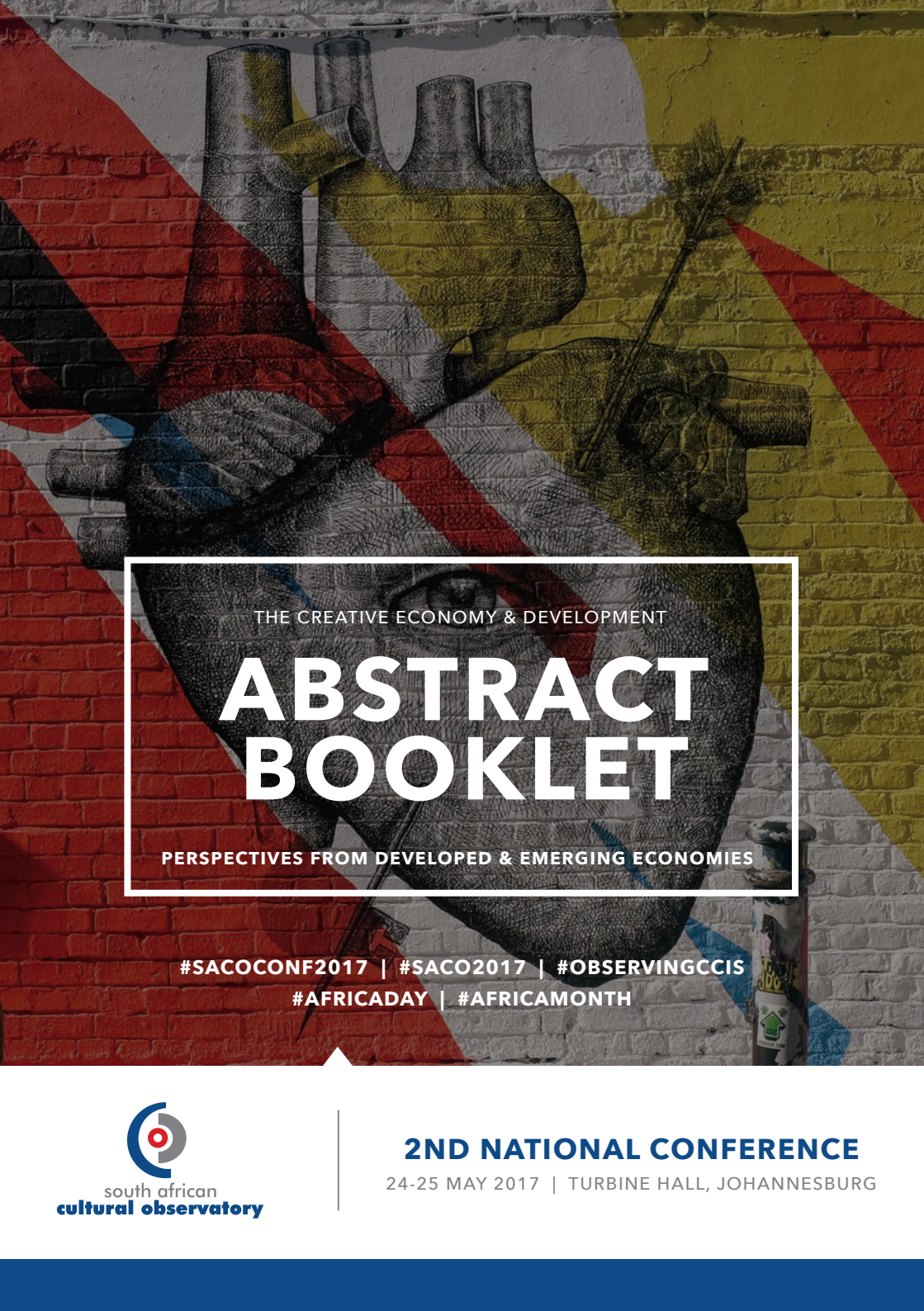




THE CREATIVE ECONOMY & DEVELOPMENT

ABSTRACT BOOKLET

PERSPECTIVES FROM DEVELOPED & EMERGING ECONOMIES

#SACOCONF2017 | #SACO2017 | #OBSERVINGCCIS
#AFRICADAY | #AFRICAMONTH



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MINISTER

FOREWORD



arts & culture

Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA



On behalf of the South African Department of Arts & Culture, it is a great pleasure to welcome you to the South African Cultural Observatory's (SACO) National Conference 2017.

The SACO is a long-awaited project of the Department of Arts & Culture – and we are pleased with the progress made so far, some of which will be covered at this conference. The vision for the establishment of a Cultural Observatory is enshrined in the Mzansi Golden Economy (MGE) Strategy, which the Department released in 2011. Indeed, much of the work of the Cultural Observatory is centred on analysing the impact of the MGE as a tool for further investment and a deeper understanding of the strategy's impact. Further to also find ways to enhance the contribution of the MGE strategy in the national effort to reverse the legacy of socio-economic injustice meted out against the majority people of this country. Monitoring and evaluation, we know, is crucial for an expanded and nuanced understanding of the impact of Government's programmes, strategies, and ultimately policies. We are excited to learn more about South Africa's arts, culture and heritage sectors through new lenses so we can work to further expand its existing contributions and its potential.

SACO 2017 NATIONAL CONFERENCE

This year's conference builds on last year's theme of 'Counting Culture' to explore the critical theme of the 'Creative Economy and Development'. A discussion around the creative economy and development is pressing at a time when we need to be considering new options for inclusive growth, both locally and globally. In the face of widening economic disparity and the uncertainty brought about by shifts in growth patterns and the influence of technology, we urgently need to seek new approaches to economic transformation and development. The development of the creative economy offers one such solution; and while not a silver bullet, is certainly one of the many tools in an arsenal for sustainable change and development. This conference is therefore a significant event for

South Africa, as it marks the acknowledgement of the potential role and impact of the creative economy. This is one sector that has the greatest potential to reflect the demographics of the South African society quicker than any other sector of country. This institute must itself reflect this, if we are to succeed in understanding the sector in totality. Our knowledge about South Africa's creative economy is growing, and will be amplified by the SACO's research. Early data points to the South African creative economy contributing 2.9% to GDP (around R90-billion) – on par with global averages; and employs over 440 000 people. The sector also contributed R24-billion in taxes in the 2013/14 period, and helped underpin the empowerment of black South Africans, women and younger people. We know that over 50% of the creative industries and enterprises are owned by Black South Africans, 40% are owned by women and more than 30% by young entrepreneurs. These initial figures show the potential of a better supported creative economy – something South Africa is intent on developing. The conference programme supports this thinking and I am very pleased to see a wide range of international, African and local perspectives on the programme. I invite all delegates to participate in robust, honest and critical debate and thinking so we might take the outcomes of the conference forward. To the international and African delegates, we seek to learn from you and to offer you some insight into how the creative economy is evolving in South Africa and what shape it is taking. The conference also coincides with Africa Month and Africa Day celebrations – which means we highlight the tangible and intangible wealth of Africa and its people. The conference programme features some very interesting African perspectives, and I hope you enjoy a raised awareness of what the African creative economy has to offer, more broadly. In general, I hope you gain considerably from this conference and benefit from the insights, best practices, examples, case studies on offer in the full, varied and interesting conference programme. Thank you and enjoy the excellent programme,

HON. NATHI MTHETHWA
Minister of Arts & Culture

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PANEL

DISCUSSIONS

There are four main panels that form part of the SACO Conference, led by different organisational experts and cover the gamut of business, economics, policy, philosophy and the city.

i. BASA PANEL DISCUSSION

Chair: Florence Majachani, *Nhimbe Trust*

Title: Junk Status - Different Futures, Different Opportunities

Author: Michelle Constant, *Business Arts South Africa (BASA)*

Given the recent conferral of junk status on South Africa, Business and Arts South Africa asks the question: What does this mean for the cultural sector in real terms, as we move into the future? How does the status impact on the economy, the politics, and specifically the daily survival of cultural entrepreneurs and practitioners? What are different financial models and scenarios that will be required to engage with? Scenario Planning is not a prediction but describes "possible pathways into a future¹ or futures. When we describe the 'future', to what end is the word a 1 verb, or an action, as opposed to a noun, as suggested by Futurist Ari Wallach. As a verb, 'futures' becomes a proactive, actionable series of opportunities, for cultural practitioners to engage in. The panel considers a number of topics including:

- an overview of junk status by an economist;
- three possible futures and the impact of junk status on the creative sector taking guidance from the original Dinokeng Scenarios for 2020, which described three different scenarios for the country, we have chosen three potential funding scenarios and will look at them through the lens of our learning on junk status as an economic 'driver':
 - » No Public Sector Funding, Only Private Sector Funding
 - » Public Sector & Private Sector Funding (Two Scenarios): 'Creative Survivors' & 'Creative Partners'
 - » No funding and the emergence of 'Creative Communities' underscored by Hope Economics, Friendship Economics & Trust Capital.

The panel session is rounded out by an open dialogue on how then we consider positioning the sector in response to these futures. How must the cultural sector approach both public and private sector to ensure continued support for society?

¹ *Dinokeng Scenarios*

www.dinokengscenarios.co.za

ii. MISTRA PANEL DISCUSSION

Chair: Dr Beth Vale, *MISTRA*
Title: New Thinking on Arts and Development in South Africa
Author: Elizabeth Vale, *Mapungubwe Institute for Strategic Reflection* and Prof John Rowett

This panel brings together contributors, working in collaboration with the Mapungubwe Institute of Strategic Reflection (MISTRA), towards a pioneering publication *Rethinking Arts and Development in South Africa*. Like the book, the panel aims to stimulate thinking on the role of the arts in South Africa's national development agenda. It hopes to critically engage not only how the arts and their societal contribution are understood, but also how such questions might enrich the country's approaches to 'development'. As such, the project plans to advance collaboration and research around a nascent area of scholarship: interrogating both the risks and possibilities of recent policy trends to interpret the arts as a matter of development. Drawing contributions from practitioners, artists, and academics, the panel will open up key debates at the nexus of arts and development in South Africa. These will include critical reflections on: the contested relationship between arts and development in national policy; the place of the arts in imagining 'the postcolony'; South Africa's creative and cultural economies; as well as new thought on Creative Cities as the new frontier of development. Panelists include: Avril Joffe, Arts Policy Researcher/Practitioner; Motsumi Makhene, Musicologist, Teacher, Artist, Community Development Activist; Sabelo Mkhabela, Arts Journalist; Discussant: Beth Vale (MISTRA).

iii. SACO/TUT CULTURAL POLICY PANEL DISCUSSION SERIES

Cultural Policy Sessions

Chair: Louise Graham, *Department of Arts & Culture*
Session 1: Cultural Policy in South and Southern Africa
Abstracts Submitted: Butholezwe Kgosi Nyathi, Raymond Ndhlovu, and Dr Teresa Connor

Chair: Njabulo Sithabe, *SA Cultural Observatory*
Session 2: National and Sub-National Aspects of Cultural Policy in South African Contexts
Panel Discussion: Prof Brett Pyper, University of the Witwatersrand, Prof Mziwoxolo Sirayi, Tshwane University of Technology, Dr Lebogang Nawa, Segarona Culture Institute; Motsumi Makhene, Funda - Musicologist, Teacher, Artist, Community Development Activist; Prof Andries Oliphant, University of South Africa; Gita Pather, University of Witwatersrand and guests.

