical gathering agencies, some information is available from rights collection agencies in the cases of publishing and music (e.g. the SAMRO Foundation), as well as unofficial industry association surveys that capture trade data for certain subsectors. These diverse sources give some indication that the official trade statistics may not be capturing all trade value.

The need to improve data collection is recognised in the research recommendations and it may be that, at some stage, this can be addressed by the Cultural Observatory, which the Mzansi Golden Economy Strategy recommends be established to develop key indicators, collect cultural statistics and provide trend analysis. Meanwhile, the DAC has set aside some funds for the mapping of cultural statistics in South Africa.

Specifically on South Africa-EU relations the research calls for a new statistical framework for the CCI sector to reflect the most recent strategies, policies and activities of the EU, particularly since the adoption of the UNESCO Convention on the Diversity of Cultural Expressions. In this context it calls for a review of current EU funding resources for the creative and cultural industries and ensuring the CCIs are mainstreamed into existing and future financial instruments for South Africa.

One practical result of the project is that VANSAs has begun exploratory discussions with the Department of Trade & Industry looking at ways its financial incentives and subsidies for participation in international trade events might be more effectively accessed by commercial art galleries in South Africa. In addition, trade dialogue workshops have discussed how to improve the position of contemporary art galleries and craft and design businesses in the international market place.²²

Meanwhile, the Arterial Network hosted the 3rd International Conference on the African Creative Economy from 6th-9th October 2013 in Cape Town, attracting 300 plus delegates from about 50 countries. Representatives of the EU, African Union, UNESCO, UNCTAD, as well as creative entrepreneurs and academia, were among the speakers. The Goethe-Institut was amongst those who provided financial assistance towards the participation of delegates from other countries.

²² See at: <http://www.vansa.co.za/research/vansa-research-and-dialogue-on-creative-trade/>.

The cultural sector and its concerns

Festivals are a major part of the South African cultural calendar and a number of these are high profile, with strong international input, especially the National Arts Festival, the Cape Town International Jazz Festival and the Standard Bank Jazz Festival. Although the DAC provides some support, these events also depend on business support and help from national cultural institutes and foreign embassies.

Art Logic is responsible for the Jo'burg Art Fair, which is attended by an increasing number of galleries from Europe and Africa in recognition of the growing popularity of African art.

One of the most active players with an international dimension in the cultural sector is VANSAs (Visual Arts Network South Africa), which operates as a support organisation for contemporary art practice. It is concerned with promoting access, innovation and connections in South Africa and the wider African continent, Europe and beyond. It does this through information dissemination, online networking, advocacy and research (it was a partner in the British Council led project on cultural trade between South Africa and the EU). VANSAs's interests involve most parts of the visual arts value chain. It has been collaborating with Picha Art Centre in Lubumbashi, the Democratic Republic of Congo, on an initiative called PANIC (Pan African Network of Independent Contemporaneity), an experimental platform that seeks to stimulate low cost/no cost ways of networking, project development and presentation of work among contemporary art practitioners. An initial outcome is the PANIC map, which indicates complex connections in the visual arts across Africa and beyond.²³

The SAMRO Foundation, which represents the copyright interests of some 12,000 composers and publishers, etc., is also very engaged internationally. Its flagship project is Overseas Scholarships which have been awarded to 64 individuals from the South African music sector since it was launched in 1962. SAMRO's partnerships include the annual MOSHITO Music Conference & Exhibition, which benefited in 2013 from a new partnership with IOMMA (Indian Ocean Music Market), but could strengthen international links. In conjunction with the Performing Right Society in the UK it facilitated a music residency programme in Britain. An initiative with the Norwegian Government seeks to develop performance spaces in South Africa to stimulate live music in Johannesburg, Cape Town and Durban.

A concern registered by the music sector and DTI is that Africa in general, including South Africa, is regarded as fertile territory for exploitation by EU and US music producers. South African music talent is 'exported' to EU Member States, where it is recorded and then imported back to South Africa. Consequently, intellectual property rights are considered to be flowing out of the continent rather than into it.

The first national non-racial, non-partisan arts lobby, the National Arts Coalition (NAC), was established before the democratic elections in 1994. The first African National Congress Government

²³ *Art Map South Africa*. Online. Available at: www.Artmap.co.za.

White Paper on Arts, Culture & Heritage, dating from 1996, incorporated a number of NAC ideas. Subsequently, the NAC was dissolved in the belief that its policy ambitions were likely to be delivered. However, what is evident today is that progress in cultural development is considered by prominent cultural activists to have been painfully slow.

Moreover, although government is committed to the role of culture in nation-building and social cohesion in a country of considerable cultural diversity, culture in general, and cultural relations in particular, is not a priority in the current economic climate. Government decisions are also criticized as being ideologically driven. Consequently, the most active artists and cultural practitioners have built new alliances for cultural action, in particular the Arterial Network, a pan-African civil society network of artists, creative enterprises, cultural NGOs and activists that undertakes research and is the nearest thing to an organised arts lobby.²⁴

The level of frustration among most interviewees outside government was striking. There was much criticism of government departments in general and the DAC in particular. The overwhelming view was that government was not fulfilling its role in terms of cultural policy implementation, whether domestically or internationally. In the main, international cultural initiatives are driven by partners outside South Africa, or cultural institutes, or by SA cultural practitioners themselves, not by government.

