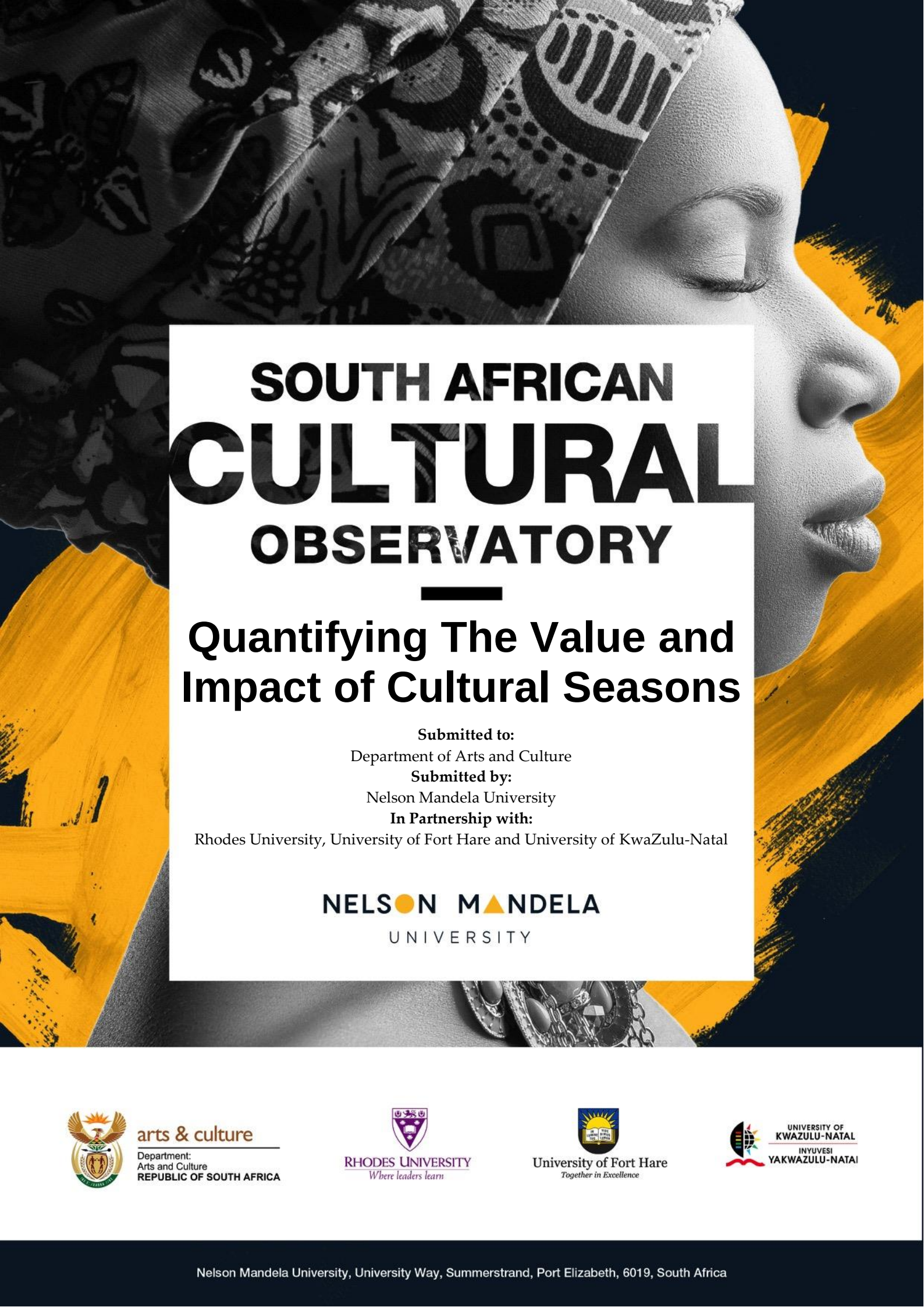




SOUTH AFRICAN CULTURAL OBSERVATORY

Quantifying The Value and Impact of Cultural Seasons

Submitted to:

Department of Arts and Culture

Submitted by:

Nelson Mandela University

In Partnership with:

Rhodes University, University of Fort Hare and University of KwaZulu-Natal

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arts & culture

Department:
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South African Cultural Observatory

KDI Report

Quantifying The Value and Impact of Cultural Seasons

December 2019

Submitted to the Department of Arts and Culture:



arts & culture

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Summary

Within the field of international relations, it is recognized that Cultural Diplomacy is a key diplomatic tool is used to advance their national interests by governments. Globalization links people, cities, regions and countries closer together that has led to our lives being intertwined with people in all parts of the world. Globalization has an impact on how diplomacy is executed and stresses the importance of Cultural Diplomacy.

If there is no certain way to measure it, then how do we know if a Cultural Diplomacy is a success or not? Should Cultural Diplomacy change the target's way of thinking? How long does the process of Cultural Diplomacy work?

While the concept of Cultural Seasons may be a new concept in South African, the practice is not. At the height of apartheid, South African diplomats crafted and re-packed cultural activities to appeal to foreign audiences for years.

The South African season in France, organized by the French Institute and the National Arts Council, took place from May to December 2013. It was the very first time that a Southern African country was honoured in France in the framework of Cultural Seasons. The French season in South Africa was held from July 2012 to the beginning of 2013.

Subsequently Cultural Seasons were held in China, Russia, Algeria, Gabon and Kenya.

There are many stakeholders or actors involved in Cultural Diplomacy. Their motives may therefore be different and may or may not be aligned. There are different advantages or disadvantages of Cultural Diplomacy for each stakeholder group:

- States or governments;
- Cultural and educational institutions;
- Nongovernmental organizations;
- Businesses as sponsors;
- Businesses as producers of cultural content; and
- Individual artists.

Each constituency has its own goals and objectives, and these are difficult to align. However, it is crucial to the successful outcome that these must be aligned. This will also influence how much and what resources are contributed by each group.

The overarching policy framework for monitoring and evaluation in the South African Government is managed by the Department of Planning Monitoring and Evaluation. It not only looks at the results



of projects and programmes but also if the right things are done and if these are been done in the right way. Nevertheless, it is difficult to evaluate Cultural Season because of intrinsic and extrinsic value that is inherent in both arts and cultural development and diplomacy.

Because there has not been the necessary alignment, Cultural Seasons have not delivered the extrinsic outcomes expected. Intrinsic values may well have borne more fruit. Extrinsic outcomes analyzed in this report include trade of cultural goods, tourism and foreign direct investment. With a few exceptions, there was little evidence of the impact of the Cultural Seasons. However targeted planning and better coordination could yield better outcomes.