This panel of academics and experts who have researched on and worked in the field of cultural policy is intended to be interactive in nature. The panel forms part of the three interrelated parallel sessions on cultural policy in South Africa which are aimed collectively at bringing together research and advocacy on the subject. Among the issues to be explored will be the nature and scope of cultural policy in a developing economy such as South Africa; the implications of relevant international initiatives and thinking; the coordination of future national and sub-national cultural policy including the role of local and provincial governments; the question of multi-layer cultural policy governance and implementation; the roles and potential contributions of the private sector and civil society/third sector; the influence of technology on policy longevity; as well as the implications of aspects of the current White Paper exercise.

Chair: Serge Hadisi, *SA Cultural Observatory / Rhodes University*
Session 3: Cultural Policy Perspectives from Young and Emerging Scholars
Panel Discussion: Policy Insights & Debates from University of Witwatersrand Cultural Policy Students

This panel format provides a platform for the research of postgraduate students and emerging scholars whose research presentations contribute to our understanding of what is happening on the ground – in terms of practical case studies – and how praxis influences policy and vice versa. The objective is to marry practitioners with future policy makers to expand each cohorts understanding of the realities and expression of policy in practice on one hand; and the difficulties of making practical policy on the other. These debates and discussions will contribute to a more nuanced understanding of cultural policy and dynamics in South Africa. As with the previous session interaction with the views and contributions of delegates present will constitute and key part of the proceedings. The chairperson/discussant will have an active role in contextualizing and bringing out the implications of the research presentations as well as views from the floor.

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PAPERS &

ABSTRACTS

PRESENTATIONS

Author: Oyekunle Oluwayemisi Adebola, *Tshwane University of Technology*
Title: Challenges in cultural and creative industry policy development in South Africa
Co Authors: Prof Mziwoxolo Sirayi, *Tshwane University of Technology*

The Cultural and Creative Industries (CCI) have recently been identified as an important driver of economic development with their role been quickly rising in the world economy. The South African Department of Trade and Industry estimates that the creative economy alone contributed R90.5 billion to the country's GDP, that is, 2.9% of GDP in 2013/14. In addition, the skills, products and services produced, the creative industries have been a source of sustainable innovation and competitiveness for other sectors of the economy, as recognized in national strategies. With the purpose of facilitating the efforts of the country to contribute to successful operating conditions for CCIs and build up the collaboration in the sector throughout the provinces, an analytical study of the dominating situation was carried out by the researchers. The analysis was based on a broad review of existing strategy papers, policy documents and annual reports at mainly national and provincial levels. The aim of this analysis is to assist the country in planning its future strategy, and focus areas to foster the CCI development throughout the nine provinces. Likewise, current research reports addressing CCIs national and international viewpoints were used in the analysis. This paper gives a brief overview of the position of CCIs in the country, the general challenges of CCIs affecting policy development are debated. The CCI policy development in the country is discussed and some innovative CCI policies and support instruments are presented. The paper concludes with a discussion about the South African role and potential focus areas of future activities.

Keywords: Cultural policy, Creative industries, sustainability, cultural planning, development

Author: Oyekunle Oluwayemisi Adebola, *Tshwane University of Technology*
Title: Creative industry and entrepreneurship for a sustainable economic development: Case of South Africa.
Co Authors: Prof Mziwoxolo, Sirayo, *Tshwane University of Technology*

The creative industries are a major source of job creation that is dynamic, encompassing many traditional professions that are essential for sustainable livelihood and people's well-being. This paper provides the international business engagement of creative industries in South Africa. The study is addressed to government, policy makers, development experts, students of economic development, business, and also to the business sectors that are concerned with promoting economic growth and innovation through creativity, entrepreneurship and the development of creative communities as a mechanism to alleviate poverty and improve the quality of life, especially in the rural areas. Thus, the question: how does the investing in the creative industries affect sustainable economy in South Africa? This study explores literature on creative industries

entrepreneurship, the value of the industry, the development implication, and suggested strategies, policy environment and challenges as affecting the industries. Our findings make available empirical evidence of the positive role of creative industries in economic development. We provide suitable recommendations required to support the sustainable development of these industries in Africa and conclude that creative industry entrepreneurs as an exceptional group of entrepreneur influence the sustainable economy of a country.

AIDEN, EREZ LIEBERMAN (PROF)

Author: Prof Erez Lieberman Aiden, *Rice University Culturomics Cultural Observatory / Baylor College of Medicine, USA*

Title: Quantitative Analysis of Culture

I will describe the Rice University Culturomics Cultural Observatory's effort to assemble a collection of digitized texts containing about 8% of all books ever published. The analysis of this collection enables us to investigate cultural trends using quantitative methods. I will survey the vast terrain of 'culturomics,' focusing on linguistic and cultural phenomena that were reflected in the English language between 1800 and 2000. I will show how this approach can provide insights about fields as diverse as lexicography, the evolution of grammar, collective memory, the adoption of technology, the pursuit of fame, censorship, and historical epidemiology. Together with Google, we made this data available through the Ngram Viewer, which is used every day, by millions of people, all over the world. Culturomics extends the boundaries of rigorous quantitative inquiry to a wide array of new phenomena spanning the social sciences and the humanities.

BAUR, PETER (DR)

Author: Dr Peter Baur, *University of Johannesburg*

Title: Disempowering Institutional Behaviour by Exploring the Risks Associated with Investing into the 'Fine Art' Market

This paper examines the risk function, Beta (β) for the global art market, by making use of the ARTprice index.com and the S&P 500. Due to the asymmetrical distribution of information between the public (art investors) and the private sectors (art institutions), there is uncertainty over the value of 'Fine Art' between those that wish to indirectly manipulate the price of art for the benefit of the institution, and those that wish to invest into the 'Fine Art' market. The value of 'Fine Art' is determined by the 'Value of Information', which has a direct positive relationship between quantity of information that the institution plans to hold, and the amount of uncertainty that exists in the market. The demand for 'Fine Art' and the uncertainty that exists is reflected in the Tobin Model. By applying Tobin's model to an institutions isoquant curve, it becomes possible to extract the strategies of institutions that attempt to regulate public information which is a clear reflection of Beta (β), and the risk that is associated with investment into 'Fine Art'.

BRADSHAW, GAVIN (PROF)

Author: Prof Gavin Bradshaw, *Nelson Mandela University*

Title: Exploring the Nexus Between Culture and Social Cohesion: A South African Perspective

The paper presents an overview of sociological theory in respect of social cohesion. After a definitional excursion and establishing the importance of social cohesion for economic, social and political development, it provides an overview of the dominant themes and debates, and then specifically interrogates the relationship between culture and social cohesion, as presented in the international and South African literature, and highlights the cultural elements of social cohesion presented in that literature. The paper further examines prominent international indices of social cohesion, and notes the absence in such indices, of culture-related indicators of social cohesion despite the oft-stated position in the literature that culture has an important role to play in the development of social cohesion. The paper finally identifies cultural indicators of Social Cohesion, for possible inclusion in a national social cohesion index to fill the gap, and provides policy advice for the South African government in this regard.

BONET, LLUIS (PROF)

Author: Prof Lluís Bonet, *University of Barcelona*

Title: How to go about Developing a Creative Economy: Strategies and Examples from Spain and Latin America

In the last twenty years many countries have been refocusing their cultural and economic policies incorporating the development of creative industries. The dominant paradigm was that creativity (and creative classes settled on dynamic cities) brings value to the social and economic fabric, enhances urban regeneration and socio-economic development, and helps these cities (and indirectly their countries) to become more cultural and economic competitive. Does these really apply to less developed countries and cities? What is the role of the institutional framework, the values of the organizational culture and the incorporation of innovation in this latter case? What other restrictions are imposed by the models of the creative economy? With the aim to share experiences developed in Spain and Latin American countries with South African colleagues, we will show the challenges, difficulties and good practices developed from a cultural perspective in order to obtain a more equitable model.

BOSILONG, CALVIN

Author: Calvin Bosilong, *Ideas Expo Botswana*

Title: Creativity: The New Frontier for Economic Activity in Africa

The creative industries are celebrated as a great economic success story of recent years, even in the context of the recent recession. Creativity is a wonderful toolkit and the ultimate renewable resource. Against the backdrop of recovering economies and with natural resources scarcity, we have at our disposal an inexhaustible resource capacity: our ideas and creativity. There is a greater acknowledgement of the importance of creativity from the public, and many countries are now looking to creativity for solutions. Creative professionals use a wide variety of tools to assist them in researching, developing and exploring new ideas and concepts. Increasingly organisations have 'CREATIVITY' as part of their values, but do they however explore it to its full potential? This topic aims to explore the intersection of Creativity and Business to create social and economic prosperity. There will be a deep dive into how to best exploit the creative process to tackle some of the vexing century challenges. The topic will look at relevant case studies from across the continent.

CHINYOWA, KENNEDY C. (PROF)

Author: Prof Kennedy C. Chinyowa, *Tshwane University of Technology*

Title: From creative arts to creative industries: The need for a paradigm shift in South Africa's arts education curriculum

Stuart Cunningham (2005) argues that the creative industries have managed to transform hitherto culturally specific and non-commercial sectors into the culturally creative and commercial. Such repositioning of the creative industries has exposed gaps in the creative arts sector that have necessitated the re-envisioning of the arts education curriculum. UNCTAD (2008) has also noted that opportunities for the growth of the creative arts in developing countries have been adversely affected by lack of entrepreneurial skills, inadequate infrastructure and institutional support. Ruth Bridgstock (2005) asserts that since most developing countries are characterised by the informal economy, the education system needs to be framed in accordance with the protean career model. Hall (2004) describes protean careerists as self-determined and driven by the capacity to continually reinvent themselves in the face of an ever-changing labour market. They are open to new possibilities and view their careers as marked by a series of learning opportunities. This paper seeks to argue that there's need for a concerted paradigm shift within the South African arts education sector from creative arts to creative industries based curriculum. In order to produce 'protean careerists', the education system should be turned into an indispensable element for, and critical enabler to, the development of a creative industries 'driven' curriculum. Such a protean career oriented curriculum needs to focus on preparing individuals with the ability to add value to the creative workforce and are geared towards enhancing the growth of the creative industrial economy.

CHITTENDEN, THOBILE

Author: Thobile Chittenden, *Room 13*

Title: The Fourth Industrial Revolution: How it Impacts Our Youth and the Importance of Art

The World Economic Forum has produced a report that predicts what the employment landscape will look like in 2020, after talking to chief human resources and strategy officers from leading global employers. The top three skills required in the future are: Complex problem solving; Critical thinking; and Creativity. How is this relevant to us in the creative industry and how can we leverage this phenomenon. What does this mean to the youth of our country who need these skills? Firstly, let's look at what's driving the change. The Fourth Industrial Revolution, which will have brought us advanced robotics and autonomous transport, artificial intelligence and machine learning. These developments will transform how we live and work. Some jobs will disappear, others will grow and jobs that don't even exist today will become commonplace. What is certain is that the future workforce will need to align its skill set to keep pace, the authors of the report say. Why is it a South African issue? South Africa, the second-largest economy in Africa, has made significant progress in the last decades, however our society is still one of the most unequal globally. Perpetuating the cycle of poverty, South Africa's unemployment rate currently stands at nearly 27 percent, with even higher rates for youth, at more than 50 percent. As in the rest of Africa, where 60 percent of the workforce is under 30 years old, it is critical that South Africa turns its fast-growing young population into a dividend rather than a burden. Education and training for future skills is a critical part of realising this potential. The root of unemployment is not only a lack of jobs; a key underlying issue is also the inadequately educated workforce. This challenge is likely to be amplified in the coming years due to the Fourth Industrial Revolution, characterized by fast-paced technological progress combined with other socio-economic and demographic changes, which will further transform labour markets. Building the right talent for Africa's jobs of today and tomorrow is therefore critical.

