south african cultural observatory

MEASURING & VALUING SOUTH AFRICA'S CULTURAL & CREATIVE ECONOMY
Rural Cultural Policy in South Africa

Dr Teresa Connor

FORT HARE INSTITUTE OF SOCIAL AND ECONOMIC RESEARCH
EAST LONDON

MEASURING & VALUING SOUTH AFRICA'S CULTURAL & CREATIVE ECONOMY
Definition of concepts

• **Policy:** The way in which conditions are created for cultural expression within a development agenda.

• How elements of heritage, tradition and culture are reflected in state policy at a local and sub national level.

• Policy is a set of guidelines informed by ideology but achieved with communities and through local management.

• Not about planning or controlling culture: but to ensure that cultural considerations are present in all sphere of planning.

• Culture is a central part of human development in rural areas.
Culture?

- A social ideational system and an observable phenomenon
- Tangible and intangible
- Prone to manipulation by political and ideological systems
- But shared by all humans
- People seek cultural expression as well as income generation
Heritage?

• The sum total of wildlife, parks, sites of historical importance, monuments, buildings, works of art & literature, oral tradition and museum collections, archives and stored documents.

• White Paper 1996

• SA National Heritage Resources Act 1999: living and intangible heritage.

• Not how IH should be used and where, but culture as a process that integrates all domains within a development framework.
Rural areas as misunderstood?

- Isolated and neglected due to migration and poverty.
- Poor and marginalised therefore useless?
- De agrarianised: lack of commercial agriculture
- Land ownership skewed.
- History of inequality
- Connected and supportive due to family networks and community.
- Poor: but have land, grants, pensions and other assets.
- Home gardens, community agriculture still relevant. Culture?

Commercial agriculture can provide impetus.
- Vibrant culture, performance and intangible heritage.
Cultural and Creative Industries? (CCI)

• CCIs origin in 1970s in Europe as industrially produced commercial entertainment (not visual arts or heritage). This underpinned UNESCO.

• These themes adopted by UK city councils in 1980s, and by Council of Europe in 1978.

• Thatcherism; entertainment cutbacks prompted local councils to push for inclusion of arts and crafts.

• Created Cultural and Creative industries as drivers of cultural policy in Britain 1990s.

• Culture and politics have grown together due to need for funding and development
International experiences:

UK & EUROPE:

• 1980s financial pressure forced artists to motivate culture as an economy in UK
• Cultural economy tied to labour movements in 1980s
• Mainly urban – cultural planning very important to cities/zones but not effective.
• Difference in Europe 1990s: Urban renewal projects, boosting retail space, and tourism
• Barcelona!
• Four Plus one ‘E’s’ model: Enlightenment, Empowerment, Economic Impact, Entertainment and Experience (ONE STOP model).
Rural Studies and Cultural Development

- Revival of Rural Ideal for rural areas – heritage, origin, identity and agriculture - urban to rural migration (Mainly in the UK)

- **Cultural Turn** in rural studies: what makes rural areas tick?

- Move away from Urban nodes of development:
  - To rural artistic clusters,
  - Rural Cultural networks
  - National Identity rather than urban buzz
  - Rural folksiness, getting back to ones roots:
  - Identity, place, custodianship and nationality.
Challenges:

- Rural areas need a policy that is distinctively rural and not recycled urban policy. Needs to be cognisant of:
  - power dynamics and elites
  - Insider and outsider dynamics
  - How local status is conferred
  - The degree of similarity and connectedness of urban and rural
- Cultural Rural tourism is a domain driver:
  - ‘A distinct rural community with its own traditions, heritage, arts, lifestyles, places and values and preserved between generations’.
South African experiences

• Past policies - negativity of homeland ethnicity.
• Cultural policy is scarce at local level
• Rural visibility for cultural policy is even lower
• PGDP, SDI and NDPG: no mention of culture or arts as a driver for development
• NDP Vision 2030: more visible use of cultural economy and African Knowledge Systems specifically.
• Mainly focused on craft and tourism
• SACO: Plus 94 database
Research plan for rural industries

• What is the representation of rural industries, heritage and arts in South Africa?
  • Per domain: A, B, C, D, E, F and G.
  • SACO Plus 94 Database,
  • SAHRA database,
  • Stats SA: Commercial agriculture, Community surveys and Census info.

AIMS:
• Profile of cultural industries per domain in each province
• Weighting and amount of rural industries in each province
• Number and percentage of heritage resources per province
A: Cultural and Natural heritage sites

- Plus 94: Rural sites only numbered 107 for Domain A.
  - Rural EC: 29.8%
  - KZN: 29.5%
  - WC: 25.8%

- **SAHRA** gives a better indication: 1006 urban sites and 2648 rural sites.
- Vastly underestimated and underrepresented Domain.
- Can be combined with Intangible heritage.
- Central to national identity and underpins Rural Cultural Policies.
- **Vision for provinces** depend on public/private/educational partnerships (eg; Kruger 2 canyon, Cradle of Humankind, KNP and TFCA).
G: TOURISM

• Tourism is **not well represented** in the Plus 94 database – and represents 258 or just over 4% of total rural industries. In the total database there are only 331 entries.

• **Western Cape** rural areas have the most tourist resources and industries (42.5%), followed by the North West (33.4%) and the Free State.

