ANTICIPATING THE SOUTH AFRICAN NATIONAL CULTURAL POLICY IN 2030 ACCORDING TO AFRICAN CONVENTIONS

South African Cultural Observatory 2017 National Conference

Theme: The Creative Economy & Development: Perspectives from the Developed and Emerging Economies

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Abstract

The paper discusses the modalities in the conception and implementation of the White Paper on Arts, Culture and Heritage as the defacto 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
Presenter was commissioned by the Mozambique-based UNESCO associate Observatory of Cultural Policies in Africa (OCPA) in collaboration with AFRICALIA to conduct research and produce a scientific article

Time-lines: Dec 2015 to Sep 2016

Terms of Reference

- Presentation of the country’s history, ambitions and mission’s statement such as emergency by 2025 or 2030;
- Analysis of strategic documents such as poverty reduction or global development by 2030;
- Location of shortcomings and relevant aspects with regard the existing realities on the ground;
- Report on the perspectives of a mid-term policy;
- Report on the efforts of implementing the African union recommendations as for the Charter of the African Cultural Renaissance and of the Agenda 2063;
- Instruments made available for their implementation;
- Indication of modalities in the conception and in the adaptation of national cultural policy and its integration in the global action aiming at enhancing the sustainable development process

Methodology

- Interviews with eminent persons in the Department of Arts and Culture and the current White Paper Review Panel/Reference Group
- Desktop/Library Research

Format

Paper is divided into 3 parts:

1- Describes African Conventions and how South Africa relates to them by outlining its historical cultural policy complexities and the prospects of navigating it in sync with other cultural policies in Africa.

2- Demonstrates how some historical developments predetermined the country’s current WPACH’s primary role players and stakeholders, as well as its priority domains and main objectives of public action. Against this background, it then reflects on South Africa’s response to expectations of the stipulated African conventions.

3- Discusses probable prospects for future inclusive South African culture through a proposal for a new theoretical paradigm derived from the information on continental and national realms.
The Charter for African Cultural Renaissance (CACR) was endorsed by the first AU Conference of Ministers of Culture held in Nairobi, 10-14 December 2005, and subsequently adopted by the 6th ordinary session of the AU Assembly held in Khartoum, Sudan on 24 January 2006. The CACR recognises the role of culture in political emancipation as well as economic and social development. It declares that cultural exchanges and initiatives contribute to mutual enrichment, understanding between human beings and to peace amongst states, especially in Africa. South Africa is one of the 28 African states which are signatories to the convention.

CACR also relates to AU’s Agenda 2063; a strategic framework for the socio-economic transformation of the continent over the next 50 years. It builds on, and seeks to accelerate the implementation of past and existing continental initiatives for growth and sustainable development. It revolves around five aspirations which reflect the AU’s desire for shared prosperity, well-being, unity and integration of a continent of free citizens and expanded horizons of many opportunities in a peaceful environment devoid of famine, poverty, disease, and violent conflicts.

Of relevance to this research is the Aspiration 5 that envisions an Africa with a strong cultural identity, common heritage, values and ethics. It lists five (5) goals which signatory countries must try to score from the cultural domain (AU, 2014): Pan African ideals in school curricula; repatriation of Africa's stolen culture; Common identity; women and youth in intergenerational dialogue; oppose all forms of politisation of religion and religious extremism.

The two African conventions correspond with developmental global agendas set by international umbrella bodies like the United Nations (UN) and the United Nations Educational, Scientific and Cultural Organisation (UNESCO); both to which AU is associated. Two of such global schedules relevant to this presentation are: the UN’s 2030 Agenda for Sustainable Development, especially its Goal 4 that enjoins government to ensure inclusive and equitable quality education and promote lifelong learning opportunities for all by 2030 within their jurisdictions; and the UNESCO Convention on the Protection and promotion of the Diversity of Cultural Expressions (UN).

The pace on the road to 2030 is measured by these bodies with benchmarks at various intervals like the Post-2015 Development Agenda from which the three most important prongs for Africa are: job creation, infrastructure and governance, and peace and security.
"The integration of culture into sustainable development strategies and policies advances a human-centred and inclusive approach to development, in addition to serving as a powerful socio-economic resource. Culture is transversal and cross-cutting concern and, as such, affects all the dimensions of development." (UNESCO Think piece, 2014)

"At the dawn of this, the twenty-first century, we know that development can only be “sustainable” if culture is given a central role. [...] Human development can only be effective if we explicitly consider the integral value to the process of culture and cultural factors such as memory, creativity, diversity, and knowledge. " (Agenda 21 for Culture, 3rd draft)