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Abbreviations

APP	Annual Performance Plans
AU	African Union
COMESA	Common Market for Eastern and Southern Africa
DAC	Department of Arts and Culture
DIRCO	Department of International Relations and Cooperation
FDI	Foreign direct investment
ICD	Institute for Cultural Diplomacy
ITC	International Trade Centre
KGNP	Kalahari Gemsbok National Park
M&E	Monitoring and Evaluation
MTSF	Medium-Term Strategic Framework
NDP	National Development Plan
OECD	Organization for Economic Developed
SACO	South African Cultural Observatory
SADC	Southern African Development Community
SARS	South African Revenue Services
SOP	Standard Operating Procedure
UNWTO	United Nations World Tourism Organization



1 Introduction and Purpose

Within the field of international relations, it is recognized that Cultural Diplomacy is a key diplomatic tool is used to advance their national interests by governments. This was emphasized in South Africa: Cultural Diplomacy and the National Interest by the South African Cultural Observatory (SACO) that found inter alia that there is lack of reference to the concept of Cultural Diplomacy within South African policy. This is true within the diplomatic corps. Cultural Seasons represent one of the implementing mechanisms employed by the Department of Arts and Culture (DAC) to reach South Africa's Cultural Diplomacy objectives.

2 Globalization, Diplomacy and Cultural Diplomacy

Diplomacy is the main instrument of foreign policy, which consists of the broader goals and strategies that guide a state's interactions with the rest of the world. International treaties, agreements, alliances, and other manifestations of foreign policy are usually negotiated by diplomats prior to endorsement by national politicians.

Diplomacy is the art and practice of conducting negotiations between representatives of states.

2.1 Globalization

Globalization links people, cities, regions and countries closer together that has led to our lives being intertwined with people in all parts of the world. Globalization even has an effect on what we eat, what we wear, what music we listen to, and critically what information and ideas we hold.

This is often referred to as the 'global village' where the barriers of national and international boundaries become less relevant and the world, figuratively, a smaller place.

Globalization is driven economically by flows of capital, goods, services, and people. It is importantly also driven by information technology and mass media entertainment. This

Another definition of: globalisation:

... broadening, deepening and speeding up of world-wide interconnectedness in all aspects of life, from the cultural to the criminal, the financial to the environmental. At issue appears to be 'a global shift'; that is, a world being moulded, by economic and technological forces, into a shared economic and political arena.

Source: Held, D. et al. (2000)

Joseph Stiglitz defines globalisation as:

... the closer integration of the countries and peoples of the world ... brought about by the enormous reduction of costs of transportation and communication, and the breaking down of artificial barriers to the flows of goods, services, capital, knowledge, and people across borders.
Source: Stiglitz, J. (2004) Globalisation and its Discontents.

contributes to cultural exchanges, migration and international tourism. We now live in a networked world. There are well-established rules that guide globalization (Held et al. 2000).

The convergence of information platforms, global mass media and social networking empowers the free flow of information and ideas which



can have an impact on governance, economic activity and mobilization across social, cultural, religious and national boundaries.

Given this increased globalization has been confronted by recent challenges. Diplomacy is critical to fostering peace and stability.

Crow and Lodha (2016) argues for four dimensions globalization:

- Economic globalization
(the greater global connectedness of economic activities through international national trade, financial flows and transport, and the increasingly significant roles of international investment and multinational corporations)
- Environmental globalization
(the increasingly global effects of human activity on the environment, and the effects of global environmental changes on people)
- Cultural globalization
(the connections among languages, ways of living, and fears of global homogeneity through the spread of North American and European languages and culture)
- Political globalization
(including wider acceptance of global political standards such as human rights, democracy, the rights of workers, environmental standards, as well as the increased coordination of actions by governments and international agencies)

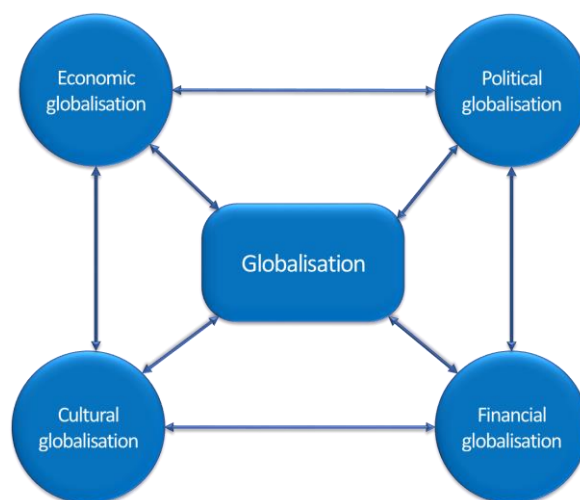


Figure 1: Components of globalisation

From this paper it is important to recognize the role of culture in globalization and specifically cultural globalization and this has had on diplomacy and Cultural Diplomacy.

2.2 South Africa's Foreign Policy

Diplomacy is the main instrument of foreign policy, which consists of the broader goals and strategies that guide a state's interactions with the rest of the world. Foreign policy is one of the wheels with which the process of international politics operates. Foreign policy is not separate from the national policy, instead it is a part of it. International treaties, agreements, alliances, and other manifestations of foreign policy are usually negotiated by diplomats prior to endorsement by national politicians.

In 2011 South Africa adopted the White Paper on South Africa's foreign policy entitled "Building a Better World: The Diplomacy of Ubuntu". The White Paper remains loyal to the constitutional principles and guides all South African diplomatic activities.



It the White Paper, Building a Better World: The Diplomacy of Ubuntu, Department of International Relations and Cooperation (DIRCO) (2011) points out that South Africa's foreign policy is based on:

The primacy of the African continent and the Southern African Development Community;

- Commitment to South-South cooperation;
- The centrality of multilateralism; consolidating relations with the North; and
- The strengthening of bilateral social, political and economic relations.

South Africa's policy points out that it is essential for its foreign policy to ensure that its national interests are maximized. This includes both bilateral and multilateral relations. South Africa's foreign policy takes cognisance of the socio-economic realities that continue to prevail in the country and promotes Cultural Diplomacy. Indeed, the White Paper recognizes that the process of globalization has had major implications for cultures. The dilemma that has emerged across the world is the extent to which globalization threatens existing cultures.

2.2.1 Bilateral relations

The nature of conducting bilateral relations between states is changing. Bilateral diplomatic relations encompass a myriad of different fields linked to globalization. Many states have now developed bilateral cooperation partnerships with each other, which take different forms e.g. binational commissions (BNCs), bilateral technical cooperation agreements, bilateral consultative mechanisms, etc. States now meet and forge closer ties on a bilateral level more than ever before.

2.2.2 Multi-lateral relations

South Africa is a strong proponent of multilateralism as a necessary intergovernmental response to managing globalization and the deepening interdependence of national economies. Multilateralism usually involves membership in international institutions. It tends to constrain powerful nations, discourage unilateralism, and gives small powers a voice and influence that they could not exercise.