It would seem that the difficulties experienced by the cultural sector are not so much an absence of strategic ambition by government, nor insufficient financial resources (though these are limited), but relate to what cultural players regard as the ineffectiveness or inexperience of some civil servants. Civil servants may be political appointees without the appropriate expertise. Government departments are hierarchical and sometimes in competition with each other, or beset by internal conflicts. The DAC was seen as the poor relation of government and even regarded by some interviewees as being dysfunctional. Such views may be contentious; nevertheless, two illustrations would seem to give some credence to the criticisms.

First, the Arterial Network proposed to DAC to organise a conference on how the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions had been implemented in South Africa. Discussion apparently led to an oral agreement that the conference would be organised jointly. Subsequently, however, a DAC civil servant came up with a draft programme and list of speakers which was 'non-negotiable.' The Arterial Network protested to the individual's line manager, who over-ruled the staff member and the conference went ahead. However, DAC decided to postpone its report to UNESCO, so Arterial Network submitted its own report. This caused some annoyance within DAC, which decided to commission external consultants to produce the report. Almost a year later the report has still not been delivered to UNESCO.

²⁴ In December 2013, Arterial Network adopted a *Draft Position Paper on Culture in an International and National Development Agenda* in the context of discussions in South Africa about the role of culture in a development programme to be implemented after the 2015 deadline of the current Millennium Development Goals. Online. Available at: <http://www.arterialnetwork.org/projects/arterial-network-draft-position-paper-on-culture-in-international-development-welcoming-amendments>.

As another illustration, during the consultation phase of the EU research, a meeting took place in September 2013 between the EU Delegation, DAC and DTI in which the EU offered financial support to the DAC to undertake a mapping of the creative and cultural industries in South Africa to address information deficits. However, despite attempts by EU officials to move forward, in the event the DAC never responded to the proposition and the EU Delegation decided in early December 2013 to reallocate the funds to a workshop on CCIs and youth empowerment, to ensure EU budgetary resources were utilised.

The DAC described civil society involvement in bilateral relations as ‘critical’ in strengthening people-to-people contacts. In the case of multilateral agreements, civil society groupings are acknowledged as important stakeholders in their development and ratification locally. It is all the more surprising therefore that there was criticism the DAC did not seriously engage with civil society. Several interviewees referred to the failure of the DAC to have a real dialogue with the cultural sector during the preparation of the draft new *White Paper on the Arts, Culture & Heritage*. A revision of the 1996 *White Paper* had been initiated by the DAC to enhance synergy and coherence with current plans and priorities. These include a desire to maximise the developmental socio-economic opportunities that exist in the cultural sector, and a wish to facilitate and support South African creative industries in the regional African and global arenas. Stakeholders have been advised they can submit observations once the draft has been sent to the Parliamentary Portfolio Committee on Arts & Culture, which cultural activists believe demonstrates that civil servants do not value input from the sector.²⁵ One of the concerns of stakeholders is that the draft *White Paper* is focussed on the creative and cultural industries in general and crafts and film in particular. It does not address broader cultural disciplines, needs and issues. Another concern is the suggestion in the emerging *White Paper* that the cultural sector in South Africa has still not been transformed in line with the aims of the 1996 *White Paper*. This is a view apparently not shared by many within the cultural sector, who argue that if there were substance to the claim it might be considered as much an indictment of government for failing to transform the sector.

One interviewee took a different stance, however, suggesting a lot of ‘negative noise’ was coming from the cultural sector towards government. A ‘destructive relationship’ had developed and it was necessary to look at ways to bridge the considerable divide with government officials. However, the same individual acknowledged that incoherence in both government and the cultural sector did not make this easy.

Whether or not the problems described by the cultural and business sector are recognised at government level is unclear, but it is interesting that Ms Lulama Xingwaba, when Minister of Arts & Culture, observed in the DAC’s *Medium-Term Strategic Framework 2 April 2010 – March 2014*, p.7. Online. Available at: http://www.dac.gov.za/publications/strategic_plan/strategic_plan2010_2014.pdf.

²⁵ Arterial Network produced its own ‘shadow’ white paper, but apparently no reference is made to this in the draft *White Paper*, nor to other contributions made by the sector.

²⁶ Department of Arts & Culture, *Medium-Term Strategic Framework 2 April 2010 – March 2014*, p.7. Online. Available at: http://www.dac.gov.za/publications/strategic_plan/strategic_plan2010_2014.pdf.

There is no question that the European cultural institutes and some Member States' diplomatic missions have enabled cultural practitioners in South Africa to function domestically and to co-operate internationally on initiatives that the government was unable or unwilling to support. The cultural institutes are valued by active practitioners for their commitment and support.

Business is also seen as a reliable partner. The corporate sector is often called upon by the DAC to help support international engagement, but there are also occasions when business is prepared to support international projects independent of government, e.g. Spier Wines' partnerships with South African artists in New York City. Such support will usually depend on the promotional interests of companies in specific countries. Business & the Arts South Africa (BASA) can provide support grants for business sponsors for an international project. Generally, this is of the order of 10-20 per cent of the sponsorship and is applied for marketing the business/arts, as with Nando's sponsorship of South African artworks in their restaurants in the UK and elsewhere. Business also plays a fairly prominent part in supporting international cultural initiatives in South Africa and some major sponsors have naming rights for international events, e.g. Standard Bank Jazz Festival. However, not everyone is confident that business support levels will be maintained in the face of prevailing economic conditions.