Two important considerations and key questions

1. Promote culture as both a means and an end within sustainable development

   **Means**
   - Boost economy
   - Helps with social development
   - Connects to the environmental dimension

   **End**
   - "Access to – and participation in – culture is a fundamental right and an essential dimension of life. Culture enables individuals "to live and be what they choose“

2. The "Data Revolution for Sustainable Development
   - The notion of sustainable development is deeply rooted in a quantitative paradigm of measuring, assessing and monitoring
   - Thus, if culture is to be put at the heart of the post-2015 agenda, it needs to adapt (to a certain degree) to this paradigm

Key Questions

- How is it possible to measure the impact of culture on social, economic/financial or ecological sustainability, or sustainability of culture(s)?
- How to consider complexity, multidimensionality and dynamism of both culture (creativity and innovation) and sustainability when developing indicators?
- How to reconcile the specificity of contexts with the universality of indicators?
- How to construct indicators that address cultural aspects in the Post-2015 Development Agenda?
- What is the role of culture related experts in policy making bodies dealing with sustainable development?
Cultural policy footprint in South Africa

4 Political epochs informing culture

**Dutch settlers (1652 - )**: Dutch settlers used culture, through *plaaktens* for four objectives: marking the social landscape with heritage sites and cultural symbols to remind them of their roots; generating a new identity enriched by local cultural nuances; conscientising and positioning themselves as a superior race over their African counterparts; and creating a permanent home for themselves at the expense of indigenous inhabitants.

**British Administration (1800 – 1947)**
British - Reprogrammed African culture through Anglicization at the super structural level (e.g. language, education, economy and lifestyle) as well as, second, rearranged the country’s geographical complexion.

**Apartheid dispensation (1948 - )**
Economic upliftment of the Afrikaners & complete isolation and subjugation of the indigenous Blacks. NB: Volk’s pyramid – culture, politics, economy and education

**Post-1994 democratic governance: (1994 – to date)**
Redress the imbalances of the past (White Paper of the arts, Culture and Heritage)
South African cultural legislations (including the White Paper on Arts, Culture and Heritage [WPAC]) generally takes their cues from the country’s Constitution, as well as continental and international cultural policies and frameworks such as the CACR, the UNESCO Convention on the Protection and promotion of the Diversity of Cultural Expressions (UNESCO, 2005).

**Vision and Principles of the White Paper on Arts, Culture and Heritage**

WPACH draws its vision from Article 27 of the Universal Declaration of Human Rights which states: "Everyone shall have the right to freely participate in the cultural life of the community (and) to enjoy the arts." It also resonates with the prescriptions of certain sections of the country’s Constitution (South Africa 1996: sec 30,31; schedules 4 & 5) on, respectively: (30) language and culture; and (31) cultural, religious and linguistic communities. It is also aligned with the ANC’s Freedom Charter which states that “the doors of education and culture shall be open.” It is mounted on the Reconstruction and Development Programme (RDP).

Despite some weaknesses, the WPACH has successfully accomplished some achievements in tackling the legacy of apartheid. Chief among this is the transformation of arts institutions, creation of cultural facilities like community art centres, changing of location names, creations of new symbols, and providing financial support for the arts.
DAC Priority domains and main objectives of the public action

Culture in South African competes with the direr demands of basic needs such as water and food security, energy sources and infrastructure. As such, culture is often the least of priority in the government’s budget. Ordinarily, arts, culture and heritage receive no more than 5% of the national budget (Figure 1).

It then has to divide the figure for its internal and external operations such as arts and heritage intuitions. These include theatres, museums, and councils. For instance, in 2015-2016, money was allocated 20% internally and 80% externally (the overall budget is represented in Table. 1). From these allocations, emerged priority projects and spending that fluctuated over time. Table. 2 depicts practical manifestation of the under Arts and Culture Promotion and Development, and Table. 3 scales it across various sectors or disciplines. The three tables mirror how the citizens would in turn replicate spending on culture as displayed by Figure. 1; meaning that until drastic changes occur at the macro-governmental or super structural level in terms of budget upgrade and, culture will not acquire the necessary capacity to substantially boost the economy, engineer infrastructure development, and foster social cohesion.
Table 1: Budget spending by the DAC overtime