South Africa has embraced multilateralism as an approach to solve challenges confronting the international community. In this regard, it took up a leading role in various multilateral fora, including Southern African Development Community (SADC), the African Union (AU), NAM, G77+China, the Commonwealth, and the United Nations, championing the cause of developing countries and Africa in particular.

Regional ties are also on the increase as a strategy to positively deal with the challenges of globalization. The regional economic communities (RECs) in Africa include:

- SADC,
- Economic Community of West African States (ECOWAS),
- Common Market for Eastern and Southern Africa (COMESA)



South Africa's foreign policy recognizes the importance of multilateralism and a rules-based international system that is governed by international law. Unilateralism is no longer an option to address these challenges. Multilateral cooperation is more relevant than ever before in seeking equitable multilateral solutions to global problems. Groups such as the G20, Major Economies Forum, BASIC, IBSA and BRICS have grown in prominence and are focused on global issues related to political, security, environment and economic matters. It is a member of the AU. South Africa is also a member of important multilateral institutions such as UNESCO and UNCTAD.

South Africa needs to use all possible institutions and instruments to further its diplomatic and especially its Cultural Diplomatic objectives.

2.3 Diplomacy and Cultural Diplomacy

Since globalization is partly driven by culture and in turn culture is impacted by globalization, it is important that diplomacy includes a cultural component. This is referred to as Cultural Diplomacy that is a subset of public diplomacy. It emphasizes "soft power" and includes:

- the exchange of ideas,
- information,
- art,
- language, and
- other aspects of culture.

2.3.1 Diplomacy

It is important to distinguish between public policy and diplomacy. One of governments primary roles is to make public policy that will solve society's problems and is the result of interactions and dynamics among actors, interests, institutions, and processes. Public policy includes not only the country's fiscal, monetary, trade policies, but also its social welfare policies, military policies and its foreign policies. These foreign policies are given expression in the country's public diplomacy. Broadly, this is any government-sponsored efforts aimed at communicating directly with foreign publics to establish a dialogue. It includes protecting national security, providing international leadership in developing world peace, cooperating with other nations in solving international problems, promoting human rights and democratic values, fostering cooperative foreign trade, as well as artistic and cultural cooperation. Diplomacy is therefore an instrument that is used to implement public policy.

Diplomacy is therefore a tool that is used to implement government policies in general but its foreign policies in particular. In the past, foreign missions or embassies maintained relations with the host countries to prevent conflict or war. This was generally the field of public diplomacy.

Different countries implement different models regarding the various types of diplomacy. In some countries the tasks are exclusively undertaken by the Foreign Ministry. Other countries have attachés that send seconded officials by the various line departments. These officials usually report to the head of mission as well as to their home department.



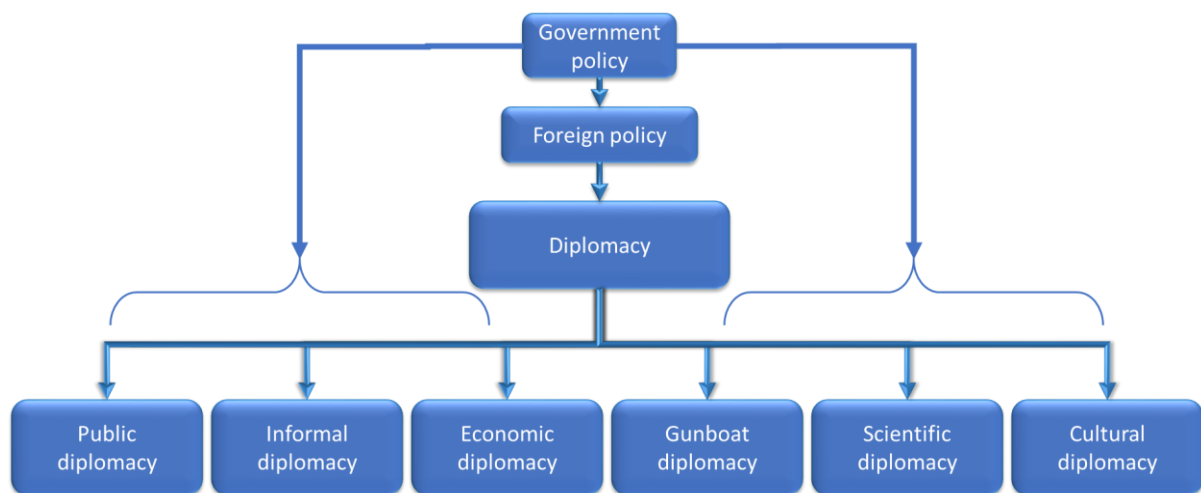


Figure 2: Categories of diplomacy

Informal diplomacy and gunboat diplomacy are not truly diplomatic activities. Nevertheless, these forms of interaction between foreign countries and citizens of the respective countries does play an important role in shaping the relationship between the countries. In many cases, private citizens and play a supportive role in helping promote public diplomacy.

Apart from public diplomacy, economic diplomacy is the field that most foreign missions of all countries across the world are engaged in. Economic ministries (the Department of Trade and Industry), trade and investment promotion agencies (including provincial agencies), and local and bilateral chambers of commerce are all participants in economic work. The main focus is on promotion, to attract foreign business, investments, technology and tourists. Economic diplomacy is a form of diplomacy. Economic diplomacy supports many of the objectives of public diplomacy including peace. Mill (1849) observed: "It is commerce which is rendering war obsolete, by strengthening and multiplying the personal interests which are in natural opposition to it". Economic diplomacy not only promotes the state's prosperity but also influences its foreign commercial and financial relations in support of its foreign policy. It connects closely with political, public and other segments of diplomatic work.

DIRCO (2011) sees economic diplomacy as the use of the full spectrum economic tools of a state to achieve its national business or economic interests. South Africa's future global and continental standing will be determined by how South Africa remains true to its enduring values, economic success, and the continued leadership role on the continent. The success of its economic diplomacy will determine the extent to which South Africa can achieve its domestic priorities. For South Africa to meet these priorities, its economy must be able to participate competitively in the global marketplace.

Economic diplomacy has both multilateral and bilateral components. South Africa's economic diplomacy strengthens ties with other regional economic groupings that allow for a more strategic integration process among developing countries. Regional integration arrangements such as FTAs and RTAs provide the necessary environment for national companies to compete globally. The White Paper (DIRCO (2011))states:



South African economic diplomacy in the region will therefore support an integrated development strategy for SACU, SADC and the continent that includes Spatial Development Initiatives, investment promotion into the region, region-wide industrial development linkages as well as the development of supply-side capacity that will enable countries in the region to diversify their economies and take advantage of opportunities for more dynamic and diverse exports.