It is evident that the cultural institutes and business are trusted in a way government is not. Several interviewees compared their experience of engaging with cultural institutes and business that 'honour their promises', as opposed to government departments where, allegedly, discussions too often make little progress or are not pursued when civil service personnel change.

CULTURAL RELATIONS WITH THE EU AND ITS MEMBER STATES: REALITIES AND EXPECTATIONS

Cultural interactions and support

A number of EU Member States, through their cultural institutes or embassies, are active in support of South African artists and organisations domestically and internationally.

A major event has been the **French Season in South Africa** from June-November 2012 and the reciprocal **South Africa Season in France** in 2013. More than 120 events, performances and initiatives in the arts, science and education, etc., took place in the French Season in South Africa. These comprised both events specifically commissioned for the Season, e.g. a major exhibition of (mainly French) twentieth century artists ('20th Century Masters: the Human Figure'), as well as French cultural input to established South African events, such as the National Arts Festival and the Standard Bank Jazz Festival. Events were generally well received and although attendances exceeded 100,000, they did not always reach expectations.²⁷ The Season in South Africa was mounted at a cost of more than 2 million euros, of which some 800,000 euros was raised from public and private sources in South Africa. The South Africa Season in France, which features some 800 South African artists and performers, has recently concluded, and it is understood a full evaluation of its impact has still to be conducted. The Institut français will gauge the Season's success based on whether projects and partnerships in place during the Seasons are sustainable. However, one outcome already evident has been a growth in tourism between the two countries. Certainly the DAC is in favour of country specific seasons as part of its cultural diplomacy strategy (as indicated elsewhere in this report), while France has been organising such seasons for many years.

The **Music in Africa** project aims to establish a music information and networking online portal dedicated to African music. It was initiated in 2011 during a conference in Johannesburg and its launch is planned for the first part of 2014. The project is an initiative of the Siemens Foundation and the Goethe-Institut, with partners across Africa.

Another music initiative, the **South African International Music Mobility Fund**,² is a joint one-year programme established by the SAMRO Foundation and the British Council. It has been offering opportunities in 2013 for professional musicians and music industry professionals in South Africa to build links with counterparts in 13 other southern African countries as well as the UK.

In 2013 the SAMRO Foundation was also involved, together with Casa Africa and the Embassy of Spain, in 'Vis-à-vis Johannesburg', a 'battle of the bands' competition leading to opportunities for South African bands to tour Spain in July-August 2013. This followed the signing in 2012 of a Programme of Co-operation in the fields of arts and culture between South Africa and Spain.

²⁷ Some of the performances during the biennial dance event 'Danse l'Afrique Dance!', which involved 42 dance companies from 15 different countries, had disappointing attendances and this may reflect a lack of audience development.

In 2010, the Minister and officials of the DAC visited Belgium and the Netherlands to strengthen co-operation in language policy development and cultural exchange among other areas. One outcome is the opportunity for South African actors to spend up to six months working on theatre productions in the Netherlands.

In April 2013 South Africa and the UK signed a Memorandum of Understanding to strengthen cultural co-operation. Both countries have had a Film Co-production Treaty since 2006, which led to eight films and co-productions. Since that time some 30 South African curators have received training with different UK museums and, in 2013, the British Library gave a commitment to train staff from the National Library of South Africa in the areas of digitisation and preservation. The new MoU specifically focuses on: sharing experiences to promote and develop the creative industries in both countries; establishing links between arts festivals; artists/arts organisations collaboration; artistic exchanges and joint publications.²⁸

The *Country Strategy Paper for South Africa (2007-2013)* presents a framework for EU co-operation with SA, focussing on employment generation to reduce inequality, fight social exclusion and promote pro-poor sustainable economic growth. The objectives of EU-South Africa development co-operation are value added activities involving innovation and technical assistance, the sharing of skills and knowledge through pilot programmes and a degree of risk taking. Culture is an increasingly important component of the EU-SA relationship and the EU Delegation has recently intensified its activities on culture. Support often relates to cross-cutting issues such as gender, capacity-building, HIV/AIDS, etc. Programme funds have been deployed for cultural initiatives that support youth employment through culture and sport, cultural leadership, human rights and democracy, cultural diversity and multilingualism, as well as for creative industries and trade. Information on programme activities can be found in Annex II. It is worth recording that the DTI considers there have been problems operationalizing agreements with the EU and suggests they do not work for the creative industries sector.

The EUNIC South Africa hub meets regularly and collaborates on a number of initiatives, including the research project Trade in Cultural Goods and Services in the Context of EU-South Africa Development of Creative Industries in SA (referred to elsewhere in this report). A European Day of Languages event with food, poetry and music was held on the 28th September 2013, with support from the Alliance française, the British Council, the Camoes Institute, the Goethe-Institut and the embassies of Austria, the Slovak Republic and Spain, etc.

The EU Delegation and EUNIC meet systematically and appear to work quite closely. For example in 2013, the EU Delegation collaborated with EUNIC on ensuring there was a European

²⁸ Nthambeleni Gabara, 'SA, UK strengthen arts, culture sector', *South Africa Government News Agency*, 16 April 2013. Online. Available at: Saneews.gov.za/south-africa/sa-uk-strengthen-arts-culture-sector.

presence at the Durban International Film Festival.²⁹ In 2014 it will organise with EUNIC and Member States a conference on multilingualism among other things. A common interest is capacity building.

South Africa was the featured country in 2012 for co-operation projects with third countries within the framework of the Culture 2007-2012 programme, but concerns have been expressed as to whether the relationships developed as a result will be sustainable without resources.