<table>
<thead>
<tr>
<th>Programmes</th>
<th>2014/15</th>
<th>2015/16</th>
<th>2016/17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administration</td>
<td>228,266</td>
<td>239,818</td>
<td>253,636</td>
</tr>
<tr>
<td>Institutional Governance</td>
<td>99,808</td>
<td>104,732</td>
<td>110,626</td>
</tr>
<tr>
<td>Arts and Culture Promotion and Development</td>
<td>1,032,876</td>
<td>1,091,135</td>
<td>1,139,566</td>
</tr>
<tr>
<td>Heritage Promotion and Preservation</td>
<td>2,163,798</td>
<td>2,536,150</td>
<td>2,681,395</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td>3,524,748</td>
<td>3,971,835</td>
<td>4,185,223</td>
</tr>
</tbody>
</table>

Table 2: Budget spending as per programmes

<table>
<thead>
<tr>
<th>Programme</th>
<th>2012/13</th>
<th>2013/14</th>
<th>2014/15</th>
<th>2015/16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administration</td>
<td>212,732</td>
<td>234,017</td>
<td>247,409</td>
<td>259,970</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>641,686</td>
<td>719,117</td>
<td>753,051</td>
<td>788,101</td>
</tr>
<tr>
<td>National Language Services</td>
<td>112,233</td>
<td>123,692</td>
<td>132,375</td>
<td>138,857</td>
</tr>
<tr>
<td>Cultural Development</td>
<td>158,928</td>
<td>221,896</td>
<td>275,202</td>
<td>287,876</td>
</tr>
<tr>
<td>Heritage Promotion</td>
<td>745,215</td>
<td>834,582</td>
<td>885,559</td>
<td>927,158</td>
</tr>
<tr>
<td>National Archives and Library Services</td>
<td>801,676</td>
<td>781,473</td>
<td>1,234,511</td>
<td>1,573,413</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td>2,672,470</td>
<td>2,914,777</td>
<td>3,528,107</td>
<td>3,975,375</td>
</tr>
</tbody>
</table>

Table 3: Budget response to SDG

<table>
<thead>
<tr>
<th>Programme 3</th>
<th>Programme Name</th>
<th>Strategic Goal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts And Culture Promotion And Development</td>
<td>Job Creation</td>
<td>Implementation of the MGE objectives in support of job creation, social cohesion and sector development</td>
</tr>
<tr>
<td>Human capital development</td>
<td></td>
<td>Development of an informed and empowered sector and society on value that arts, culture and language play</td>
</tr>
<tr>
<td>Access to information</td>
<td></td>
<td>Development and sustainance of effective and efficient partnerships to create collaborative approach to the development of the arts sector and social cohesion</td>
</tr>
<tr>
<td>Linguistic diversity</td>
<td></td>
<td>Ensure that all official languages have equal status and that people are empowered to communicate in the language of choice</td>
</tr>
<tr>
<td>Development, protection, preservation and promotion of arts, culture and heritage</td>
<td></td>
<td>Creation of a holistic enabling environment for growth, transformation and social cohesion</td>
</tr>
</tbody>
</table>

Figure 1: Population spending
Main stakeholders or actors in South African culture

- All three spheres and arms of government
- DAC and its entities like NAC
- Academic Institutions
- Media
- Individual Artists
- Arts formations/organisations
- AU
- UNESCO

**Guidelines of cultural policy orientation in development**

UNESCO recognises the central role of culture in development; hence it has coined the phrase ‘culture-sensitive-development’ based on an endogenous theoretical framework that follows a plural pathways to development mapped by, amongst others, human resources upgrade, economic growth, and social cohesion (UNESCO 2010). Although South Africa seems to embrace the UNESCO broader definition of culture, for it the arts remain the central focus; sometimes at the expenses of other aspects of civil society such as heritage, which has a direct bearing on development. Hence, the narrative about policy considerations on the role of culture within or for development in South Africa reveals missed opportunities rather than the actual implementation prospects thereof. This matter constitutes a voluminous discourse by several scholars for which there is no space in the presentation. I shall however gloss over it verbally.
Since South Africa is signatory to international and continental conventions, it is bound to come up with tangible implementation strategies to give actual meaning to the symbolism. In this regard, the DAC has put in place a draft implementation plan for the CACR (South Africa, 2015a; 2015b). The strategy has allotted short, medium and long terms for the implementation of some obligations emanating from the CACR under the economic, political, cultural and social imperatives.