Successful economic diplomacy requires a close partnership with government, business, and labour. A coordinated government-wide effort is essential to promote South Africa's economic interests in the international arena. Similarly, scientific and Cultural Diplomacy requires close partnership between the scientific community and the artistic community. In economic, scientific, and Cultural Diplomacy coordination between the line departments and the foreign affairs departments is fundamental.

Cultural diplomacy can play an important role in strengthening relations between South Africa and its partners in all forms of diplomacy.

2.3.2 Evolving diplomacy

Orthodox diplomacy accepts that states control their territories and residents within fixed boundaries. Each state pursues its own power defined as national interest. Residents (including artists) and companies rely on government and foreign diplomatic missions to achieve their own goals. This rather antiquated view of diplomacy based on Hirano (2000) is depicted below.

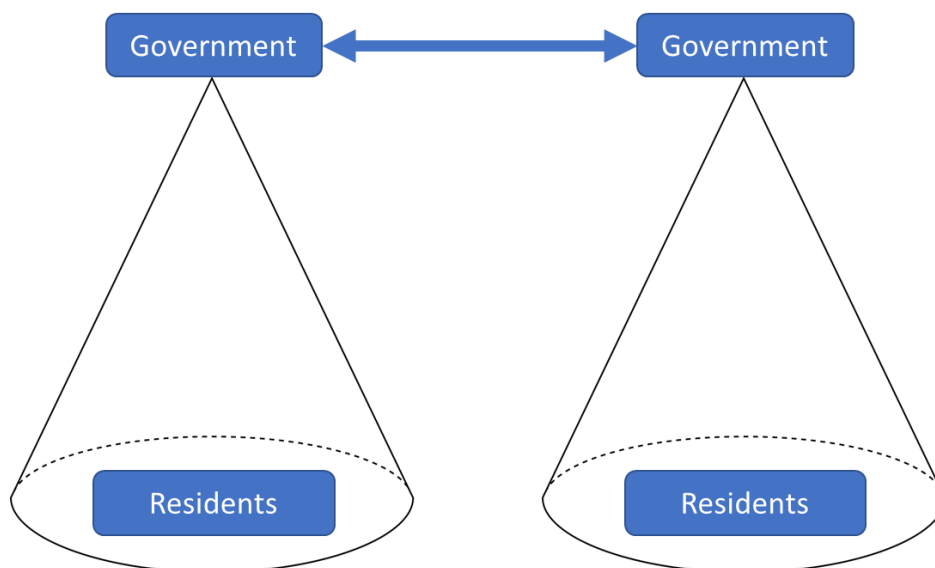


Figure 3: Traditional diplomatic relations

Source: Hirano (2000)

However, with the advent of improved communications and transport that has made it easier and more affordable for individuals and companies (even small and medium sized enterprises)



to travel abroad to pursue their own interests. Although governments are still responsible for diplomatic relations, their role is not as prominent as it was in the past.

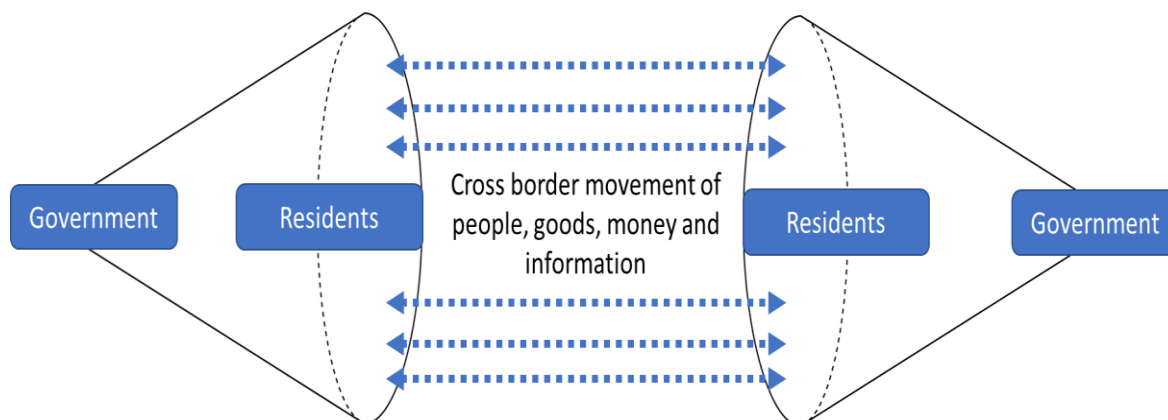


Figure 4: Dynamic diplomatic relations

Source: Kawamura (2018)

This process of globalization has also impacted Cultural Diplomacy. Cultural interactions between citizens of various countries do not always rely on government diplomatic support. Indeed, certain domains such as the audiovisual domain, have developed strong commercial links with countries across the world. Indeed, phenomena such as the emergence of

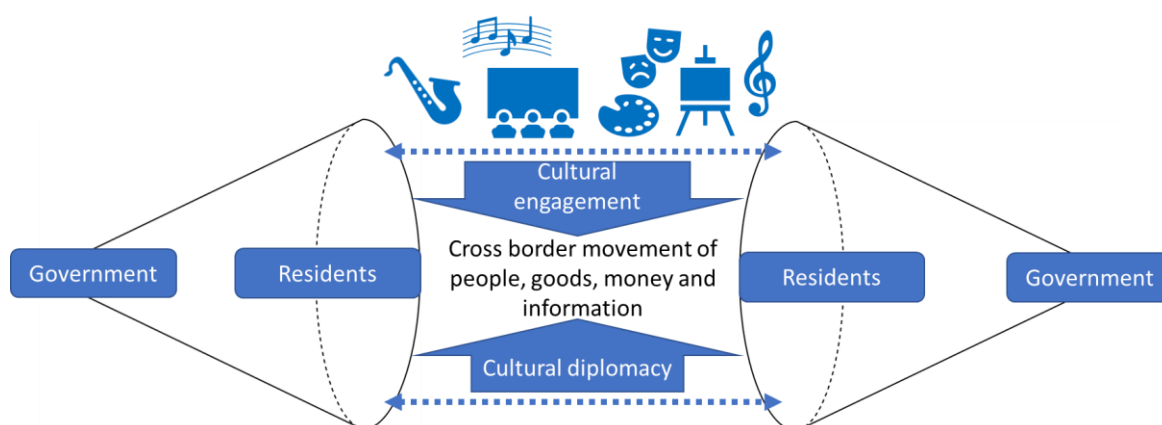


Figure 5: Cultural diplomacy

Source: Own based on Kawamura (2018)

Hollywood, has shaped cultural perception considerably.

Nevertheless, governments realize the importance of strengthening cultural links and engagement. Cultural engagement, as discussed above, is seen as the soft component of



diplomacy. Therefore, where there is a market failure and artists do not perform or sell the products in foreign countries, governments can become involved. This is a symbiotic relationship where both the artists and governments benefit. The artists have a financial incentive and the governments have a diplomatic prerogative.