Practical support and possible obstacles to the development of a strategic cultural role for the EU in South Africa

- The EU Delegation has been able to mobilise resources under the **Development Co-operation Instrument**, bilateral co-operation envelope 2007-2013, and the budget line **Investing in People**, as well as other programmes, to support capacity building, empowerment and leadership development through cultural initiatives. A number of the cultural institutes also attach importance to promoting opportunities for capacity building, skills and networking development for cultural actors in South Africa. Nevertheless, the demand for this type of assistance appears to outstrip the resources currently allocated and this should be a focus for any enlarged cultural co-operation role for the EU in South Africa.
- There is a relative dearth of information about the cultural sector and its players on the African continent. The Visual Arts Network South Africa (VANSA) appears to be attempting to partially address this information gap via its experimental platform PANIC referred to earlier. In the music sector there is a need to develop regional touring circuits, live music circuits and festival circuits on the African continent, but there is insufficient information currently about who are the players, presenters, venues, etc. The Music in Africa project referred to earlier seeks to establish an online music portal which may go some way to addressing this if sufficient resources are found. Nevertheless, information gaps across the cultural sector suggest there may be the need for an equivalent for Africa to the culture360.org cultural co-operation portal developed by the Asia-Europe Foundation to facilitate Asia-Europe engagement (and which, in the process, also stimulated intra-Asia cultural encounters).
- There was strong support for the idea of a mobility fund that would enable cultural practitioners from South Africa to interact with their European counterparts. It was believed this could stimulate greater interest in co-production and co-curation.
- The EU might also consider ways of contributing to audience development in South Africa. This would be in tune with one of the objectives of the new Creative Europe programme.
- South African cultural practitioners are used to dealing with individual EU Member States through their cultural institutes, embassies, etc. and some expressed difficulty in imagining a

²⁹ In a special partnership with Festival Scope, supported by Media Mundus, the Durban International Film Festival has put together a programme of acclaimed new filmmaking from the EU called 'Telescope'. It aims to bring 10 films representing 10 EU Member States to the South African audience.

situation when they would look to the EU, except to supplement support they were getting from the cultural institutes or through national embassies. Nevertheless, there was genuine interest from the cultural sector in any co-operation with the EU, especially if it resulted in more financial support to enable them to pursue their work!

Potential obstacles:

A number of obstacles to greater co-operation with the EU were identified.

- Access to EU countries is restricted by visa problems. While the consultation phase was underway in South Africa, the Directors of both the Goethe-Institut and Institut français were engaged in ‘battles’ with their respective embassies over the refusal of visas to legitimate applicants.
- Historical baggage weighs heavily. The legacy of colonialism and apartheid has led to a tendency for government departments/officials to sometimes view relations with Europe or the EU as a subtle form of colonisation.
- The cultural sector is unaccustomed to EU processes and while, understandably, the EU Delegation implements programmes as ‘given’, ways need to be found to work around the rules and simplify procedures.
- The cultural sector is uncomfortable with EU support being channelled directly to government. There is a widely held view that it should go to the organisations/players in the sector.

An issue that would seem to fall outside the parameters of this study, but is worth recording, is that the South African government appears unable currently to afford to purchase many works from South African artists for its own museums and gallery collections at today’s market rates. Given the growing interest in African art, the clear implication to this researcher is that the SA Government will certainly not be in a position to acquire artworks further down the line when market prices will have risen.

CONCLUSIONS

In recent years the South African Government has made a number of policy pronouncements about the importance of cultural diplomacy in strengthening the country's international and trade relations. It aspires to seamlessly link its support of culture domestically and internationally through investment in nation-building and social cohesion. However, the translation of policy into real action seems to have been problematic, whether due to bureaucratic, ideological or other reasons.

Currently, the government focus is strongly informed by its Mzansi Golden Economy Strategy, which identifies the creative and cultural industries as having a key role in the process of establishing five million new jobs over the next decade. The export of cultural goods and services is an important aspect of this, but recent research suggests much work is needed to address the significant imbalance in South Africa-EU trade in this area. At the same time, clear signals are being sent by the government that its geographical focus is South-South, especially the African continent, and the BRICS countries.

Cultural activists involved in international work are articulate, vocal and relatively small in number ('everyone knows everyone else'). For them the utilisation of the arts/culture as an instrument of government is less to do with soft power and more about its deployment as a 'progressive enabler' for the sector. In conjunction with the cultural institutes and overseas partners, they are driving the international cultural engagement agenda in the perceived absence of government action, but they seem to have an adversarial relationship to government. There is a lot of frustration at what is seen the DAC's inactivity and failure to engage in genuine dialogue with the 'movers and shakers' in the cultural sector. There is constant repetition of problems, seemingly without serious attempts to solve them. The onus is probably on the cultural sector to look at ways to bridge the divide that separates them from government, and for government to demonstrate that it is prepared to listen.

Both the EU delegation and EUNIC actively collaborate and are an integral part of the cultural resources mix for both domestic and international initiatives. Business too plays an important role and, along with the cultural institutes, is seen as a reliable partner.

Much remains to be done in capacity building, skills development, information and data collection and audience development, and there is potential for the EU Delegation, working with Member States, cultural institutes and embassies, to expand its role in these areas in particular. Moreover, serious consideration needs to be given to how the 'road blocks' identified in this report can be addressed.