CONNOR, TERESA (DR)

Author: Dr Teresa Connor, *University of Fort Hare*
Title: Rural Cultural Policy in South Africa: Analysis, Parameters and Definitions
Co Authors: Prof Richard Haines, *SA Cultural Observatory*

This paper analyses and assesses rural cultural policy in South Africa, and focuses specifically on defining how cultural policy may apply to rural areas, and what form of cultural policy will be most suitable for the South African context. The paper critically assesses the standard approach towards cultural policy, which is (in part) based on the approach that cultural and creative industries are vehicles for development. We point out that more work is needed regarding the rural cultural sector. This is because rural policies are often not visible enough in local government practice and are subsumed under different departments, and various private and public development agencies, and because rural creative industries and heritage practitioners are mostly located in the informal sector. Moreover, many rural producers rely on markets and sales in urban zones to facilitate income, and therefore are not very visible to developers and policy makers. In order to assess regional dynamics, we have developed a basic profile of CCIs and heritage resources in each province, using datasets from SACO and DAC. As we suggest, cultural policy encompasses far more than the creative and cultural sector alone, but includes heritage, and more particularly, intangible and tangible rural heritage and tourism. Cultural and heritage policy in rural areas of South Africa is clearly a collaborative process which should be present in all facets of local government planning, and link up more pertinently with private strategies and entities.

CROUSE, GABRIEL DAVID

Author: Gabriel David Crouse, *Independent Media*
Title: JAG: Open Case Study from Behind Closed Doors

At the inaugural SACO Conference 2016, one of the big surprises (to me) was how the Red Location Museum loomed over many panel discussions and individual addresses. It was a surprise insofar as the contestations about the museum and its surrounds were news to me; of course it made total sense that such contestations deserved and received serious discussion. I highly doubt that the Johannesburg Art Gallery will receive nearly so much attention at this year's SACO, although it is very close to the Turbine Hall venue. Still, it is crucial to direct attention towards Johannesburg's preeminent public arts institution, especially since it has been closed for months. I have covered the JAG in local and national newspapers almost single-handedly over the last year. Their 2015/2016 Centenary Celebration exhibition was probably the most important single exhibition in Africa in the last decade. In brief I make that claim because of the intelligent and extensive arrangement of pre-colonial and borderline pre-colonial Southern African art together with European 19th and 20th century art and a broad array of South Africa's finest art from the last hundred years: the JAG put all that up in one building for school children, university students and casual visitors to engage. Every category stood up to every other for excellence in technique and depth of pathos. It was a truly fine celebration of humanity; with difficult clashes. Subsequently the Gallery was flooded and has had to close to run an audit and plan the next steps. Having written about this for The Sunday Independent and having spoken about it on local radio stations I am aware of the passionate desire from outsiders to help as well as the eagerness to pool ideas and resources within JAG. I would like to not only address the highs and lows of JAG's recent history but also draw some comparisons to institutions like The Apartheid Museum and The Gulag History Museum in Moscow as well as the Metropolitan Museum of Art in New York all of which I've visited and studied extensively. The purpose is to better understand JAG's potential (and potential pitfalls) and bring that back to the context of downtown Joburg: a place that truly deserves to be called African; a place that must be open.

DRUMMOND, FIONA

Author: Fiona Drummond, *SA Cultural Observatory / Rhodes University*
Title: Regional Development and the Cultural and Creative Industries in the Sarah Baartman District in the Eastern Cape of South Africa
Co Authors: Prof Jen Snowball, *SA Cultural Observatory / Rhodes University*

It is increasingly recognized that the cultural and creative industries (CCIs) can play an important role in economic growth and development. Governments around the world, including South Africa, are implementing culture-led economic growth and development strategies on national and regional scales. CCIs usually form clusters in cities because of existing hard and soft infrastructure such as networking advantages and access to skilled labour. The Sarah Baartman District (SBD) of South Africa's Eastern Cape has identified culture as a potential new economic driver. Establishing a new development path is necessary as the former economic mainstay, agriculture, has declined in the

region creating poverty and unemployment problems. However, the SBD has only small towns which, according to the literature, are not suited to CCI clustering. Despite this, there is evidence of cultural clustering in some of the SBD's small towns like Nieu Bethesda and Bathurst. This research therefore used GIS to map the locations of the CCIs within the district by UNESCO cultural domains to determine the extent to which clustering has occurred in a small town setting. Where clusters exist or the potential for cluster formation is present, the town has a competitive advantage in that particular domain and so should pursue local economic development (LED) strategies to expand the domain. Theory suggests that the presence of CCIs is linked to higher levels of socio-economic development as the creative class is more likely to be attracted to developed areas, and spill-overs from cultural activity promotes further development. To investigate the relationship between CCI clusters and socioeconomic development, the locational data is overlaid with a regional development indicator which includes economic and social components. Results show that CCI clusters do exist in small towns and that they are associated with better economic and social development.

DRUMMOND, JAMES

Author: James Drummond, *North West University Mafikeng*
Title: The role of cultural festivals in regional economic development:
A case study of Mahika Mahikeng
Co Authors: Profs Jen Snowball & Geoff Antrobus, *SA Cultural Observatory / Rhodes University*

The Mahika Mahikeng Music and Cultural Festival takes place over three days in Mahikeng in early December. Although the festival is scheduled at a similar time to an older event, it began in its current form in 2015. It is described by the organisers as “A music and cultural festival, which aims to provide a platform for product positioning and paradigm innovation for the creative industry sector in Bokone Bophirima and the development of Mahikeng as the capital of the Arts in the country”. It is also targeted at helping to rebrand Mahikeng and promote local economic development. An unusual feature in a medium-sized town is that Mahikeng has a wide variety of large performance spaces that are already equipped with seating, lighting and sometimes sound equipment. The availability of these venues provides an opportunity for expanding the Festival which, unlike in other medium-sized towns, would not be constrained by supply side limitations. Cultural events, like the MM festival, can contribute to regional development in a number of ways, including economic (attraction of tourism, place marketing, local business stimulation), social and intrinsic (cultural) impacts. However, the 2016 edition of the MM festival faced some challenges in terms of organisation and audience attraction. Using the South African Cultural Observatory (2016) Framework for the Monitoring and Evaluation of Publically Funding Arts, Culture and Heritage, this paper analyses the 2016 MM festival in terms of its current impacts and future potential for development. Results showed that, while the festival was largely successful in attracting a younger, educated audience who recognised the potential value of the event, organisational factors, such as marketing, the availability of transport, and the timing of the event, are constraining its ability to attract audiences, and are thus reducing its impact.

DUKER, MARY

Author: Mary Duker, *Nelson Mandela University*
Title: Facilitating young artist participation in the emergent creative economy in Nelson Mandela Bay: Five case studies
Co Authors: Marcus Neustetter and Dorelle Sapere

The past decade has seen a burgeoning of creative arts activities in 'the Bay'. The Mandela Bay Development Agency has led the way with its sustained public art programme, and its support for the emergent creative economy. There have been targeted civic, academic and business efforts to facilitate young artist participation in artisanal, fine art, craft and design-focused activities, and increasing visual arts graduates are remaining in the Metro to work as individuals and in collectives, often alongside and in partnership with artists and crafters from the informal sector. As we move into a period of civic and economic frugality when there is the likelihood of decreases in cultural subsidy, it seems fitting to take stock, and to consider the benefits of this strategic intentionality. Writing from an Autoethnographic perspective the authors make use of a flexible case study methodology to consider and report on five diverse projects, some completed, some ongoing, each of which has provided young emerging practitioners and creative collectives with the opportunity to participate in the sector in ways that would usually be reserved for well-established mid-career professionals. They examine the positive 'knock-on' effects that this participation has had on our next generation of artist / crafter / designers, and we call for on-going and expanded support from our civic leaders and their business and academic partners.

Keywords: emergent creative economy; Nelson Mandela Bay; young artist participation; collectives.

DURNO, DARRYN

Author: Darryn Durno, *SADC Research Centre*
Title: Audience segmentation at the Cape Town Carnival to enhance event sustainability and reporting

The monitoring and evaluation of cultural events and festivals has several important roles to play in ensuring both financial sustainability and the achievement of wider artistic and social objectives. However, studies of audiences (referred to as audience segmentation) are relatively rare at South African cultural events. Audience surveys are critical, but beyond counting the number of attendees we should be developing a segmentation profile of cultural consumers. Knowing something about the audiences at events and festivals including who attends, what else they like/consume, and what motivates them to attend can help to shape event and festival financial and logistical planning by, for example, tracking what audiences spend money on, where and how long they stay, and where they come from. Combining data about who attends, with their motivations and assessments of their experience is rich and meaningful data that enhances relevance and over all experiences for audiences. Such surveys can also provide valuable evidence of the non-market value of events, such as their contribution to building social cohesion through diversity, and audience opinion data on

the extent to which the festival is achieving its goals, and suggestions for future changes. Using data collected from 362 attendees at the 2017 Cape Town Carnival, this paper presents a profile of festival audiences and discusses the implications of the findings for future event marketing and planning.

FORREST, STUART

Author: Stuart Forrest, *CEO Triggerfish Animation / Animate Africa*

Title: Stimulating the African Animation industry

Animation as entertainment has a unique ability to access international markets and cross cultural barriers. Animated films are a packaged combination of the creative arts: writing, design, music, acting, cinematography – and mostly, storytelling. The industry employs large amounts of artists, actors, technicians, and other creatives. This presentation is not academic and represents a case study in building creative industries with a global reach, the challenge of transformation, the changing film and TV distribution platforms, the value chain of intellectual property, and a vision of the future that envisions South African creativity finding a place on the mainstream world stage. The presentation will outline some of the strengths and weaknesses of the animation industry in South Africa and the continent, and look at the various government interventions that have had huge impact on the success of Triggerfish, including the NFVF, the dti Incubator Support Programme, the dti Film Incentive, the IDC and the Setas.

GORDON, FIONA

Author: Fiona Gordon, *University of the Witwatersrand*

Title: The role of communications practitioners in South African performing arts organisations (2010 - 2016)

My Masters research through the University of the Witwatersrand (supported by the South African Cultural Observatory) explores the role of the publicist in performing arts organisations in South Africa (2010 - 2016), with a view to better understanding how communications professionals can best be positioned in the arts organisations they serve. This research uses press release data drawn from Artslink.co.za from the period under consideration to surface key players and context, in conjunction with in depth interviews with publicists and producers working in performing arts organisations in South Africa. In this context, an exploration of the literature around audience engagement and organisational leadership and strategy, combined with the findings of this research, considers who holds the key relationships for agenda-setting in the current context; and how organisations can best be served by engaging with these ideas strategically.

GOUWS, ANDRE (DR)

Author: Dr Andre Gouws, *South African Cultural Observatory*
Title: Toward a Cultural and Creative Industry (CCI) Index
Co Authors: Dr Johannes Jordaan

Culture and creativity are, both individually and even more so collectively, complex, and multi-dimensional phenomena. The quantification of such phenomena requires indicators that may capture their most important components. Recent years have seen a proliferation of composite indicators or indexes that are used both in research and policy-making. Since these of these measures combine several metrics to get a single value (score, grade, or rating). These composite indicators or indices therefore capture multiple facts or dimensions of a complex, multidimensional concept in a way that facilitates evaluation and comparison.