2.3.3 Social cohesion and nation building

Using a coordinated approach would encourage interaction between the various artists and genre in South Africa. The artists from various cultural and socio-economic backgrounds would work together to achieve a common goal. Persson (2012) points out that internationally led state-building is based on three dimensions:

1. a security dimension,
2. a political dimension and
3. an economic dimension.

The emergent literature therefore correlates Cultural Diplomacy with securitization theory. However, Persson (2012) shows that Cultural Diplomacy is an important pillar of nation building. Cultural diplomacy and Cultural Seasons can therefore play an important role in both nation building and contributing to improved social adhesion

2.3.4 Cultural diplomacy

Geopolitical changes have transformed and accentuated the role of cultural in international relations. Cultural diplomacy is therefore an important component of public diplomacy and soft power that includes the exchange of ideas, information, art, language and other aspects of culture among nations and their peoples in order to foster mutual understanding. Cultural diplomacy reveals the soul of a nation and is used for influence. Though often overlooked, Cultural Diplomacy can and does play an important role in achieving national security efforts.

Within the current field of international relations, there is little dispute that cultural diplomacy is a key diplomatic tool used by governments to advance their national interests.

The goal of Cultural Diplomacy is to influence a foreign audience. This influence is built up over the long term and therefore contributes to the support for South African interests and policies. Lenczowski (2008) held

that Cultural Diplomacy could harness the elements of culture to induce foreigners to:

- have a positive view of the country's people, culture and policies,
- induce greater cooperation between the two nations,
- aid in changing the policies or political environment of the target nation,
- prevent, manage and mitigate conflict with the target nation.

The strengthening of cultural relations between countries does not require formal Cultural Diplomacy. Arndt (2006) said "Cultural relations grow naturally and organically, without government intervention – the transactions of trade and tourism, student flows,



communications, book circulation, migration, media access, inter-marriage – millions of daily cross-cultural encounters. If that is correct, Cultural Diplomacy can only be said to take place when formal diplomats, serving national governments, try to shape and channel this natural flow to advance national interests." Nevertheless, it is important to understand that formal Cultural Diplomacy will strengthen and contribute to informal correlations that take place between individuals of various countries.

The concept of soft power and how this has informed the development of both public diplomacy and Cultural Diplomacy. There follows an account of the history of Cultural Diplomacy and of the influence of technological and societal change on its practice. Current practice in the field of Cultural Diplomacy will be analyzed, along with the varied institutional arrangements in key countries. Finally, there will be an examination of Cultural Diplomacy as conducted in multilateral fora. Calland (2019) recognized the importance of soft diplomacy of Great Britain and recently stated "what happens in Britain – in politics, as in culture – still has disproportional influence globally because of the disproportionate "soft" power of the English language". This soft power does not only strengthens Britain's role in the world and contributes to their influence over politics, but also improves the lives of British citizens through improved trade relations, foreign investments, and the promotion of their artists and artistic talent to the rest of the world.

Various Cultural Diplomacy studies propose different characteristics including:

Cummings (2003) defines Cultural Diplomacy as the "peaceful and constructive interaction between different cultures, or the exchange of ideas, information, art, lifestyles, value systems, traditions, beliefs and other aspects of cultures with the intention of fostering mutual understanding".

DAC (2017) in its introduction to Cultural Seasons Framework provides the following useful quotes:

"[Regarding Cultural Diplomacy as a tool to reduce social inequality] as we fight to eliminate poverty, the successes we make benefit all of us. It changes the culture, it enriches the culture, it broadens the base, and it opens a lot of opportunities for our people and it makes it easier for people-to-people relations to flourish; Cultural Diplomacy fits in perfectly with that."

H.E. Amb. Vika M. Khumalo

"First, I think politicians and diplomats, like myself, we would regard Cultural Diplomacy as a lesser cousin of the whole enterprise of diplomacy. I don't think we have given Cultural Diplomacy the place of pride that it has to be given."

H.E. Amb. Mxolisi Sizo Nkosi

"...we have introduced programmes of social cohesion also aimed at understanding that we are all Africans and our destiny is Africa. In strengthening Cultural Diplomacy, we need more programmes that get us to understand one another as a people."

Gauteng Premier David Makhura

DAC (2017) points out that DIRCO "as the leading foreign relations department, has not defined the term in any of its current policy documents." However DAC (2017) s Deputy-



Minister noted that Cultural Diplomacy “is about a country projecting its power in the domain of ideas – to influence the idea and outlooks of states...and non-state actors to pursue its national interest and enhance its geopolitical standing”.

In order to sufficiently capture the South African international relations landscape,; while taking into account the internationally accepted definitions of Cultural Diplomacy, and the factors related to international culture promotion in the South African context, the following working definition is proposed for the purposes of this document:

Cultural Diplomacy is a tool of diplomacy which focuses on promoting South Africa's art, culture and heritage abroad in order to advance the country's trade, political, diplomatic, and socio-economic interests. This is achieved by developing relationships with state and non-state actors through (bilateral and multilateral) arts, culture and heritage interventions, which aim to support foreign policy goals, attract foreign investment, promote the cultural, creative and heritage economy, and enhance South Africa's regional influence and international standing (DAC (2017)).

These terms, and often distinguish it from overlapping concepts, The Institute for Cultural Diplomacy (ICD)¹ adopts a widely used definition of the term, identifying Cultural Diplomacy as: the “exchange of ideas, values, traditions and other aspects of culture or identity, whether to strengthen relationships, enhance socio-cultural cooperation or promote national interest”.² Without a common and accepted definition of Cultural Diplomacy, governments focus on different aspects of Cultural Diplomacy. The allocation of resource is obviously driven by the focus.

Clearly Cultural Diplomacy is distinguishable from:

- public diplomacy,
- foreign cultural policy, and
- international cultural relations.³

On the one hand cultural understanding of trade partners facilitates the strengthening of economic relations; while economic relations contribute to a greater cultural understanding. Cultural diplomacy therefore contributes to diplomacy and especially economic diplomacy.

The goal of Cultural Diplomacy is essentially to foster mutual understanding where the people of a foreign nation to develop an understanding of the nation's ideals and institutions. This builds a broader support for both economic and political goals.

Currently, South Africa's Department of International Relations and Cooperation (DIRCO) does not recognize culture diplomacy as a core diplomatic tool and, as such, the term is not used or defined in any DIRCO policy documents.

¹ An international non-profit organization that promotes the study of Cultural Diplomacy

² See: <http://www.culturaldiplomacy.org/index.php?en_culturaldiplomacy>

³ These concepts are discussed in more detail in the SACO baseline report on Cultural Diplomacy.