ANNEXES

Annex I: Methodology and list of people consulted

The first phase in the preparation of this report involved a mapping process conducted between March and June 2013. The process consisted of desk research, in particular via official websites and a mapping questionnaire sent via the Institut français in Johannesburg to several government departments and to Business & Arts South Africa. Only the latter responded and, obviously, was not in a position to respond to those questions specifically directed at government.

It was hoped that the lack of response from government ministries would be addressed in the next phase of the study: a consultation visit by Rod Fisher, which took place from Wednesday 25th September (arrival) to Sunday 29th September 2013 (departure) and was centred on Johannesburg and Pretoria. A programme of meetings was primarily arranged by the Institut français.³⁰ The group meeting with the South African authorities in Pretoria was facilitated by the EU Delegation.

The visit to South Africa was designed to consolidate facts gathered and fill information gaps revealed in the mapping process, as well as elicit opinions on the South African reality from a range of stakeholders on the ground. Unfortunately, the short duration of the visit (effectively 3 ½ days) limited the number of people who could be interviewed, especially as travel from Johannesburg to Pretoria needed to be factored in. Nevertheless, a range of opinions was obtained from experienced representatives of the cultural sector, business and academia, as well as the EU Delegation and cultural institutes from Member States. However, obtaining information from government departments proved more difficult (a one-to-one meeting with the Director of Creative Industries of the Department of Trade & Industry did not take place, because of the over-running of the previous meeting in which he, Department of Arts & Culture (DAC) officials, the EU Delegation and the researcher had been involved. That group meeting was complicated by its focus on two issues: the research visit and the mapping of South Africa's creative industries to overcome a lack of data (and for which the EU Delegation was proposing to offer financial assistance). It was evident that the latter issue was of greater interest to the DTI and DAC representatives. A number of post-visit requests for information only yielded information from the DAC just before this report was finalised.

The schedule of visits was affected by late programme changes, some last minute interviewee withdrawals (or 'no shows') but, at the same time, interviews were arranged at short notice as a result of chance encounters (primarily at the Jo'burg Art Fair). Altogether three meetings were held in Pretoria and six took place in Johannesburg. Some other prospective meetings did not

³⁰ Rod Fisher acknowledges the assistance of the Director of the Institut français in Johannesburg, Charles Courdent, and especially the Cultural Officer, Claire Métais, who accompanied Rod Fisher to many of the meetings.

happen for reasons given in this report.³¹ Visits were made to the Jo'burg Art Fair, Market on Main (Maboneng Arts Quarter) and the European Day of Languages event organized by EUNIC members.

Individuals interviewed individually (in alphabetical order)

The following were interviewed individually or in small groups of two or three persons. Meetings ranged from one to two hours.

- **Charles Courdent**, Director, Institut francais, South Africa*
- **Michelle Constant**, Chief Executive Officer, Business & Arts, South Africa (BASA)
- **Geneviève-Anne Dehoux**, Attaché, EU Delegation to South Africa*
- **Joseph Gaylard**, Head of Visual Arts Network South Africa (VANSA)
- **Mike van Graan**, Playwright/Producer, MVG Productions; Executive Director, African Art Institute; Co-founder Arterial Network³²
- **Avril Joffe**, Executive Director, Creativity Avril Joffe (CAJ); Course Co-ordinator, Arts, Culture Management Post Graduate Programme, University of Witwatersrand
- **Christopher Larose**, First Secretary and Head of Sector – Governance & Social Sectors, EU Delegation to South Africa*
- **Ismail Mahomed**, Festival Director, National Arts Festival; writer and critic on the arts; playwright
- **Lesley Perkes**, Head of Art at Work (AAW); artist
- **André Le Roux**, Executive General Manager, South Africa Music Royalties Organisation (SAMRO) Foundation; Chairman, Arterial Network; Deputy Chairman, Music in Africa
- **Katharina Van Ruckteschell-Katte**, Director, Goethe-Institut South Africa & Sub-Saharan Africa (until November 2013)*
- **Mandie Van der Spuy**, Head, Arts & Jazz Sponsorships, Standard Bank

*Individuals marked thus also participated in other meetings (see below).

The following individuals attended a focus group of government officials:

- **Lucy Mahlangu**, Director, Multilaterals & Resourcing, International Relations, Department of Arts & Culture
- **Mhlanganisi Masagna**, Director, Creative Industries, Department of Trade & Industry
- **Mphikeleli Mnguni**, Research Officer, Arts & Culture in Society, Department of Arts & Culture

³¹ For example, a hoped for meeting with Ross Douglas, organiser of the Jo'burg Art Fair, was not possible due to an incident that attracted a lot of media attention and occupied a lot of Douglas' time. Douglas asked for the removal of a large controversial work by artist Ayanda Mabulu, because he was concerned the work would unsettle sponsors, cause embarrassment to government officials and politicians and thereby divert attention from the Art Fair. However, the featured artist at the Fair, photographer David Goldblatt, asked for his 32 works to be removed in solidarity with Mabulu. As a result of this, Douglas agreed Mabulu's painting could be put back on display and Goldblatt agreed his photographs could be redisplayed. Ironically, this episode received extensive newspaper attention and so hijacked the media coverage of the Fair and Douglas conceded his decision about the painting had 'blown up in his face'.

³² Met in London, 30 November 2013.

- **Monica Newton**, Deputy Director-General, Arts-Cultural Promotion & Development, Department of Arts & Culture
- (**Geneviève-Anne Dehoux** and **Christopher Larose** from the EU Delegation (see above) were also participants in this meeting).