GREEN, CARRYN

Author: Carryn Green, *University of the Witwatersrand*
Title: Developing a Practice-Led Approach to Monitoring and Evaluation

This presentation maps prominent perspectives, supporting and challenging monitoring and evaluation in the creative industry and cultural sector, since the early 2000's. On key questions persisting and emerging in considerations, it addresses the legitimacy and quality of practice-led approaches, empirical and ethnographic research, and responsive indicator frameworks. Multiple perspectives, in the field, will be presented. Outlining the social value claimed by the applied arts will define the factors that challenge the measurement of approaches. The hope is to contribute to best practice in the discipline, the position of the arts, development paradigms, and cultural policy. Findings on perceptions, affordances and limitations of the relationship between applied arts and social development, will be presented. Cognisant of applied arts and current contexts as interdependent social concepts driving change, the relevance and responsiveness of creative, embodied and reflective practice, for the voluntary and inclusive engagement in community contexts, will be demonstrated. Looking at the psycho-social value that the applied arts are seen as a means to achieve, and the multiplicity and complexity of factors influencing social development, monitoring and substantiating outcomes as the primary effect of applied arts approaches, is difficult. Framed within social cognitive theory that learning happens by direct observation and experience of human dialogue and interaction, it follows that outcome of practice should be assessed during project activities or processes. This presentation on practice-led monitoring and evaluation, will describe ways of integrating measures of practice, in the methods of practice, aligning the method and measure, and using the medium itself as a tool. Described through a comparative analysis of applied arts and social transformation, reviews key principles and practices, to identify intersecting qualities, on which indicators of success are defined and measured. Using practice-based methods to measure social outcomes and objectives, this model is presented within a logic model and theory of change. Examples from Drama for Life Playback Theatre, as a performance intervention, will be shared to open up conversations around the development and advancement of best practice. Using

improvisation techniques, to elicit and enact personal stories of individual audience members, Playback Theatre allows the audience to witness and validate shared and common narratives, observing embodied and interactive techniques to enhance dialogue, reflection and action around critical social realities. Illustrating techniques and methods to frame participant engagement, provide distance between fiction and reality, and facilitate contained processes of reflection and dialogue, this approach will be presented as a model.

GRIBNICOW, ANDRÉS

Author: Andrés Gribnicow, *Ministry of Culture, Argentina*

Title: The 'Creative Argentinean': Promoting talent and creativity as engines of the economic development

Today, the creative economy is one of the fastest growing sectors of the world economy. It is also one of the most profitable areas in terms of business generation, employment and export services; and Argentine is not in the margin of this phenomenon. The Argentine cultural sector advanced from the idea of traditional cultural industries towards creative economy as a phenomenon where a series of activities with socioeconomic potential converge adding a specific value-centered in creativity, identity, knowledge and information. Beyond capital, raw materials and labor on one hand, and cultural industries on the other, companies, governments and society as a whole, recognized knowledge as an important input for economic production, for the last few decades. This means that the use of ideas and creativity have been playing an essential role in the economy, being a key element in the production and consumption of goods and services beyond the natural scope of cultural industries and the economic potential of culture. In the last few decades, certain activities that implement and use creativity in its essence adding value to goods and services in an intellectual, artistic or cultural order, were singled out as a unique segment known as cultural industries. This segment traditionally focused on some industries (like audio-visual, publishing, music, etc) and some sectorial nonindustrial activities but with high added value, such as handcrafts or performing arts. In Argentina, the creative economy is measured encompassing these sectors and others with strategic value such as media, advertising, video games and gastronomy, among others. To understand this new phase it's necessary to keep in mind the contribution made by companies and entrepreneurs that combine creation, production and commercialization of creative goods with a cultural and innovative nature, using as talent and creativity as raw material. But beyond creativity and innovation as distinctive features, the creative economy is not restricted to products, services or technologies. It also encompasses identities, processes, capabilities, networking and collaborative work methods, business and management models, marketing and distribution, among others. In this context, the National Argentinean Ministry of Culture through the Argentine Cultural Information System (SINCA - Sistema de Información Cultural de la Argentina) measures the economic impact of the creative economy. In 2015, the cultural sector contributed 2.5% of the country's gross national product, a percentage higher than the power industry, hotel industry and just below private health. In Argentina, the creative economy generates about 400,000 formal jobs. Think of Argentina as a culturally active country where, for example, dozens of courses, workshops and private classes are offered outside formal measurement systems. If we also measure this last numbers, the amount of jobs would rise considerably. These increasing numbers reflect a truthful

reality that embodies a culturally active country, where the National Ministry of Culture accompanies, stimulates, promotes and helps to potentiate the creative economy through a series of public policies and programs sustained over time, whose results have a positive impact on the human, social, economic and cultural development of both the country and the region as a creative ecosystem.

HAINES, RICHARD (PROF)

Author: Prof Richard Haines, *South African Cultural Observatory*

Title: Reflexive Development Policy and the New Creative Economy:
The Case for CCI Clusters in South Africa

The approach of Michael Porter's to clustering has long been adopted and leveraged for the manufacturing and industrial sectors. In recent years the cluster approach has enjoyed something of a renaissance, and is linked with new forms of industrial and regional economic development policy including the stimulation of the creative economy sectors. This paper is both an exploration of and recommendation for the application of cluster theory and practice to the Cultural and Creative Industries (CCIs) in South Africa – and its integration into policy. This paper considers the option of the question of adopting a formal cluster approach for the Cultural and Creative Industries (CCIs) in South Africa. The growing international interest in CCIs and the creative economy is also evaluated. There after strategic snapshots of the South African CCI sector and relevant patterns is provided. The paper then considers relevant shifts and productions in regard to the partial rediscovery and application of industrial cluster approaches in regional, national and sub-national settings. The growing enthusiasm of smart specialization and place-based approaches to industrial modernization and regional economic development are examined as part of the policy context. The articulation between such approaches and the utilization of industrial clusters and specifically CCIs is also discussed. Thereafter the policy environment past and present for the application of more thorough-going industrial cluster approaches is discussed. Furthermore, the rationale for a specialized CCI cluster programme is considered and the institutional logistics is outlined.

HICKLING, DEBORAH (DR)

Author: Dr Deborah A Hickling, *University of the West Indies*

Title: Regional Vision, National Mission: Caribbean Creative Economy
Policy, the Case of Jamaica

The United Nations Committee on Trade, Aid and Development (UNCTAD, 2010: 33) admitted in its 2010 edition of the Creative Economy Report that most of the attention in the debate about the creative economy (CE) globally, in the first decade of that discourse, had been paid to developed economies. In response, the 2013 Creative Economy Report, focused on "new development pathways" and on "developing countries seem lacking in key institutional and/or regulatory conditions" (2013: 32). In the last two decades since the emergence of global Creative Economy policy emphasis, several governments of developing countries, including the Caribbean, have begun

to develop policies that identify culture and creativity as enablers of the economic and development process. Within the context of globally changing forms of neoliberalism, continued reliance on multilateral agencies, and cultural and circumstantial specificities of region and nation; the nations of the Caribbean continue to battle with the finalization and implementation of Creative Economy Policy. This paper examines Creative Economy Policy development in the Caribbean, from colonial dependents to twenty-first century Small Island Developing States; and presents as case study, the trajectory of transition of CCI policy development in Jamaica.

HILAIRE, KOBENA KOUAKOU

Author: Kobena Kouakou Hilaire, *Group Efruba Pour La Culture (GREC), Cote d'Ivoire*

Title: The Social, Cultural and Economic Impacts for the international Efruba Festival from Grand-Lahou Efruba Festival

The Festival International Efruba du Livre de Grand-Lahou is scheduled for the first week of October annually. Grand-Lahou is very exciting and picturesque spot located in south eastern region of Côte d'Ivoire. The place is unique and offers great opportunities for sightseeing, seaside tourism and exotic inspiration: the Bandaman River embraces the Tagba lagoon before they encounter with the Atlantic Ocean on the West Africa coast. When the Efruba Festival takes place in the city of Grand-Lahou, 10, 000 Ivorian citizens are given the opportunity to meet and mingle with people coming from around the world. The two past editions (2015 and 2016) were successful events. The festival is defined by various literary activities and has an important impact on the local economy inasmuch as during the five days, festival-goers invade the town: hotel rooms are booked up while restaurants, bars and bistros were full of customers. Publishers and bookmakers, writers, readers, tourists, traders make substantial profits during the event. Moreover, the red carpet is rolled out for participants to welcome them (traditional and modern singers exhibition, local gastronomy and beach parties). In a nutshell, the Grand-Lahou Efruba Festival is a rich experience to share as a West African case study. It is a qualitative and quantitative success with significant social, cultural and economic impacts. This presentation introduces audiences to the nuances and experiences of the festivals and to some of its impacts.

JOFFE, AVRIL

Author: Avril Joffe, *Cultural Policy and Management, WSOA*

Title: The Integration of Culture into Development Plans in Africa:
A contribution to the debate

This paper locates the debate about the integration of culture in sustainable development firmly in the context of the inclusion of culture and cultural expressions in national development plans across the African continent. The paper traces, through evidence from documents, reports and case studies, the tensions and contradictions in the conception, meaning and location of this discourse at the intercontinental and national government levels with those initiatives that take place in urban

settings, local communities and rural areas. The paper provides evidence of how these local level initiatives across the African continent begin to give meaning to the transformative change that the integration of culture into national development plans suggests and recommends policies that would enable these objectives to be realised.

JOFFE, AVRIL

Author: Avril Joffe, *Cultural Policy and Management, WSOA*

Title: Cultural governance in South African arts and culture organisations:
A comparative assessment

This paper provides a comparative understanding of the challenges facing cultural governance in arts and cultural institutions in South Africa and globally. It starts from a premise that both our global and our local knowledge of good practice in 'cultural governance' is weak. Predominantly the literature from which students, activists, academics and researchers can draw is gathered from a narrow set of understandings that is mainly western (from predictable locations, for example: UK, USA and Europe). The body of literature is located in less than 4 international journals with none from the Global South (in English). The findings presented in this paper have been collected in two separate but related projects about the way in which arts and cultural organisations are managed: The first study (commissioned by BASA) focused on the 25 DAC cultural institutions and their practices of corporate governance while the second, (with international colleagues) focused on the NGO sector in South Africa. The latter is part of a multi-country comparative study covering South Africa, Ethiopia, Taiwan, China, India, Australia, South Africa, Brazil and Serbia. Based on the findings from these respected projects, the paper offers both tentative conclusions about the challenges facing cultural governance and human capital needs of South African arts and culture organisations and also where new concepts and new narratives might be needed. Finally, the paper assesses the value of the literature from the Global North to the South African context with tentative conclusions about future research directions.

KASPRZAK, RAFAL (PROF)

Author: Prof Rafal Kasprzak, *Warsaw School of Economics*

Title: Regional and national policies towards CCI in the Central Europe

This presentation describes how regional and national authorities in Poland and other Central Europe countries are defining CCI and how they are perceiving its potential for socio-economic development. I look at key economic policy activities which are implemented in this region of the European Union. In my presentation I also describe the development of the CCI in the Republic of Poland, trends, localization and other factors which are important for the development of CCI. The presentation focuses on four areas of policy intervention towards CCI according to the IDEA model (Kasprzak) in which I analyze:

1. policy activities in the area of strengthening the (I)nternationalization of CCI,
2. policy activities which are improving (D)emand for CCI products,
3. environmental and social changes which are improving (E)ntrepreneurship in the CCI,
4. and finally all activities undertaken by both regional and national authorities to improve the (A)vailability of resources needed by CCI.