Building on the White Paper on South Africa's Foreign Policy (Building a Better World: The Diplomacy of Ubuntu), the Revised White Paper on Arts, Culture and Heritage (Fourth Draft) (2017) policy on Cultural Diplomacy is based on

The term “cultural diplomacy” has become one-dimensional, linked to political manipulation and subordination and relegated to the margin of diplomatic interactions.

(Gienow-Hecht and Donfried 2010).

the country's unique approach to global issues founded on *Ubuntu* and respect for all nations, peoples and cultures. As discussed above, this is based on the interdependency between culture, diplomacy and international cooperation. This is derived from an understanding of the impact of the cultural backgrounds of the negotiating parties. This in turn is based on interpersonal and communications styles, and cultural awareness and values that come to bear on the processes of exchanging information experiences and ideas. Understanding, mutual trust and the shared benefits of cooperating are essential for negotiating partners. To facilitate intercultural communications and cultural understanding is essential.

A report also indicated that current government-wide activities to promote South Africa's image abroad are largely uncoordinated, underfunded and not linked to specific national objectives, including promoting regional stability and attracting foreign investment. In short, without appropriate policy instruments, Government lacks a dedicated in-house capacity to develop long-term relationships with other nations through various arts and culture programmes under the rubric of Cultural Diplomacy.

Against this background, the purpose of this document is to translate the main findings of the abovementioned SACO baseline report into a government-wide policy framework to advance Cultural Diplomacy in South Africa. The proposed framework, among other things, calls for greater inter-departmental cooperation between key stakeholders – particularly the Department of International Relations and Cooperation (DIRCO) and DAC – and increased institutional capacity for implementing cultural programmes abroad that serve to advance South Africa's foreign policy objectives.

The Revised White Paper on Arts, Culture and Heritage (Fourth Draft) (2017) identifies of the DAC's functions for international cooperation and diplomacy in arts, culture and heritage as:

- Develop and promote arts, culture and heritage in South Africa, and integrate strategies for international cooperation and diplomacy;
- Provide creative skills development and economic opportunities for South African arts, culture and heritage practitioners and institutions through international cooperation and diplomacy;
- Enter into mutually beneficial international cooperation agreements and partnerships with other countries;
- Liaise inter-departmentally in the conceptualization and implementation of international arts, culture and heritage cooperation and implementation;



- Liaise with the various national arts, film, heritage, language, literature and publishing sectors in the conceptualization and selection of programmes and participants in international arts, culture and heritage events and activities;
- Set priorities and focus areas for international arts, culture and heritage cooperation and exchange in relation to national objectives;
- Design, fund and implement a national strategy for international art, culture and heritage cooperation and diplomacy; and
- Coordinate, monitor and evaluate a national strategy for international arts, culture and heritage cooperation and diplomacy.

Cultural Seasons are an ideal instrument to fulfil these functions.

2.4 Tools of Cultural Diplomacy

Although there are many forms of diplomacy, they all share tools in common. It is important to use a set of tools or skills whenever you are at a negotiation table or want to have the ability to understand the other person's country's perspective on the issue, plus, the cultural aspects and interests of the other countries' needs and desires. Countries have made use of the arts to promote Cultural Diplomacy. Activities such as Movies, Painting, and theatre, ballet and music. Exhibitions such as Fairs, Events, Technology, hobbies, Sporting events, etc. can help to promote American customs, manners, and our popular culture. Big or small it is a chance to teach others about our history and our ideas

According to Lenczowski (2008) Cultural Diplomacy uses all aspect of a nation's culture. It uses various tools to bring understanding of a nation's culture and inter-alia includes:

- The all art forms including:
 - films,
 - dance,
 - music,
 - painting,
 - sculpture, etc.
- Exhibitions showcasing cultural objects;
- Educational exchange programmes;
- Language programs;
- Scientific exchange programs;
- Artistic exchange programs;
- Other exchange programs;
- Literature—the establishment of libraries abroad and translation of popular and national works;
- Broadcasting of news and cultural programs;
- Gifts to a nation or their representatives including heads of state, heads of government, and ministers;
- Religious diplomacy, including inter-religious dialogue; and
- Promotion and explanation of ideas and social policies.



All acts of Cultural Diplomacy could be considered international cultural relations, but all acts of international cultural relations cannot necessarily be considered as acts of Cultural Diplomacy. International cultural relations refers to cultural exchanges led principally but not exclusively by cultural actors themselves who want to have a relationship with their peers in other parts of the world. These international cultural interactions may or may not be supported, endorsed, funded by a government.

Leonard (2002) pointed out that these interventions work best when they are relevant to the target audience. This requires an understanding of the audience. The tools are often used by working through NGOs, diasporas and political parties abroad. This helps with the challenge of relevance and understanding.

2.5 Actors Involved in Cultural Diplomacy

There are many stakeholders or actors involved in Cultural Diplomacy. Their motives may therefore be different and may or may not be aligned. There are different advantages or disadvantages of Cultural Diplomacy for each stakeholder group:

- States or governments;
- Cultural and educational institutions;
- Nongovernmental organizations;
- Businesses as sponsors;
- Businesses as producers of cultural content; and
- Individual artists.

States are accountable through the democratic process. They are effective actors unless they are inclined to control the content. Governments are basically motivated by politics and national interest. Many cultural and educational institutions are indirectly accountable to the public through government regulation and oversight, and through boards of trustees; semi-independent; in many ways the most effective players. These institutions are motivated by a belief in the inherent value of the arts and education. Nongovernmental organizations are indirectly accountability; advantage (through their constituents and other supporters. They are independent of governments. However, they have mixed success and effectiveness. They are generally motivated by creativity and artistic values. Businesses, both as sponsors and as producers of cultural content are not accountable to the public, although they are accountable to their customers (and suppliers) to some extent. They are independent of governments. They often have access to money and other resources and are sometimes effective. They are motivated mostly by profit. Individual artists engage on their own. They are not generally accountable to the public and are completely independent.

These actors must be involved in all phases of the planning and implementation of the Cultural Seasons. It is also necessary to understand their objectives, their access to resources and how effective and efficient they generally are.

In conclusion, it is clear that as culture itself was clearly about much more than the arts, Cultural Diplomacy more than implementing arts projects or educational exchanges in foreign countries. Cultural diplomacy contributes to the facilitation of the exchange of ideas, values, traditions, and other aspects of culture or identity, or more simply as encouraging interaction



with ‘the other’. Cultural diplomacy is an important part of public diplomacy more than just soft power. Cultural Seasons support public diplomacy and provide a space where both the powerful and established artists and the emerging artists in various countries can engage, and showcase unknown talent across the world.

2.5.1 An integrated approach

An important tool in Cultural Diplomacy are the Cultural Seasons. These Cultural Seasons are an attempt mainly by government to coordinate cultural events in foreign countries. Usually, these events are organized on a bilateral level.