The duration of short term is regarded as 4 years, medium term (8 years), and long term is 10 years and more. For the mid-term range, this section discusses the following obligations cutting across the four imperatives, namely: support for creativity; national promotion and regional integration; globalisation effects control and international cooperation; monitoring and evaluation mechanisms.
Monitoring and evaluation mechanisms

The DAC has devised monitoring and evaluation mechanisms for the implementation of the CACR that include the establishment of an interdepartmental Charter Committee in line with the identified four imperatives. This committee is expected to identify champions from all relevant departments to assist in its mission, as well as to present annual reports to AU Conference of the Ministers of Culture after every two years and a comprehensive report to the South African government Cabinet every four years to align with timeframes for the Medium Term Strategic Framework (MTSF). To date, no report in this regard has surfaced and the 2014-2019 MTSF does not mention the CACR. Thus for the purpose of gauging the country against the imperatives, the article is compelled to rely on existing DAC literature on its performance in general that could have a bearing on the CACR obligations (South Africa, 2014; 2015a; 2015b).

According to the DAC’s national mapping study (2014), “currently there exists no Cultural Satellite Accounts (CSA)” to correctly measure the economic impact of culture in South Africa. The current account used for this section is drawn from only the cultural services and recreation and other entertainment services from the Tourism Satellite Accounts. This is because various departments and other spheres of government continue to plan separately despite the available schemes such as the Integrated Development Planning (IDP), which are meant to synchronise planning. Even at the DAC level as the prime custodian of culture, planning is done on a few years cycles as depicted in earlier diagrams. Plans and indicators are crafted in impressive strategic documents, yet the tools that are supposed to track information and account to implementation, such as annual reports, are often cryptic and cannot give the tangible sense of progress registered in the planning indicators. They often sound like box-ticking exercises for money spent by the department. Nevertheless, from the national mapping study, a few indicators on the impact of culture on the society can be extracted.

The study reveals that the creative industries contributes R90, 54 billion which constitutes 2, 9% of South Africa’s total GDP. This figure is comparable to that of overseas countries like Australia with 3% and Chile, with 2%. The highest are Brazil with 10%. The breakdown of the sector’s contribution in South Africa is shown in the diagram below.
The statistics from the diagrams have clear consequences for poverty reduction in South Africa. According to the DAC’s national mapping study (2014), “on average, total household income to the extent of R69 billion will be paid to households, R14.56 billion million will be destined for low-income households. This implies that almost 21% of the total additional household income generated by the creative industries sector will impact positively on the lower-earning households in the economy” (SA, 2014:100). Accordingly, “the impact of the creative industries sector on low-income households can be used as an indicator of the extent to which this sector will contribute towards poverty alleviation throughout the South African economy” (ibid). Against this backdrop, the prospects for reduction of unemployment and those yet to enter the employment market cannot be determined due to the volatility of the creative industries by virtue of the fact that it is specialised field that requires exceptional artistic talents for which the institutions that could nurture them in the country are few and far in between.
The accuracy of predications for future projections on culture in South Africa cannot be guaranteed, at least insofar as statistics and, to some degree, the timing are concerned. This claim is reinforced by three factors: the NDP, as the supreme planning doctrine with 2030 Vision, is not instructive as far as deliverables and time frames on arts-, culture- and heritage-oriented programmes or schemes are concerned (thus the call for a National Cultural Plan (NCP); the DAC has no CSAs from which is can measure cultural indicators; and the long-term period for the implementation strategies of obligations of the CACR is 10 years (from 2014, it falls short of the 2030 target). Despite the shortcoming, this time-frame is herewith used to gauge the 2030 range. This is then augmented with a proposal of a model for future cultural dispositions for South Africa. The latter is the author’s own theoretical permutation from the information extracted from the research.

The following are some ingredients for the new cultural formula:

- The current WPACH review process,
- Language policy implementation
- The enhancement of arts education.

NB: The causal and correlation nexus of the variables is demonstrated by the diagram on the right and a narrative explanation follows thereafter.

Figure. 4: New South African Culture Model (NESACUMO)
**Brain Teasers/shockers**

Why should South Africa have a National Cultural Plan (NCP)?

As a dynamic phenomenon, can culture be planned?

The Answers (2 views)

1st view: Allow culture to evolve from customs – Dr. John Henrik Clarke

2nd view: "Mainstream western culture has always been planned - through the education system, through our cultural institutions and agencies, through policy frameworks - and so well planned, in fact, over a couple of centuries, that the result appears effortless, natural and universal: cultural capital, we recall, is the most fully internalised of all capitals"


NB. UNESCO enjoins countries to construct National Cultural Plans (NCPs) to mediate development. For instance, countries like Brazil devised and adopted a National Cultural Plan (*Plano Nacional de Cultura* – 'PNC') (EU, 2014).
Thank You for your attention!

Ke a leboga!
References