The following individuals attended a EUNIC hub meeting:

- **Licia Coffani**, Italian Institute, South Africa
- **Martin Gartner**, Deputy Head of Mission, Embassy of Austria, South Africa
- **Wayne Harper**, Deputy Director, British Council, South Africa
- **Claire Métais**, Cultural Officer, Institut français, South Africa
- **Norbert Spitz**, Director, Goethe-Institut, South Africa (from November 2013)
- (**Charles Courdent**, Institut français and **Geneviève-Anne Dehoux** from the EU Delegation and **Katharina Van Ruckteschell-Katte** of the Goethe-Institut – see above – were also involved in this meeting).

In addition, a short unplanned discussion were held with **Jean-Michel Debrat**, Regional Representative, Johannesburg Regional Office, Agence Française de Développement.

Annex II: EU-South African joint programmes and initiatives

A. EU-South African cooperation activities run by the EU Delegation³³

1. Culture, Sport and Development

a. *The Youth Empowerment through Culture and Sport programme*

Funds have been utilised under the Development Co-operation Instrument, bilateral co-operation envelope 2007-2013 for South Africa, for a Youth Empowerment through Culture and Sport programme which has provided:

- Six grant contracts for almost 3 million euros with civil society organisations, focusing on human development of youth with deprived backgrounds to enable them to gain professional skills in arts and sport and develop life skills;
- Three projects support the emergence of young artists/sports people in townships in Gauteng province, Cape Town and Durban;
- A project implemented by Young in Prison in Johannesburg and Cape Town aims to transform the attitudes of about 1,000 juvenile offenders through cultural and sporting activities;
- The Big Fish School of Digital Film-making is training 40 young directors from less favoured backgrounds to high professional standards;
- The MIAGI School of Music is providing the possibility for children in Soweto to access music lessons, while also building talent within two youth orchestras with musicians from diverse social backgrounds.

An evaluation will take place in 2014 in conjunction with the Department of Arts & Culture and the Department of Social Development.

As a legacy of the 2010 World Cup, GIZ implemented a project on 'Youth development through football', which trained 1,560 young people as coaches, so they might, in turn, nurture thousands of other young people.

The 6 million euros initiative was a vehicle to transform the life skills and mentalities of disadvantaged young people.

b. *The Southern Africa Cultural Leadership project*

This project, co-funded under the Investing in People budget line for 0.4million euros, aims to help professionalise the cultural sector, promote inclusive cultural policies and enhance cultural governance by local authorities, and encourage the circulation of artistic/cultural works. Special emphasis has been put on equipping women in the crafts sector with management and other skills.

³³ Information provided by the EU Delegation in South Africa.

2. Cultural and public diplomacy and trade

The Delegation has engaged in several cultural projects for 2013/14, thanks in particular to a 310,000 euros envelope under Regulation 1338/2011 of the European Parliament & Council of 13 December 2011 (amending Council Regulation 1934/2006). The Delegation has worked with EUNIC South Africa and Cultural Counsellors of Member States to define activities to be supported.

a. Culture and human rights and democracy

- The Delegation supports the Sex Actually Festival that targets young people through plays, poetry and workshops on issues such as HIV/Aids and gender-based violence.
- The Tri Continental Human Rights Film Festival has been supported in association with the Goethe-Institut and Czech Embassy.
- EU support is being provided to the Kalahari Desert Festival 2014, which aims to preserve music, art, dance and heritage of the people of the Northern Cape.
- Together with EUNIC and some Member States, the Delegation has supported a photography exhibition in Johannesburg on the rise and fall of apartheid. It has toured to New York, Munich and Milan.
- The Delegation has responded favourably to a request from the Department of Arts & Culture to support the 10th Northern Cape oral history conference from 8-11 October 2013.

b. Cultural diversity/multilingualism

A particular emphasis has been placed by the EU Delegation on multilingualism.

- For the past three years, under its information and communication budget, the Delegation has co-organised the Sol Plaatje EU Poetry Anthology. Assistance was also coming from the Netherlands Embassy in 2013
- The Delegation sponsored the participation of three European experts in the 10th international conference on language and development, organised by the British Council in Cape Town in October 2013.
- In 2014, the Delegation, EUNIC and Member States are organising a conference on multilingualism.
- In a cost-sharing co-operation with Member States, the Delegation is launching a series of lectures by 'Inspiring European Thinkers'.

c. Cultural and creative industries

- A European presence at the Durban International Film Festival was enabled by the Delegation supporting a round table on European film and EUNIC supported the screening of European films.
- The participation of 15 European creators of indie games in 'A Maze Interact' digital arts festival is being supported in conjunction with the Goethe-Institut in 2013 and 2014.
- The British Council, on behalf of EUNIC, is managing an EU co-financed project relating to EU-South Africa Creative Industries Development Dialogue (research details are provided elsewhere in this report).