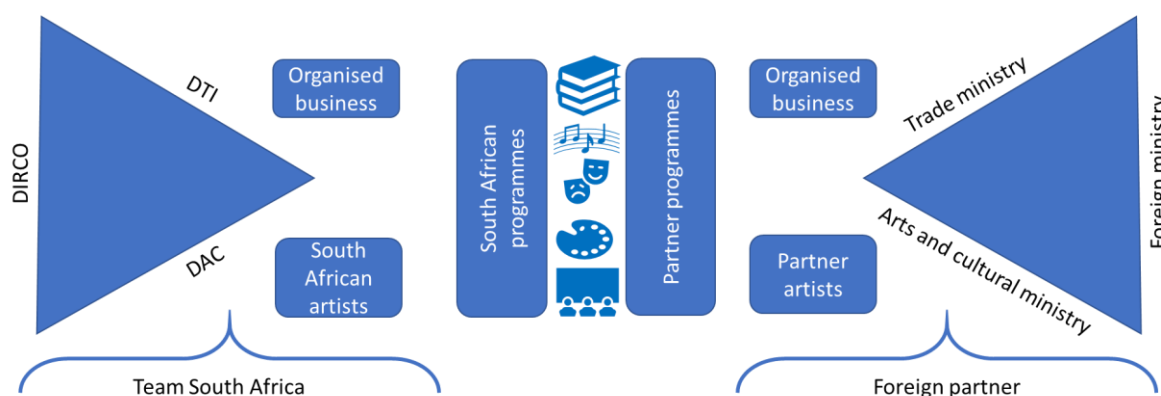


Figure 6: Partnerships and Cultural Seasons

Source: Own

In many cases, only one department (and one sphere of government) will organize and facilitate the event or events that make up a Cultural Season. However, a more coordinated approach would seem to contribute to greater success. It also is more effective and efficient.

It is important to recognize that there is a complex set of relations between local, national, international and multi-national governments, companies and individuals. The relations between internal actors including government (all three spheres), government agencies and state-owned organizations, local businesses, organized business and non-governmental organizations and importantly individual artists.

Cultural diplomacy and Cultural Seasons are a multidimensional project. Strategizing a specific agenda involves strategic planning and the definition of the methodology that is going to be applied. Improve planning and better realized outcomes can be effected through assessing and identifying both the conditions existing in particular situations and the object–target, followed by goal setting. The success and the sustainability of Cultural Diplomacy programmes therefore demand holistic approaches. It depends on setting short- and long-term goals, on responsiveness and flexibility to adapt (Gienow-Hecht and Donfried 2010)



3 Cultural Seasons

Cultural Seasons is a relatively new diplomatic cultural implementation mechanism. France was one of the first countries to implement “Cultural Seasons” in 1985. Their original intent was to honour particular countries through a series of events, while promoting its bilateral relationships with these targeted countries. After successful “Cultural Seasons”, France integrated Cultural Seasons as a key element into its foreign policy. Other countries soon followed and implement their own version of Cultural Seasons programmes.

The first Cultural Season was implemented by DAC in 2012 in response to a ministerial visit and subsequent presidential endorsement between France and South Africa. The successes of the South Africa/French Cultural Season led to the integration of Cultural Seasons into the broader cultural diplomatic portfolio. This resulted in the implementation of a number of similar interventions with key partners including:

- United Kingdom (2014/15)
- China (2014/2015)
- Russia (2016)
- Algeria (2017)
- Gabon in (2017)
- Kenya (2019)

It should also be noted that although not technically referred to as a Cultural Season, the implementation of the 2017 Africa Month, used a number of elements associated with the implementation of Cultural Seasons. This demonstrates the agility and ability to customize Cultural Seasons to meet particular strategic and process requirements. It also stresses the fact that each Cultural Season is unique and requires some degree of customization.

It has been evident, from the above-mentioned engagements, that Cultural Seasons have proven its value as a mechanism to advance Cultural Diplomacy. This is, in part, is due to the ability to customize interventions as well as the ability to develop cultural diplomatic relationships during the planning, execution and completion of these interventions.

In spite of the high degree of success and customization, it has also become apparent that a framework needs to be developed to guide the implementation of Cultural Seasons and to draw on the best-practices identified and lessons-learned since 2012 – hence the need to develop the Cultural Seasons Framework (which will be discussed in more detail below).

South Africa White Paper commits the country to the major international instruments for the promotion and protection of human rights and advocates a holistic approach that places equal emphasis on civil and political rights as well as social, economic and cultural rights. Cultural Seasons are therefore important.

DAC (2017) identifies four components of Cultural Seasons Framework:

- The first component provides a working definition of Cultural Diplomacy, while providing a high-level overview of the application of Cultural Seasons as a Cultural Diplomacy mechanism from both an international and South African perspective. (This is discussed above).



- The second component explains how to apply the Cultural Seasons Framework in order to ensure alignment with policy, strategic, operational imperatives and requirements.
- The third component presents the actual framework, which contains the individual framework components and a range of potential implementation mechanisms associated with each component.
- The fourth and final component of the Cultural Seasons Framework provides an overview of the mandate, the framework, inputs, associated processes and procedures.

Cultural Seasons can include:

- Art exhibitions;
- Fashion shows with South African designers;
- Readings or recitations of South Africa literature;
- Dance;
- Musical recitals;
- Showing South Africa films;
- Exhibitions showcasing cultural objects;
- Inception of artistic exchange programs; or
- Gifts of South African produced creative products to a nation or their representatives including heads of state, heads of government, and ministers.

These may be standalone events or branded with an array of events(Lenczowski 2008).

3.1 Alignment with Government's Strategic Objects

South Africa's national interest as set out in the in the National Development Plan (NDP) is to "...position South Africa in the World". This requires the development and implementation of interventions through global and regional policy-making that would:

- Grow the economy,
- Reduce poverty' and
- Improve the quality of life of all.

The NDP prescribes that such interventions should be developed in a South African-centric manner so that South Africa's functional integration and repositioning in the region, the continent, among developing countries and the rest of the world are promoted. The Medium-Term Strategic Framework (MTSF) and the Plan of Action (PLA) requires the achievement a number of outputs. These outputs are broad and include:

- Outcome 3: All people in South Africa are and feel safe (Social Cohesion and Nation Building)
- Outcome 4: Decent employment through inclusive growth
- Outcome 5: Skilled workforce
- Outcome 11: Better South Africa, better and safer Africa and a better world
- Outcome 12: Effective and efficient development orientated public sector.