KIMWELLE, KEVIN

Author: Kevin Kimwelle, *Cape Peninsula University of Technology, Nelson Mandela University and Wismar University*

Title: *The Joe Slovo West Community Project: Art, Culture, Architecture and an Emerging Township Economy in the Urgency Towards a More Equal Society*

There is a global acceptance on the urgency of sustainable development. However, the green trend seems to further marginalise the poorer populations that cannot afford mainstream 'green technology'. There is a need to better connect communities to green them and offer and alternatives designs/solutions so that they can be better empowered to harness its social, economic and environmental benefits. There are few green and alternative models of development in our cities and particularly the townships. The Joe Slovo West Community Project is a participatory action research and development project based in a once informal settlement that is now being formalised. The project is as multidisciplinary doctoral research between South African and German institutions. The research combines design thinking (creativity in problem solving) in the fields of arts/culture/architecture with sustainable social development strategies to bring about green design solutions (alternative design and technology) that promote green solutions that have community acceptance and ownership. The project explores terrains that are not 'main stream' and have real and great potential to vitalised and create micro-macro-economic development township economy. The project discovers that human behaviour (and culture) plays a key role in promoting 'a green culture'. A green culture is catalytic to stimulating human behaviour in the project – this is critical in the larger picture in promoting and inducing the change needed in the fibre of society and way of living in South Africa to better harness it its full potential. The project explores a noted social asset within townships where communities construct their homes with pallets and other recycled materials (of alternative building methods). The project further advances this attribute in one of the completed phases to exhibit an 80% recycled building currently used as a crèche. Whilst the approach connects both social/cultural interests with economic growth meeting the GDP and SDI/HDI interests, it is able to tap into the potential in the townships communities. It is not surprising that the project was nominated to the 2017 Design Indaba's Most Beautiful Object in South Africa 2017 (MBOISA).

KOLISI, NWABISA

Author: Nwabisa Kolisi, *Nelson Mandela University*
Title: Cultural and creative industries as a catalyst for growth in BRICS economies
Co Authors: Prof Ronney Ncwadi

Creative industry is a sector made up of several industry participants such as graphic design; advertising, film and video, music, performing arts, fashion and jewellery, product and surface design, industrial design, news media, publishing, radio and television, visual art, architecture and crafts. The United Nations (UN) Conference on Trade and Development (2010) refers to creative economy as the use of creative assets to potentially foster economic growth and development. The creative economy promotes income generation, job creation and export. It is at the heart of modern economic development and growth. Across the world the creative economy makes up a growing proportion of national economic output and employment with contributions to GDP ranging from 2-6% depending on the definitions and sectors studied. A discussion on creative industries is silent in emerging economies namely Brazil, Russia, India, China and South Africa – the BRICS. Whilst there are pockets of creative success in developing countries, the BRICS are yet far behind the OECD economies and former middle income economies (such as South Korea). This paper seeks to establish the role of creative industries in the BRICS economies.

LUKHELE, BANELE

Author: Banele Lukhele, *Luk Arts*
Title: New perspectives on the use of creative skills in South African classrooms

Is there more to creative skills and qualifications than what we currently see in South Africa? Yes of course; we see the diversity in the use of the arts in spaces in Europe, America, Asia and even other African countries. I wish to present a way that we can expand our horizons within the classroom. Over the past few months there have been a number of meme's and videos that "put education on trial". In most of these videos we see how people want the education system to change; they want it to accommodate the different learning styles; they want it to be more interesting; more twenty first century. In recent literature, from around 2008, Ignacio Estrada is often quoted to have said "If a child can't learn the way we teach, maybe we should teach the way that they learn." However, a similar quote can be found in a 1973 edition of the National Education Association of the United States' Today's Education; it says "If a boy can't learn the way we teach, we'd better teach the way he can learn." How is it that in 44 years we are literally hearing the same words in debates around education? This presentation serves to take us to the next phase. Luk Arts has been running creative-based educational programmes that teach Mathematics and English for the past 3 years. We use music and drama as a pedagogical tool to teach the content in the manner that the Department of Education requires. In presenting some of our work we wish to expose a new dimension to the use of creative methodologies and practices. We want to open up the space to using creative skills

and qualifications in new and old spaces but in very unique ways, including the use of technology as a creative tool. The session will begin with a presentation of work, followed by an experiential component and will conclude with an open dialogue.

MAHLANGA, ISAAC BONGANI

Author: Isaac Bongani Mahlangu, *University of the Witwatersrand*

Title: The role of craft hubs and post-school education in clothing and textiles based SME development: A focus on design based value adding in South African's mohair

South Africa has consistently dominated global mohair production and has gained recognition as the main source of mohair, contributing almost 53% of the total world mohair. This is mainly because of the climate in South Africa which allows for angora goats to grow fleeces all year round and thus enabling farmers to carry out two clips per year. Over 90% of the mohair is exported as greasy/raw mohair (NAMC, 2012), and exported almost exclusively as a primary commodity. This research notes that the lack of linkages between the mohair production, textiles and clothing design at local and national levels – limit the potential for the country to upgrade and diversify export outputs within these sectors, thereby constraining the developmental objective of progressing into higher value-added products and away from primary commodity exports. Drawing on a hybrid of international literature in the form of evolutionary economics theory and the wider global value chain (GVC) literature I pay attention to how clusters are inserted into the global value chain (Humphrey & Schmitz, 2002), and further use small business literature and intermediary theory to assess the roles played by agencies such as the Eastern Cape craft hub and post-school education in promoting these linkages and aiding both the graduate and self-taught cohorts in establishing and running small medium enterprises (SME) in design oriented textile and clothing production. The information produced by this study is anticipated to contribute to the development of textiles and fashion design sectors by providing an alternative pathway to upgrading from intense competition in low-cost exports to higher value-added products.

MAHALI, ALUDE (DR)

Author: Dr Alude Mahali, *Human Science Research Council*

Title: Own Your City: CCIs and Access, Ownership and Inclusivity in South Africa's City Centre

Over 22 years into democracy, questioning has become the language of South Africa: who has access to what spaces, whose voice is privileged, whose legacy is memorialized, who lives where, who speaks for whom, who decides what symbols remain and what is the significance of naming. *Own Your City (OYC)* considers this spirit of inquiry, questioning the ways cities in South Africa function as extensions of the geographical segregation enacted by Apartheid laws - through the institutionalized Group Areas Act - its implications are still evidenced in the way people move through, feel about

and occupy cities in contemporary South Africa. This includes how most Arts, Culture and Heritage institutions were, and remain located in major cities therefore, inaccessible to many (people who live in rural, peri-urban and township settings) and are overlooked by the thousands of people who move through South Africa's cities every day. This paper considers how gentrification almost reenacts Apartheid's spatial violence's and proposes that we can use art and culture to ameliorate some of these challenges so that spaces become more inclusive and accessible. In South African city spaces, the question of 'who is there' is perhaps less poignant than 'who is not there'. Also significant to the paper is what is meaningful about 'being here' i.e. in the city centre. The paper concludes with an exploration of what 'owning your city' through an exploration of Cultural and Creative Industries (CCIs) could possibly look like; by probing access, ownership and inclusivity, socio-economic development and how using CCIs to educate historically might help navigate the precarious present.

MAJACHANI, FLORENCE

Author: Florence Majachani, *Nhimbe Trust*

Title: Exploring Emerging Business Models in the Creative Economy: Experiences from Zimbabwe

This paper is a critical appraisal of emerging business models in the creative economy in Zimbabwe. It focuses on the experiences of the now defunct Harare Book Café which was being operated by Pamberi Trust. The paper discusses its hybrid business model which was highly innovative, borrowing from the current trend where cultural development is increasingly turning to partnership with commercially driven enterprise. This is done as an alternative to grant funding in the absence of government subsidy to the arts. It discusses the strengths and weaknesses of the model locating it in the broader local context and policy framework. The paper also reflects on the challenges and opportunities that other emerging creative economy business models face in the country including the critical issue of sustainability.

MNGUNI, MPHIKELELI

Author: Mphikeleli Mnguni, *Department of Arts & Culture*

Title: Government service delivery to optimize performance of creative SMME's: Description of Serqual Model as measurement

This study seeks to explore government strategic interventions in order to optimise the performance of the Small Medium and Micro Enterprises (SMMEs) in the cultural and creative industries (CCIs) in South Africa. Policy makers realise the importance of the SMMEs in employment and economic growth, and thus they are developing policies with related programmes to support the performance of SMMEs. However, performance of these SMMEs depends on how government intervenes in order to support their growth. Friedrich and Isaacs (2010) argue that, in order to improve performance of the SMMEs, government's support must meet service level expectations of the service recipients. This means that government must understand the needs of the SMME

entrepreneurs if it wants to deliver excellent service which, as suggested by Parasuraman, Zeithaml and Berry (1985), gives customer satisfaction. Recognising this, governments have made improvements in service quality delivery a high priority that impact not only on customer satisfaction, but customer happiness as well. However, service quality and satisfaction have become topical issues throughout the public sector. Generally, service quality is viewed as the determinant of customer satisfaction (Agbor, 2011). Central to the constructs of service quality and customer satisfaction lies the perception of service quality which Parasuraman et al. (1985) define as the level of public satisfaction which enhances performance of SMEs. The SERVQUAL measurement, developed to measure service quality by comparing customer expectations with perceptions, is used in this study (Parasuraman et al., 1985). Despite criticisms, the model has been applied to measure the quality of service in different contexts, including hospitals, banks, and public services such as governments. According to Oliver, (1997) SERVQUAL is considered good if expectations equal perceptions; if expectations exceed perceptions, it is considered bad; and it is considered excellent if perceptions exceed the expectations.

MOTSOATSOE, BOITUMELO TUMY

Author: Boitumelo Tummy Motsoatsoe, *University of the Witwatersrand*

Title: From Clicking “Yes I am attending” to Actually Attending: Audience Development for Independent Theatre Organisations in Johannesburg – The Place of Facebook

Without an audience, theatre is pointless; but, getting that audience to the theatre can be challenging, especially for small scale independent theatre organisations that often operate on limited skills and budgets. Using a mixed methodology, the research explores the potential place of Facebook in audience development. It investigates whether Facebook, as a social networking platform, can function as an effective tool to broaden, deepen and/or diversify audience engagement. Additionally, it explores key motivations and drivers of why and how people engage with Facebook invitations to theatre shows, and barriers that prevent attendance following this engagement. The findings made in the research include the fact that audience development requires a thorough understanding of existing and potential audiences and that it requires collective effort and commitment from all the relevant stakeholders. Moreover, it becomes clear that this should be an active process that involves the whole organisation, considers social inclusion and arts education and most importantly, that it puts the audience at the centre. It concludes that audience development is about building on-going and mutually beneficial relationships between audiences and organisations, and that appropriate monitoring and evaluation should be employed throughout the process. In addition, it proposes that Facebook can be effective in helping organisations to reach new audience segments, in providing a platform for instant communication between organisations and their audiences, and for relationship marketing; but recommends that it should be used in collaboration with other mediums as part of a holistic plan that considers diverse audience segments and other existing, effective platforms.