B. EU-South African cooperation activities run by the Commission Headquarters³⁴

Special Action 2012			
<p>Objectives: Support cultural cooperation projects aimed at cultural exchanges between the countries taking part in the Programme and <i>Third Countries</i>, which have concluded association or cooperation agreements with the EU, provided that the latter contain cultural clauses. Every year one or more <i>Third Country(ies)</i> is/are selected for that particular year. The action must generate a concrete international cooperation dimension.</p> <p>For the special action in 2012, the European Commission proposed to concentrate on South-Africa.</p> <p>Duration: 2012-2013 Budget per project: 50,000-200,000 € http://eacea.ec.europa.eu/culture/funding/2012/selection/selection_strand_135_2012_en.php</p>			
Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
United in Music 2013	<p>United in Music's mission is to promote multiculturalism and cooperation between South Africa and Europe through music, putting together an educational and artistic project that will explore and promote the exchange of ideas, people and musical traditions in a unique way. It will be a collaboration between young musicians (aged 18-28) from South Africa, Europe, and other countries of the world, each with their own specific cultural traditions. The project will have a strong educational component and great impact on the professional development of participants. United in Music has been developed by four organisations with common objectives in the promotion of peace through music and youth and the development of new audiences in music: East West Music (Spain); Enfants Planète Esperanza (France); Amsterdam Canal Festival (Holland) and KwaZulu-Natal Philharmonic Orchestra (SA). The project will expand substantially their international work and future collaborations.</p> <p>United in music will happen in two phases: 1) Europe in South Africa. Musicians of The World Orchestra will meet in Durban in January 2013 for a period of exchange, educational sessions and joint rehearsals. This will be followed by a series of concerts and participative workshops throughout the country in February 2013 in cooperation with several South African music institutions, with the aim to</p>	200,000.00 €	http://www.theworldorchestra.org/

³⁴ Information provided by the European Commission.

	<p>reach diverse audiences from all kind of backgrounds, learning about South Africa and bringing them European cultural traditions.</p> <p>2) South Africa in Europe. Later on the year, African and European musicians will travel to Europe (Spain, Holland and the Balkans) to share their experience with South African traditions, presenting to the European audiences the musical results, new ways learned and music created. A range of organisations will host these concerts, giving the project a strong social repercussion. A video blog, a publication and a documentary will be created to reflect the experience of cultural exchange.</p>		
NINE URBAN BIOTOPES – NEGOTIATING THE FUTURE OF URBAN LIVING	<p>NINE URBAN BIOTOPES brings together cultural exchange with artistic research in a multi-layered network project. An artist-in-residence programme between the three biggest cities in South Africa – Johannesburg, Durban, Cape Town – and four European metropolises – London, Paris, Turin and Berlin – will generate a trans-local dialogue and knowledge-transfer that brings the potential of visionary practices and initiatives for a sustainable city in relation to each other. Hence nine artistic projects will work and research in nine innovative urban settings, always three of them simultaneously. All of them shall have participatory approach in engaging with active citizens of innovative urban development projects. A close connection between all involved artists, initiatives and the participants creates an exchange of intentions, methods and techniques. By the end of the three-monthly arts projects, there will be local presentations of the outcome and again these three ‘showcases’ will be held at the same time. A ‘light-weight’ exhibition format that is presenting the overall project will be developed by the partners to show all the results in a touring exhibition in South Africa and in Europe. Local network communicators will portray each process of participatory arts projects using social apps and smart phone technology. With the help of web-based communication and the power of virtual social networks, the citizens of local participating projects are linked up and so become actors in an ‘arena of exchange’. Before, during and after the implementation phase the project will initiate the periodical magazine ‘Urban Biotopes’ which will present the individual participatory arts projects in nine issues as well as an introduction and a conclusion. The Centre for Urban and Community Research, Goldsmiths College, University of London, will lead the academic support of the overall project and evaluate it throughout. This allows for a constant process of assessment.</p>	174,784.50 €	http://www.urbandialogues.de/
Stories from cave to cave	<p>The EU decision of choosing South Africa as the ‘Third Country’ could not be ignored by institutions devoted to the preservation and dissemination of oral literature, as South Africa is considered the seminal point. We may assume that South African oral tradition by the Khoisan people is one of the oldest of Humankind. Part of the ancient South African oral</p>	134,000.00 €	http://maratondeloscuantos.org/spip/

	<p>literature is preserved in print thanks to a European scholar: Wilhelm Bleek (1827-1875). The outcome of his work, the Bleek Collection, is part of the UNESCO Memory of the World Register.</p> <p>This project will be based on European and South African oral narrative, building up on more than 180 stories about the Big Universal Themes that are common to mankind. At a workshop held in South Africa, 6 European storytellers, 6 Africans, and 2 researchers: Spanish expert on the issue, José M. de Prada, and archeologist John Parkington, will choose pairs of matching stories representing any of these Big Universal Themes.</p> <p>Once chosen, storytellers will then tell those stories, recreating the way first human beings used to do, at relevant prehistoric sites in Spain and South Africa. Locations will be rock shelters at the Cederberg Mountains, and Los Casares cave and Atapuerca, a UNESCO World Heritage Site.</p> <p>The sessions at caves will be filmed to produce a documentary film that will remain as a permanent result of the project along with the web portal compiling the stories, granting future sustainability as an open site for recording oral tradition globally.</p> <p>The pairs of stories on Big Themes and its storytellers will then travel to the events put together by the European co-partners, as festivals can be identified with modern caves where thousands gather, like our ancestors, to share stories. Finally, these ‘new caves’ will be taken to South Africa where a festival and a storytelling marathon will be held. These activities will also be part of the documentary film.</p>		
<p>Mandela 27 years – a cultural experience across the European Union and South Africa</p>	<p>This is a collaboration between EU and South Africa (SA) based on the iconic story of Nelson Mandela and the globally recognised Robben Island Museum. The project involves a physical display of Mandela’s cell housing cultural stories/artefacts and an eCulture platform where navigating around Robben Island brings you to an interactive map showing the cultural events across Europe and South Africa during the 27 years of Mandela’s incarceration (1963-1990) plus a serious game about life on the island based on the graphic novel style.</p> <p>The Nelson Mandela Story in Robben Island is the link promoting intercultural dialogue. The display of Mandela’s cell including the cultural works will promote interest in the project. The map and the graphic serious game will support the circulation of cultural/artistic works to tens of thousands of young people in the medium they are most familiar with. Crowd sourcing allows cross contribution. This is a true collaboration with SA partners supplying content/building the cultural game and EU partners who are expert in cultural</p>	<p>189,417.45 €</p>	<p>http://www.coventry.ac.uk/</p>