• Tourism Grading Council reflects a total of **5 271 graded accommodation establishments** in South Africa, or **113 934 beds**. The **Eastern Cape Parks and Tourism Agency** also cites a much greater number of tourist operations in the province than suggested - five tourist and heritage routes in the province, another 21 art and craft galleries and centres, as well as 62 craft making enterprises.
C: ARTS and CRAFTS

- The rural craft market is the **third highest domain** the Plus 94 database, representing 18.5% of the total rural entries.

- Surprisingly, the **Free State** (22.6%), followed by **Limpopo** (22.5%) and **Mpumalanga** (21.5), contain the greatest number of arts and crafts enterprises in rural zones, excluding metropolitan urban areas.

- The **Western Cape** dominates the urban craft market.

- CCDI database (2012), indicates around **5000 registered craft and design enterprises** in the Province.
Features of Western Cape craft market

• The Province has a strong retail and commercial focus, particularly for tourist related products.

• The use of intermediaries produced some degree of exploitation and suspicion,

• Mark ups for craft items are high, between 150 and 400%.

• Products sold in the Western Cape originate in rural areas where the item is made but not sold.

• Crafts make a meaningful contribution to the economy, particularly for new entrants.
Domains B (performance and celebration), D (books and publications), E (audio visual) F (design and creative industries) and H (sport and recreation)
F: DESIGN & CREATIVE SERVICES

• This is the largest domain within the urban and rural database. Among rural industries, it accounts for 30.4% of the total,

• The entries for this domain are made up of architects, landscapers, interior designers, website creators, marketing and advertising agencies and artist agencies.

• Particularly high in the Western Cape (42.5% rural), and much lower in Limpopo and the Eastern Cape.

• The Free State, KwaZulu Natal, North West, and Mpumalanga all have a similar representation of around 33% of Domain F in rural zones.
B: PERFORMANCE & CELEBRATION

- The fourth highest domain in among rural industries in South Africa, being 11.8% (462) of the total. Most common in the Free State (22.6%), as well as in Limpopo and Mpumalanga.

- But clearly an underestimation. The Performing arts Network of South Africa (PANSA) estimates that there are 418 individual performing artists in the Eastern Cape alone.

- Directories and research reports: PANSA, VANSA, the SA Directory of Visual Artists, and the HSRC (2010).
DOMAIN D (Books & press) & DOMAIN E (Audio Visual & interactive media)

- **D** = the fifth largest domain in the rural database, 7.4% of the rural total.
- **E** = the second smallest domain in South Africa as a whole, 2.5% of the rural total.
- The majority of entries are film and television production companies and radio stations.
- **Does not adequately capture** the extent to which people use communication devices, to access and design information.
- Information concerning **media and information consumption** are essential in order to understand the networks and resources that rural inhabitants have access to.
SPORT & RECREATION (H)

- Is the smallest domain in the Plus 94 database, with only 8 entries.
- **Needs more work**: the South African Events Calendar, for example, lists 19 events for the Eastern Cape in 2016, 12 of these rural and 7 urban.
- This **does not include** the amount of gymnasiums, sport centres, track and cycling events, and other sporting facilities in the rural areas of South Africa.
- **Parkrun** South Africa, for example, had a 2015 attendance figure of 782 009 runners and walkers nationally, in 100 locations. This alone gives an indication of how popular sporting events have become in the last decade.
CONCLUSIONS & Challenges?

• **Current databases** do not give a fair or complete representation of the number of CCIs in SA, nor of their challenges, growth and profiles. Nor does it provide an indication of the interaction between domains,

• The most important omissions are:
  • *intangible heritage*, which is essential in framing rural cultural policy.
  • the impact of *heritage* and protected cultural sites is far greater.
  • *These hold the most importance for defining the development of a regional or national cultural policy, particularly in rural areas.*

• Rural Cultural policy itself is **not present** in IDPs, SDIs, or local municipal development.

• Rural identities and cultural assets are often **unseen** and provide **livelihood** options for inhabitants.
Conclusions?

• Agriculture and hunting are not part of cultural domains, yet are very important for boosting the viability of tourism, craft, heritage and cultural resources nationally.

• Stats SA (2007) illustrates, commercial farming units are the highest in the Free State, followed by the Western Cape and Northern Cape – all maize, wheat and fruit producing areas – followed by the North West and the Eastern Cape.

• Game hunting and sales are the most prevalent in Limpopo, followed by the Eastern Cape.

• Hunting is a very important part of the rural economy in southern Africa, sometimes outstripping tourism income from national parks.

• During 2004 it was estimated (by the Weekend Post 25 June 2005) that the number of hunters in South Africa had shot some 53 453 animals worth 40.7 million USD.
Conclusions – The rural idyll?

• The creative economy in rural areas is most active within:
  • Heritage rich areas,
  • Areas with a high proportion of commercial farmers
  • Provinces that have a mix of urban and rural zones, and
  • Provinces that have active tourist networks.

• ‘New economies’ of trade and consumption: based on internet sales, mobility (phones), tourism and high levels of consumer mobility. Based in cities, but draw on rural products.

• Scope for designing new strategies and policies for multi-sectoral work and collaborations between state and non-state partnerships to promote rural areas.

• Reviving the ‘rural idyll’, rurality as a lifestyle?
• This is already occurring.
THANK YOU!

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