Author: Bamaturaki Musinguzi, *East African Newspaper, Uganda*

Title: The Creative Economy and Public Policy in Africa: A Case Study of Uganda

Although Uganda has put in place a number of legal instruments related to culture and the related institutions meant to strengthen the culture function – this is being hampered by poor execution of the related laws and regulations, poor funding and coordination. The Uganda National Cultural Policy, 2006, is the first comprehensive instrument that takes into account the country's cultural diversity. It acknowledges the importance of culture in development processes and the institutions responsible for the promotion of the country's cultures. This policy has been formulated to guide the formal and informal systems of managing culture at all levels. The Uganda National Commission for UNESCO (UNATCOM) commissioned and supported an exercise to survey the country's cultural/creative industries in 2009, upon realization that the culture sector was not getting due attention and prioritization in terms of budget and institutional support. It was realized that the absence of socioeconomic data combined with inadequate understanding of the sector was limiting interventions and national planning. The 2009 Mapping of Cultural Industries in Uganda observes that despite the potential of culture; it is inadequately integrated and supported in national planning processes and programmes. Government admits in the National Cultural Policy that generally capacities in the culture sub-sector are inadequate. The areas of inadequacy include; limited qualified personnel, materials and equipment, knowledge about markets for products, infrastructure and coordination. According to the 2009 UNATCOM survey, there are more than 10,000 creative enterprises in Uganda with over 45% of them located in the Central region. Between 2004 - 2008, Uganda exported cultural goods and services worth US\$23,095,546. In the same period, imports of cultural goods and services were approximately US\$600 million. In terms of tax revenue creative goods and services contributed Ushs12.6 billion (US\$6.7 million) and import duty alone contributed Ushs8.6 billion (US\$4.5 million) between 2006 - 2009. Most financiers in Africa have come in for purposes of advertising and marketing their products. The potential financiers also look out for trade volumes to act as their security and guarantee to plough back their investment. Governments on the other hand have to grapple with 'more urgent' development issues like poverty alleviation, disasters, provision of education and health, physical infrastructure and security. Civil society in Uganda is calling for mainstreaming and resourcing culture in all development initiatives, including earmarking at least 1% of the national budget to developing the cultural sector (up from less than 0.1% currently). Even then cultural practitioners in Uganda have to deal with the copyright infringement of their intellectual works on a daily basis. A 2009 random survey in Kampala by the Uganda Performing Right Society (UPRS) revealed that the music sub-sector alone loses US\$500,000 to pirates per month. UPRS estimates that musicians in the country lose almost 100% of sales to piracy due to the high growth rate of counterfeits in the country. This presentation explores these and other anecdotes from Uganda.

Author: Dr Lebogang L Nawa, *Segarona Culture Institute*

Title: Anticipating the South African National Cultural Policy in 2030 according to African Conventions

The paper discusses the modalities in the conception and implementation of the White Paper on Arts, Culture and Heritage as the de facto national cultural policy in the post-Apartheid South Africa since 1996, within the context of integration into global and continental programmes aimed at the enhancement of sustainable development. It examines cultural policy dynamics that either enhance or hamper the fulfilment of national and continental goals of social transformation, economic growth, and poverty reduction with 2030 future projection around the African Union (AU)'s Charter of the African Cultural Renaissance and the Agenda 2063.

Author: Raymond Ndhlovu, *Rhodes University*

Title: Developing a Regional Cultural Policy: Guidelines for areas without big cities

Co Authors: Prof Jen Snowball, *SA Cultural Observatory / Rhodes University*

The Cultural and Creative Industries (CCIs) have the potential to aid in physical, social and economic renewal, hence their importance in regional development. The CCIs can act as a catalyst for activity and investment in an area because the 'consumption' of cultural activities in a place fuels the activities and use of other non-cultural activities, for example, hospitality development including restaurants and bars, as well as public transport. Another direct result from this is employment creation and diversification. CCIs, however, tend to be clustered around large cities, although there is a case for development of CCIs around smaller towns and cities, because they do not rely on high technology inputs, and long supply chains, and, their direct link to rural and isolated places makes them vital in regional development. However, there is currently little research on how to craft cultural policy for regions with smaller towns and cities. Using the Sarah Baartman District (SBDM) as an example, this paper describes the process of developing cultural policy for a region that has potential, and existing, cultural clusters, but currently no one, coherent policy relating to CCI development. The SBDM was chosen as a case study because it has no large cities, but has some CCI clusters, and has identified them as potential drivers of local economic development. The process of developing cultural policy is discussed in stages: Identification of what resources are present; including human resources, soft and hard infrastructure; Identification of clusters; Analysis of CCI labour markets and ownership patterns; Opportunities and challenges from the point of view of CCIs and other key stakeholders; Alignment of regional policy aims with provincial and national policy objectives; and finally, design and implementation of a regional cultural policy.

NKOMO, REFILWE

Author: Refilwe Nkomo, *!Kauru Contemporary Art from Africa*

Title: Spaces of the Periphery: Decentering Knowledges and Cultural Creation

In recent years, there has been a decline in artist run and self-organized spaces across South Africa as a response to a socio-political and economic art environments which create inclusionary and exclusionary ways of existence and being, entrenching and dictating who and what operates in the centre and who or what is demarcated to the periphery of creative artistic production. In this paper I interrogate the formations and in some instances demise of artist run and self-organized spaces and question the fundamental constructions which determine how, why and for how long artist run and self-organised artistic spaces survive. Examining the social, political and economic issues which give rise to collectives, independent galleries and artist run space as well as new technologies which allow artistic spaces to exist in non-traditional forms, artists are increasingly finding and creating new ways of being and existing, imagining and living new futures based on their own experiences and subjectivities. Why have we seen a decrease in independent spaces? In what other ways are artists formulating and creating knowledges outside of the centre? Who benefits and what are the implications of existing in the periphery and moving to the centre? Drawing on key literature and experiential interviews with various artist run spaces and collectives, I propose that decentering knowledges and cultural creation outside of institutions and traditional spaces is not only imperative but urgent in a country interrogating its own decolonial project. I conclude that artists operating outside of hegemonic centres, geographically and conceptually articulate new ways of being which at their individual centres are liberatory, inclusive and empowering.

NWAUCHE, ENYINNA SODIENYE (PROF)

Author: Prof Enyinna Sodiemye Nwauche, *Rhodes University*

Title: The Open Access Regime in South Africa's National Integrated ICT White Paper and the Creative Industries: Examples from the ESpace project

Co Authors: Prof Charlotte Waelde

This joint presentation explores how an enhanced open access regime in the National Integrated ICT Policy White Paper of South Africa released on 28 September 2016 by the Department of Telecommunications and Postal Services and adopted by Cabinet could stimulate South Africa's creative industry. The National ICT White Paper recognizes that an Open Access regime along entire infrastructure and services (broadband) value chain will greatly assist South Africa to realise its development objectives; transform society and the economy; encourage broadband deployment; preserve and promote the open and interconnected nature of the internet. Using open access examples and case studies from the European ESpace project, this presentation demonstrates how open access platforms can catalyze creative industries. Prof Waelde will describe and explain the open access strategies deployed during the European Space project (ESpace) <http://www.europeana-space.eu> ESpace received funding from the European Union's ICT Policy Support Programme as part of the Competitiveness and Innovation Framework Programme, under

GA n° 621037. The aim of ESpace (2014 - 2017) was to create new opportunities for employment and economic growth within the creative industries sector, based on Europe's rich digital cultural resources. The project created an open environment for the development of applications and services based on digital cultural content. Charlotte will describe the ESpace project and the open strategies pursued during its currency, from the consortium agreement between the partners that mandated open access in relation to tools developed during the course of the project, to the open access tools giving information on a range of IP related issues, and the open content exchange platform – a repository of information on open strategies in the creative and cultural industries. The project has just finished, and at the review meeting in Brussels in March 2017, the reviewers rated it as excellent – the highest rating possible.

NYATHI, BUTHOLEZWE KGOSI

Author: Butholezwe Kgosi Nyathi, *Amagugu International Heritage Centre*

Title: Strengthening Local Cultural Policy in Zimbabwe

The paper details the rationale for development of cultural policies and strategies for Zimbabwe's Rural District Councils (RDCs) as an extension of the national level policy and strategy. Zimbabwe, through the Ministry of Rural Development, Preservation and Promotion of National Culture and Heritage (MoRDPPNCH) commenced in 2013 the process of crafting a National Cultural Policy, which to date remains incomplete, meaning the arts, culture and heritage sector is currently operating without a common vision. The colonial and post-independence developmental legacy in Zimbabwe has prioritised urban as compared to rural development leading to decline of critical sectors such as the creative and cultural sector and further depriving them of vibrancy and potential for socioeconomic contribution. Amagugu International Heritage Centre (AIHC) in partnership with UNESCO conducted a baseline survey in Beitbridge, Matobo, Mangwe and uMzingwane RDCs in May 2016 to determine the status of arts, culture and heritage development so as to provide an empirical basis for crafting area specific cultural policies and strategies. The study was based on a rapid cross sectional study methodology. Data collection methods included document review, key informant interviews, indepth interviews and focus group discussions. The study explored the business worth of creative and cultural industry ventures and their net profits, ownership of enterprises, places of operation, type of arts practiced, access to markets, funding and business development needs. The study had 87 survey respondents, majority (54%) who were in craftwork, about 60% owning their businesses and 48% operating from their households. The study generally showed rural creative industry businesses having poor capitalization, with asset values averaging \$200 and majority of them barely were breaking even. There was evidence of gross underfunding with only 2% of the respondents having applied for funding to finance their operations. Market linkages and other business capacity development needs were also noted. The study brought out the key developmental gaps in rural creative industries and further identifies specific areas for intervention such as crafting of district specific cultural policies and strategies. Key roles and scope for coordination among sector and nonstate actors are identified in order to enhance development of rural creative industries. The study creates further rationale for similar research and intervention scope in other parts of Zimbabwe and African rural communities in general.

O'CONNOR, ELIZABETH

Author: Elizabeth O'Connor, *University of the Witwatersrand*

Title: Johannesburg Live Music Audiences: Exploring the motivations for, and barriers to, young people attending and consuming live music in small to medium venues

This qualitative research explores the motivations for, and barriers to, young people attending and consuming live music in small to medium venues in Johannesburg. With the average age of South Africans being just 25 years, young people represent a large, existing and potential new audience for live music venues looking to grow new audiences. Yet there are challenging racial, spatial and economic legacies of apartheid which live music venues need to overcome to reach out to more young people. Young South Africans are often described as one entity, defined by their 'race', age and education level. This research uncovers new insights into what motivates young South Africans to attend live music from socialising with friends to deeper emotional connections with music and artists. Broader themes such as young people's desire for authenticity, uniqueness and self-identity are explored in the context of live music as well as their preferences for open spaces and freedom of movement during their live music experiences. This research explores how to segment South African live music audiences based on motivation and consumption patterns, to help inform future audience development strategies in South Africa. Despite having a vibrant live music scene in South Africa, the 2013 Songlines: Mapping the South African Live Performance Landscape report indicated that audience research remains extremely limited in the sector and argues that it should be a priority going forward. As well as exploring young audience motivations, this research analysed live music venues' understanding and practice of audience development to better understand how embedded the arts marketing profession is within the sector and what appetite there could be for the introduction of motivation-based audience segmentation. The report makes recommendations on how live music venues could authentically engage with young audiences; what measures could be taken to cultivate more artistically-led, but audience-focused venues; and ultimately, how to attract more young audiences to their venues. The research project was centred around four case study venues – The Orbit, Niki's Oasis, Afrikan Freedom Station and Soweto Theatre – who were participating in the Concert SA-supported live music circuit. In-depth interviews were conducted with young audiences who frequented these, and other venues, as well as the venue owners. This study also used observation research to understand the audiences' consumption behaviour at live music events in the case study venues.

POOLE, CARMEN

Author: Carmen Poole, *Unisa*

Title: A South African classification for the cultural and creative industries: Establishing a link with the tourism industry

Co Authors: Prof Cine van Zyl

The creative economy contributes to the growth and development of a country's overall economy

and has the potential to contribute to other sectors in the economy, both locally and globally. The promotion of tourism is vitally important to the South African government and economy, as it contributes significantly to the gross domestic product, while the culture and creative industries (CCIs) are classified as being drivers of cultural engagement, and job and wealth creation. South Africa is confronted with challengingly high unemployment rates and more job creation is required, therefore the CCIs are prioritised by the government in the National Development Plan for 2030. Major economic contributions are made by the CCIs and the need to establish linkages with the tourism industry is emphasised in this paper. Creating a link between the creative industries and tourism is earmarked to give a fresh approach to the design and revitalisation of tourism products and experiences. The aim of this theoretical paper is to explore the relationship that can be developed between the tourism industry and the CCIs within South Africa. The literature concerning the CCIs and their various classifications is explored, followed by: a South African classification for the CCIs; and an analysis of the benefits of a relationship between the CCIs and tourism industry. The paper concludes with a conceptual framework for developing countries, such as South Africa, to establish a link between the tourism industry and the CCIs.