	<p>learning/dissemination/serious games allowing the mobility of experts in graphic design/games design/cultural learning and cultural exchange across both regions.</p> <p>The physical display of Nelson Mandela's cell will be the same dimension as his cell in Robben Island; it will house several photographic displays and three screens showing the cultural platform which takes the form of the plan of Robben Island. When you enter Mandela's Cell you will hear his story, walking down the corridor you encounter a map – as you click on the map pins a cultural event across the EU and SA spring to life. As you go outside to the prison yard you can play the serious game – a dark graphic novel about his time at Robben Island.</p> <p>A lecture series and teacher notes will be produced. Mandela27 will be displayed in UK, SA, Sweden and Belgium, the eCulture platform has a global reach and will be live 3 years after the end of the project.</p>		
LPM – LIVE PERFORMERS MEETING (XIII - XIV Edition)	<p>LPM – Live Performers Meeting, is considered the most important international meeting of live video performers, visual artists and VJs, focused on live video performances. LPM is conceived to be a place for dialogue, comparison and exchange of information and ideas among artists coming from all over the world and it aims to promote and support the intercultural dialogue and the transnational mobility of artists expert in live video field. LPM encourages the research, the experimentation, the encounter among different forms of artistic expression, the interaction-fusion among the manifolds techniques, digital and analogic technologies, software and hardware. The project supports the circulation of live video art works, projects and products, through the presentation and organisation of live video performances, workshops, project showcases, softwares and brand-new products. LPM is part of a network whose aim is to improve and promote the culture of live video events worldwide</p>	200,000.00 €	http://2013.liveperformersmeeting.net/fr/
Hopes & Memories	<p><i>Objectives:</i></p> <p>Develop a fruitful collaboration between seven organisations and partners.</p> <p>Bring a renewal of relations transmission-creation.</p> <p>Search multidisciplinary common and symbolic artistic language.</p> <p>Learn/train young students and artists to new practices/techniques.</p> <p>Public awareness to a transcontinental multidisciplinary approach (integration-innovation labs, places share memory workshops, public presentations)</p>	200,000.00 €	http://www.musiques-interdites.eu/mi0.html
Ballets urbains / Réseau de collectifs de danseurs et	<p>The Urban Ballet project was born from the cooperation between festivals and Carnival directors in Europe and South Africa. These directors have been working to implement an</p>	196,105.50 €	http://www.urbanballets.blogspot.co.uk/

<p>musiciens travaillant dans l'espace public en Afrique du Sud et Europe</p>	<p>intensive process of cooperation and creativity between artists, people, associations, art schools, communities. The National Arts Festival/South Africa, Feira Viva/Portugal, the Beat Initiative of Belfast/UK and Musiques de Nuit Diffusion/France create common artistic achievements, collective creations resulting in a traveling show in the city's shared spaces. For this, they are seeking high-level artists, from Europe and South Africa to create a choreographic and musical canvas (scholarly and popular music) whose repertoire is based on urban practices.</p>		
<p>macbEth – a post-colonial opera with music more or less by Verdi</p>	<p>Six important European festivals and theatres and one of the most important stage directors from South Africa join forces to realise a major artistic project: a new interpretation of Verdi's opera Macbeth. Set in Central Africa within the context of roving rebel armies, foreign mercenaries, horrific brutality and the plundering of natural resources by multinationals, this work – titled 'macbEth' – will be an anarchic deconstruction of the initial opera and the dramatization of the Macbeth story within an African context, as told by a company of refugees from the conflict: musicians, singers and performers.</p> <p>Brett Bailey will not only give the score of the opera an African context, he has also invited the Belgian composer Fabrizio Cassol to adapt the music of the opera. Verdi's Macbeth has a 60 piece orchestra and 40 strong singing cast, Cassol has the huge challenge of rearranging the work for an 8-10 piece on-stage orchestra, including African instrumentation. He will work with the original score and with African musicians in South Africa to make new arrangements of the piece.</p> <p>The project consists in the production of the opera in South Africa and the presentation of the new production in South Africa and in five European cities. The 17 presentations in Europe will be accompanied by debates that are linked to the themes tackled by the production and a work-shop with the director of the piece and young European artists. macbEth can become one of the most important performing arts productions in South Africa and Europe in 2013. The production and presentation of macbEth aims to be a collaboration that is built on a balanced partnership between European arts institutions and a company from South Africa. The untypical approach for an opera production, the scale of the project as well as the visibility of the production in South Africa and in five European cities could encourage similar projects between European and African artists and cultural institutions.</p>	<p>200,000.00 €</p>	<p>https://www.theaterformen.de/home/</p>

Annex III: Bibliography and references

Select bibliography (including works cited in the text)

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