PRIEGO, IGNACIO

Author: Ignacio Priego, *SAMRO Foundation*

Title: *It Starts with a Heartbeat: Concerts SA 2016 research report*

Co Authors: Gwen Ansell, Nailla Dollie

Concerts SA is a joint South African/Norwegian initiative housed within the SAMRO Foundation; it receives financial, administrative and technical support from the Norwegian Ministry of Foreign Affairs, the SAMRO Foundation and Concerts Norway. Working with musicians, promoters, venue owners and audiences, the project aims to support live music in South Africa by finding and implementing ways to create a vibrant and viable live music circuit. It also aims to develop an interest in and appreciation of live music by showcasing music performances and conducting workshops at schools. The project's latest research report, *It Starts with a Heartbeat*, builds on previous work from the project to set out practical options for supporting the growth of live music audiences – and evidence of why such support is a good thing. For individuals, many international studies have shown how participating in live music contributes to health and well-being including physical fitness, improved immune response and more robust mental health. But that's just some of the benefits. A thriving live music environment helps to unite communities and generate social awareness. For the economy, live music is a major generator of revenue in its own right, while helping cities and provinces brand themselves and attract foreign direct investment. Businesses that locate themselves close to a vibrant live music scene can attract top employees, enhance productivity and innovation, and indirectly help to retain and grow their market share. The next 5-10 years, the report explains, will be a crucial time for interventions to support live music in South Africa. Live music has already overtaken recorded product as a source of revenue, and this has opened multiple opportunities for local venues and music organisers. Many of these music entrepreneurs are SMMEs – precisely the sector local economists and policy-makers have singled out as one of the most fertile sources of future prosperity. The report unveils new research conducted in collaboration with the Wits School of Arts in 2015. This provides up-to-date, detailed knowledge about what attracts audiences

to live music, and what deters them. The research suggests local authorities have a key role to play in making live music more attractive and accessible. Policy options range from basics, such as improving public transport, to more innovative strategies such as giving the night-time economy (within which live music mostly occurs) a special status in planning processes. Cities elsewhere that have done this have seen both a growth in revenue from music activities and an improvement in safety and security, something South African cities sorely need.

RADEBE, TEBOGO

Author: Tebogo Radebe, *University of the Witwatersrand*

Title: Exploring the potential role of indigenous languages in fostering audience building in South African Theatre: A case study of Soweto Theatre's productions programming

This particular research paper explores the potential role of the use of South African indigenous languages in fostering audience building in the South African theatre. In exploring the use of indigenous languages as a strategy for audience development, this study will answer the following research questions, what is the relationship between audience development and South African indigenous languages in South African Theatre? How can theatre cater for diverse South African indigenous languages without compromising other languages? Is it possible for a mainstream theatre like the Soweto theatre to develop an emerging theatre audience cultural interest alive, whilst keeping the traditional paying established theatre audiences cultural interests satisfied as well? I am answering the above questions, through a comparative case study analysis of examples of other African countries (Kenya and Uganda) that used indigenous languages in theatre to draw theatre audiences along with looking, reviewing audience development policies and conducting interviews with the Soweto theatre audiences. This research is critical to the creative industry sector in South Africa as it directly speaks to the sustainability of theatre through audience development and indirectly speaks back to the question of sustainability of the South African creative sector. It is hoped that the research will contribute to discussions around city and national cultural policy reviews.

RAMDHANI, NARISSA (DR)

Author: Dr Narissa Ramdhani, Tebogo Radebe, *Ifa Lethu Foundation/Republic of Chile in South Africa*

Title: The Fourth Revolution, Rural Industrialisation and Development: Successes for the Creative Economy of South Africa

This is the 'Age of Change' or the Age of the Fourth Revolution and includes the advance of internet and digital technologies; economic challenges and globalisation trends; and broader environmental sustainability and social equity concerns. These shifts represent both challenges and opportunities globally and nationally and hence are driving new forms of business innovation which can be used as a vehicle for rural modernisation and development. These trends and issues have an impact on

the Creative Economy globally and in South Africa and this presentation will explore these. One of the most important development challenges facing South Africa is that of rural poverty. Some of the main causes of rural poverty are low productivity, lack of off-farm employment opportunities, rampant unemployment, increasing rural-urban migration as well as a lack of productive assets and problems of inaccessibility. Evidence unearthed from a study of such environments in India, Malaysia, Scotland, the Nordic countries and South America have demonstrated that rural non-agricultural activities, such as those of the creative industries (art and craft), provide a significant number of productive jobs and thus relieve the problems of rural unemployment and out migration. These studies have also shown that this sector is sustainable because it tends to start out small, uses local resources and is based on indigenous knowledge. It has also demonstrated the potential for massive commercialisation as will also be evident upon completion of this project. During work in the underdeveloped areas of South Africa over the last eight years, the presenter has drawn extensively from the above studies while acknowledging that conventional forms of development were not delivering widely or quickly enough to cater adequately for the needs of the poor especially the youth. Research has indicated the need for alternative sources of development for the creative industries and related economies. This approach of development provided a successful vehicle to increase the capabilities of poor creative practitioners to enable them to gain access to resources, use services and information, innovate and to explore new conditions and resources. This strategy, emerging as a result of the research undertaken, has subsequently resulted in the innovative self-reliance and income generation programmes throughout South Africa-with the ultimate goal of poverty alleviation through creative and social and cultural entrepreneurship. This paper will share the research undertaken, its conclusions and successes generated in South Africa as best practice models for India and the UK.

RORKE, ISABELLE

Author: Isabelle Rorke

Title: Animation Industry Research and Mapping

The animation industry suffers from both a curse and a blessing. The blessing of having to grow in an environment that offers incredible Pan African and global potential for sales and marketing of our content and the powerful social impact of creating culturally relevant content for African children. However all of this exists within the context of living with the hangover of apartheid and the impact of dominant white culture filling most of the job opportunities therefore they have a major influence on content created resulting in critical skills shortage in this high tech, high art industry. The slow growth of black and females in the animation industry has resulted in: African animated productions being produced by majority white males and some white females African animated content being outsourced to other countries; A limitation of how many projects can be in production at the same time in S.A; A limitation of the amount of jobs created; A lack of the creation of culturally relevant content for African children; Preventing South Africa from becoming a destination for outsourced productions from other countries; Loss of income for S.A; Diversity and Transformation: Constraints and Options. The social and cultural impact of feeding our children American, European and soon to be Asian content will have dire consequences for the survival of cultural relevance in future generations. Animation has the potential to either build cultural relevance or break it, due to the

fact that children love it, spend hours consuming it every day, such that it sets a foundation upon which these children either grow up culturally fluent or ignorant preferring to embody the current trending dominant culture. The goal is to create a skills transfer program that will address the skills shortage and transformation challenges without alienating the dominant white male members of the industry. Having create a multi award winning inclusive internship (APTI) which won not only best animation at the SAFTA's but also most innovative company in Africa from the African Growth Institute; I believe that this Animation Production training initiative (APTI) has the building blocks for an industry wide intervention that can successfully address both skills shortage and transformation challenges. The ultimate goal is to create culturally relevant content, increase jobs and opportunities for a diverse youth in this potentially global industry.

SESHOKA, THABO

Author: Thabo Seshoka, *Nelson Mandela University*
Title: All that Glitters? Convergent Conceptualizations and Divergent Outcomes: Cultural Heritage in South Africa after 1994
Co Authors: Dr Denver Webb and Prof Rose Boswell, *Nelson Mandela University*

This presentation discusses convergent conceptualizations of cultural heritage and heritage tourism in South Africa and the relevance of these conceptualizations to the proposed research agenda of SACO. If SACO seeks to make use of contemporary (national) documentation and legislation to advance its research into the creative economy and the place of culture in that economy, it is imperative for the organization to work with conceptualizations of culture that more accurately reveal the status quo in South Africa. We propose that while South Africa was 'liberated' from colonial and apartheid rule after 1994, conceptual legacies and orientations to culture remain. Mzansi's Golden Economy and several other initiatives posit the cultural industries generally as a driver of economic development. In the case of heritage tourism there are, however, a number of examples in the Eastern Cape that would suggest some quite fundamental issues need to be addressed. Cultural conservatism and particularism appear to remain, especially in Nelson Mandela Bay, a place where one would hope for grounded, liberating, relativistic expressions of heritage and heritage tourism. Moreover, the value chain between conceptualization of heritage projects and tangible benefits to communities through heritage tourism appears to have a number of missing links. Through the ethnographic and historical lens, the authors chart the emergence of heritage legislation and policy in South Africa since 1994, the relevance of that journey to current concepts of heritage and the recent influences of cultural conservatism on the deployment of the culture concept in heritage.

SINGH, AMR

Author: Amr Singh, *Fort*
Title: Cultural and Creative Industries Trends
Co Authors: Mikhaila Hunter, Shukri Toefy and Aurnyn Hiscock, *Fort*

A trends discussion allows for industry leaders such as Amr Singh to comment on the local and international creative economy as a whole and discuss current trends, key learnings and best practices. Broadly looking at current trends in the creative economy and CCI sectors, the following questions and/or topics can be posed:

1. How has technology disrupted the creative economy?
2. The rise of the African creative voice
3. Formation of multidisciplinary creative companies
4. Has there been a shift in the way audiences consume content and advertising
5. How has digitisation and globalisation given us the opportunity to rethink how we think, communicate and work within the creative economy?
6. Do we need to think of the first and second screen experience dynamic across Africa and the need for deeper content?
7. Does this affect our approach to linear and cross-platforms, and deeper content strategies?
8. Could this trend in and of itself fundamentally change how creative companies think and develop concepts for clients?
9. Have the audiences within the creative economy shifted? And how does such a shift change the art of visual storytelling?

SIRAYI, MZIWOXOLO (PROF)

Author: Prof Mziwoxolo, Sirayo, *Tshwane University of Technology*
Title: Cultural Planning trends in South African contexts
Co Authors: Prof Kennedy Chinyowa

Twenty two years into democracy, South African cities, towns and townships are still rooted in highly regulated colonial and apartheid planning and design systems. Cities and townships were designed in order to foster industrial efficiency, and standardised typologies of dwelling units that were intended to maximize capital accumulation and mass production in situations of massive housing shortages. The planning practices became what has been referred to as 'a science of symbols, plot ratios, housing setbacks, proportions of open space, and standardized road patterns'. This paper argues that colonial planning or design was the foundation for the germination of ungovernable criminalised townships as well as declining and degenerating cities and towns. The paper contends that cultural planning should be relevant to the needs of the people, and be able to speak to the problems affecting the country. It advocates for the consideration of cultural planning as an alternative approach to sustainable urban regeneration within the South African context.

SNOWBALL, JEN (PROF)

Author: Prof Jen Snowball, *SA Cultural Observatory / Rhodes University*
Title: SACO's M&E work to date and an introduction to the SA Festivals and Events Economic Impact Calculator

In 2016, SACO produced the Framework for the Monitoring and Evaluation of Publicly Funded Arts, Culture and Heritage. The Framework provided a method for valuing a wide variety of cultural events, projects and institutions under five large cultural value “themes”, which were then linked to indicators. The themes were: Audience development and education, Human capital and professional capacity building, Inclusive economic growth, Social cohesion and community development, and Reflective and engaged citizens. As part of testing the Framework, six cultural events were chosen: the SA Music Awards, the National Arts Festival, the Indoni Youth Empowerment Festival, MACUFE, the Royal Heritage Festival, and Mahika Mahikeng. Results demonstrate a wide variety of ways in which data can be used to express and measure the cultural values associated with festivals and events. In most of the value themes, the Framework was successful in capturing important aspects of cultural value. Some longer-term values (such as building the human capital and careers of performers) may need to be evaluated over time as well. Although DAC funding (under the Mzansi’s Golden Economy initiative) made up only a proportion of total organiser spending for each event, it can act as important leverage for securing other funding. Along with spending by attendees, the combined economic impact of the six events on their host economies (towns or cities in which the events were held) was R364,63-million. Cultural festivals and events can also play longer-term roles in developing the placeidentity of the cities or towns where they occur, which can encourage the growth of tourism industries in general, and cultural tourism in particular. Finally, the newly developed free online economic impact calculator, developed by SACO specifically for tracking the financial impact of cultural events will be introduced.

SNOWBALL, JEN (PROF)

Author: Prof Jen Snowball, *SA Cultural Observatory / Rhodes University*
Title: Employment, Transformation and Job Creation in the Cultural and Creative Industries in South Africa
Co Authors: Serge Hadisi, *Rhodes University*

The Cultural and Creative Industries (CCIs) are attracting increasing attention worldwide as potential drivers of economic growth, innovation and job creation. The latter is particularly important in South Africa, which has very high unemployment rates. Studies in other countries have shown that the CCIs can grow faster than the rest of the economy, and that this section of the labour market may be more diverse and open to participation by people from a wide range of socio-economic backgrounds. However, this has not always been found not to be the case. Using data from the Statistics South Africa Labour Market Dynamics South Africa (LMDSA), which is an annual dataset running from 2008 – 2014, this is the first South African study to use the UNESCO classifications to define cultural employment. The analysis investigates the question of diversity and transformation in the CCIs, as well as the growth rate in cultural employment compared to other occupations. Results show that cultural and creative occupations contribute significantly to employment in South Africa, making up 2.93% of total employment in 2014 (443 778 jobs), which is slightly more than mining, and about two thirds of the number of agricultural jobs. While cultural employment can grow faster than non-cultural employment, it is also found to be more volatile than job creation in the rest of the economy, being significantly affected by economic downturns. Compared to non-cultural jobs, more jobs in the cultural sector are in the informal sector, especially for women. There are also significantly

more freelance (or "own account") workers in cultural employment. The percentage of black African, coloured and Indian or Asian people employed in cultural occupations is somewhat lower (81% in 2014) than in non-cultural occupations (89%).

SIZE, WINNIE

Author: Winnie Sze, *Social Fabric SA*

Title: Social Fabric SA - An Arts-Design-Textile Manufacture Collaboration Project & Case Study In Human Capital

The aim of Social Fabric SA project was to help re-build South Africa's embattled textile industry through the development of a design-led innovation pipeline. Design makes a textile product desirable in the first place and can thus be a key to sustainable global market share. Moreover the ingredients necessary for South African design success are available, just under-utilized. However, public funding support for design development is minimal, especially in comparison to the funding available for equipment upgrade and business efficiency planning. Social Fabric ran from March 2014 to December 2016, funded by the DOEN Foundation. It can be summarised as an action research project that brought artists, designers/makers and textile manufacturers together in cross-creative collaboration. Artists, with their unique view of things, can act as a catalyst. Their different way of thinking reframes the problem brief for the creative but practical designer/maker. Can new ideas come out of tapping their different strengths? Social Fabric found its process can impact textile manufacturers who have the openness and culture to pursue innovation. It found that it has significantly positively impacted designers/makers. Note that whilst they are described as designers/makers, they are also proprietors of or work for small and medium sized enterprises, a significant sector of the economy and a major group of employers. This paper will derive from a paper already submitted to the WC Ministry of Economic Development. It assesses the lessons learnt from the project and in the context of this conference focus particularly on how to utilise cross creative disciplinary thinking as a resource. For, despite funding from the DOEN Foundation, the project demonstrates that the key resource is human capital.

THEART, HUGO

Author: Hugo Theart, *Kunste Onbeperk (presenting company of the KKNK)*

Title: The Writing's on the Wall

In an industry which faces many challenges, the writers – theatre critics and playwrights – are often the orphans of the industry. Yet, they are extremely important pillars. How can the industry empower our writers not only in the development of skills but also create economic value for them? And how can the writers take control and empower themselves? Two recent South African initiatives aim at creating platforms and structures where solutions can be found. The one is Teksmark – a platform for playwrights – and the second is KRITIEK – a platform for theatre critics. Teksmark is a concept created to empower playwrights and to offer a platform where ideas can be tested but also to create

a community for playwrights in South Africa. It also aims at creating an investment structure, in playwrights and the writing of new work. Many projects invest in the development of skills but ultimately the aim is to seek and generate financial investment in creative ideas and talented writers – established writers as well as new talent. KRITIEK is an initiative which looks at theatre criticism in South Africa. Internationally and locally newspapers are scaling down on their art pages and theatre critics are becoming a dying breed. But effective arts journalism and critique is of the upmost importance, without it the arts industry will suffer. The New Media opens the door to new opportunities but can one create a financially viable plan to support professional arts journalism online? And although passionate amateur art bloggers have their say online – what is the contribution to the industry? The project which will launch at KKNK 2017 in April will investigate and look into solutions in supporting and developing not only professional arts journalism but also investing in the amateur performing arts writers. The writing is on the wall but maybe there are new creative options to ensure the survival of our writers and to stimulate good quality writing and critique.

THEMANE, TSIETSI

Author: Tsietso Themane, *National Film and Video Foundation*

Title: SA film industry's contribution to the SA economy

Globally the film industry has proven itself as sector that not only an entertainment but has also economic value attached to it. The SA film industry is one of the growing economic sectors with an immense potential source of wealth, contribute to the Gross Domestic Product (GDP) and create jobs. While the government has identified the sector as a tool to promote social cohesion and create employment there is a great need to better understand this sector from an economic perspective and its constraints. The economic impact assessment reveals the impact that the film industry has on the South African economy, multiplier effect, number of jobs created by the sector across the entire value chain and concludes with evidence to support development of the sector. The last study on economic impact was done in 2013. This paper examines how the industry has performed from 2014 until 2016. The current study takes a deeper look into the industry and includes commissioned broadcast which was earlier on excluded.

TOEFY, SHUKRI

Author: Shukri Toefy, *Fort*

Title: Decolonising Africa's Creative Economy

Understanding the creative economy, its value and development, impact on the cultural and creative industries, and what it means to decolonise the African creative economy. Our wealth flows offshore, and international voices often dictate our agenda, we tend to over value global and undervalue African. We need to find our voice and develop a new generation of storytellers, thus shifting the African Creative Economy. What will it mean to see decolonisation within the traditional business

model and shift away from the slave-master mentality to a shared prosperity model that has a waterfall effect on employees? Could it result in shared pride in and ownership of the economy? Globalisation has given us all the opportunity to shout louder and drive our own narratives through an afro-centric voice, and reach further because we live in a more connected world than ever before. Fort itself was founded on the basis of cultural entrepreneurship, having been crafted on trains and rehearsed in the streets, and lives this culture in everything it does and the work it produces. The total contribution of entities and organisations within the creative industries in South Africa is on the rise, and thus a deeper look at the current trends within the industry will open the door and give practical advice on developing the next generation. Through various case studies, observations and findings, as well as best practices from working in over 17 African countries, Shukri Toefy shares insights into the value chain, regional policies and other trends on the rise over the last decade.

WATKINS, LEE (DR)

Author: Dr Lee Watkins, *International Library of African Music*

Title: The relationship between research, intangible cultural heritage and social and economic development: A possible solution to the intractable problem of rural poverty in the Eastern Cape

In this paper I argue that research on music provides a possibility for engaging with and for seeking a solution to the socio-economic challenges of rural South Africa, and in particular, Keiskammahoek, a town at the centre of a number of villages in the Amatola mountains. Since 2012, Ethnomusicology and isiXhosa language students and staff at Rhodes University have been conducting research and retrieving much of the intangible heritage of the area in partnership with the Ntinga Ntaba kaNdoda Development Centre (NNkNDC). The NNkNDC is spearheading numerous projects such as ECD and co-operative farming projects in the area. The proposed model for developing a relationship between music research and development is derived from the current form of operation at the International Library of African Music (ILAM). ILAM is an archive which has adopted the ethical turn in that some of the music which its founder, Hugh Tracey, had collected, is being returned to their places of origin. The other ethical turn has to do with returning some of the financial gains made through sales to the original performers where and if they still exist. In keeping with the ethical turn we have agreed with the NNkNDC that the first priority would be to have all their recordings catalogued. These items will be sold on the internet and the revenue from such sales will be returned to the NNkNDC for use in its various projects. This presentation will describe the processes followed, the numerous challenges encountered, and reflect on the potential of this model in rural South Africa.

WOOD, GEOFF (PROF)

Author: Prof Geoffrey Wood, *University of Essex*

Title: The Twilight of Liberal Markets, and what it Means for Economy, Culture and Society

This paper explores the basis of the structural economic and political crisis that has embroiled the two largest liberal market economies, and draws out the implications for transitional and emerging markets. It accords particular attention to problems arising from elite failure, and the rise of populist politics, and links this to the underlying material causes of the crisis. Finally, in the light of these events, the potential and opportunities for the development of alternative bases of growth in transitional economies are evaluated, and the implications for culture and society drawn out.

VALE, ELIZABETH (DR)

Author: Dr Elizabeth Vale, *Mapungubwe Institute for Strategic Reflection*

Title: The Creative Economy After Dark: Youth Power and Creativity in Johannesburg Nightclubs

This paper investigates creative practice in Johannesburg nightclubs. Here, nightclub cultures are understood as a form of everyday political labour, through which young people contest and claim social space, as well as their place in it. As event promoters, DJ's, artists, managers, bar staff and club-goers, young urbanites shape the social infrastructure of Johannesburg's nocturnal city: leading and sustaining the creative economy after dark. I am interested in centering young people's night-time practices in discussions about the 'creative city'. The paper draws on five months of ethnographic research, focus groups with clubgoers, as well as interviews with club owners, bouncers, event promoters and DJs. While nightclubs are often dismissed as places of recklessness, irresponsibility and violence, this paper is interested in the night-time economy as a space in which creative entrepreneurialism thrives, age-old power structures are unsettled, and young people's sense of recognition, power and attachment in the city is re-imagined.

WATTERSON, JUSTINE AND SACK, RUTH

Author: Justine Watterson and Ruth Sack, *Imbali Visual Literacy Project*

Title: Imbali Visual Literacy Project: A Case Study

Imbali's existence has spanned a very important transition in South Africa's history. Against the background of this transition, Imbali VLP has met many challenges as it has grown and developed. Our history, the issues faced and the lessons we have learnt from these, form the basis of this presentation. The presentation covers the circumstances that gave rise to this project in the late 1980s; how it responded to problems and conditions within art education in South Africa at the

time; and how it has since altered and adapted to meet the needs of the radically changing art education environment. These changing imperatives have included facing the crisis of poverty, which we have addressed by developing methods of applying creative skills toward generating sustainable individual incomes. Imbali has not only worked to meet the need for art education, but has also contributed to formulating art education policy and implementation throughout this transition. This presentation will therefore also address our educational philosophy and our approach to art teaching. Finally, our own financial sustainability over almost thirty years has presented us with ongoing challenges, from which we have learnt many lessons. These will form the third topic of this presentation, as it critically considers how Imbali has met these challenges within a changing political and economic context.



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