The MTSF therefore informs DAC's Strategic Objectives of the in relation its Cultural Diplomatic Objectives and include:

- Promote Cultural Diplomacy;
- Strengthen bilateral relations;
- Implement cultural agreements;
- Strengthen mutual cultural awareness through the strengthening of people-to-people relations;
- Advance regional integration and the African Agenda in accordance with South Africa's Foreign Policy; and
- Support South African cultural goods, opening markets, creating opportunities and providing platforms for South African artists, heritage, cultural tourism and institution-to-institution collaboration.

3.2 Framework for Cultural Seasons

Based on the Framework for Cultural Seasons (SACO, 2017), the table below contains the various framework components, as well as the potential implementation mechanisms that are used. the political mandate can therefore be informed by DAC's Strategic Plan; its Annual Performance Plan; the hierarchy of priority areas which include (in order of importance) Africa, BRICS, traditional partners in Europe, new emerging economies, new funding partners, anchor countries in all regions and multi-lateral institutions; existing Cultural Agreements; and individual Country Briefs.

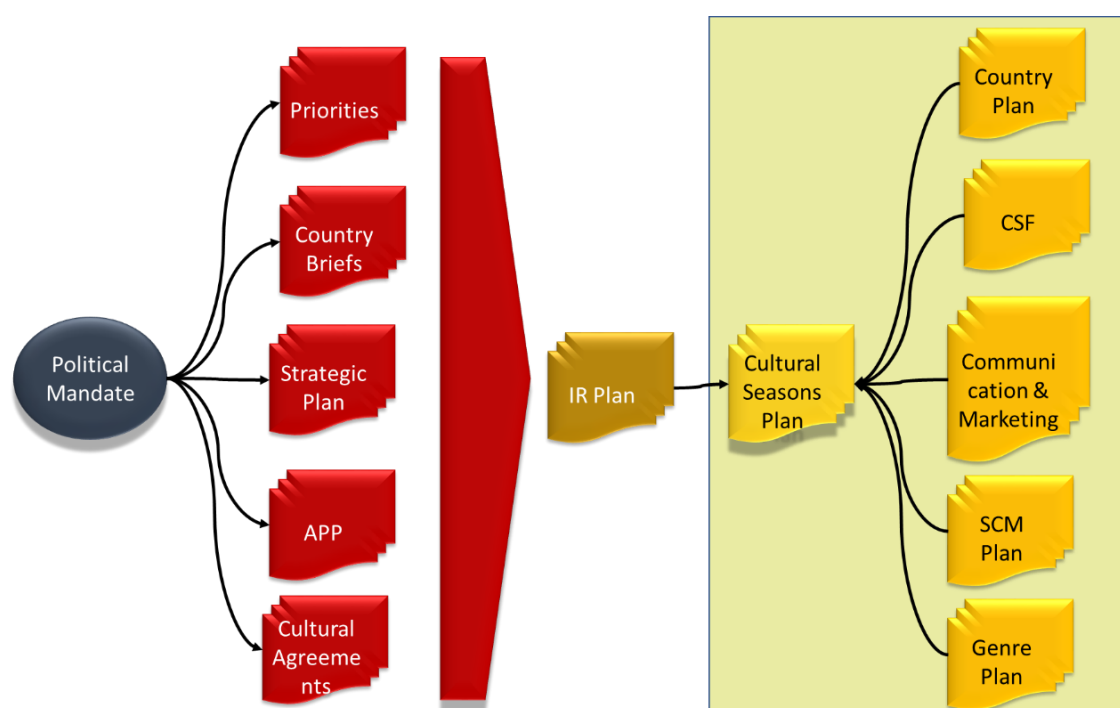


Figure 7: Cultural Seasons Process

Source DAC (2017)



Cultural Seasons Plan includes the identification of :

- Strategic Objectives
- Genres
- Output to be achieved
- Implementing Entity
- Portfolio of Evidence
- Budget
- Counter Resourcing
- Lead Time
- Duration of Cultural Season
- Implementation Risks
- Critical Success Factors
- Future Impact Projects
- Stakeholder/Role-player responsibilities

3.2.1 Classes of Cultural Season

Diplomacy has always been practised with some elements of the sending country's culture. When entertaining all holding receptions diplomats would always try to serve dishes that are particular to their country and, where available, serve wine or other drinks from their homeland.

From a trade promotion or economic diplomacy point of view, trade fairs have always been popular. A trade fair represents a concentrated exhibition in space and time of the products and services of hundreds, even thousands, of producers. Trade fairs can be divided into several different types and include:

- General fairs or specialized industry fairs;
- National, regional or international fairs;
- Fairs open either to the trade or general public only; or
- Special event fairs or permanent exhibitions.

The trend is towards specialized exhibitions with a country hosting a national pavilion usually in an established trade fair. These trade fairs can either be general (using smaller countries) or industry specific. The Department of Trade and Industry recognizes that international trade fairs and exhibitions are an excellent and highly recommend means of promoting South African products in foreign markets. It is further recommended that they should form an integral part of any company's overall export marketing plan. As such, the Department of Trade and Industry support exporters exhibiting at both national pavilions and individually in accredited exhibitions. (Abbink 2014; Adidam, Gajre, and Kejriwal 2009; Ahmed et al. 2002; Arozamena and Weinschelbaum 2012; Arunmas 2009; Brewer 2009)

In-store promotions are less popular now than in the past but nevertheless are a useful tool that would augment a Cultural Season. They promote consumer goods normally organized in a specific country or group of countries. Usually, a large recognized chain store in the host country would each the sending country's products for a certain period (or sometimes even a



month). The aim of South African exporter choosing to participate in such a promotion would usually be continuity of supply of the product over a period of time. In-store promotions are most successful when the products involved are already being purchased and sold by the store and are not simply purchased specifically for the event. These in-store are usually supported by the sending country's foreign mission and often supported by various events. (Gouws 2004; Dinnie 2015; Bothma and Burgess 2011)

Diplomats often entertain visiting sports teams with their national teams or even school teams. When it comes to the arts, foreign missions use any visiting artist to help promote their home country. However, these elements are not always coordinated or integrated. They often events that occur when and if they are visitors to the receiving country.

These types of activities are sporadic and usually have a limited life cycle and very focused goal. These cultural, sporting and other events are usually unilateral with the sending country doing all the organizing and funding the events. In the past it was generally a case of "look what we have".

3.2.1.1 Cultural Seasons

Cultural Seasons of the other hand are far more organized and include elements of bilateral cultural exchange. Both the sending and receiving countries host events in each other's countries in an attempt to build stronger relations and diplomatic ties.

Cultural Seasons are a series of event that together form a mega event. During a Cultural Season a number of events are held of the receiving country over a number of months (or even years). These events could include a wide range of genre or could be focused. The events could include other promotional activities such as trade exhibitions and hosting sporting teams. However, South African Cultural Seasons generally only focus on specific CCI genre.

3.2.1.2 Cultural Months, Weeks and Events

Cultural weeks and months are an legacy of past cultural diplomatic events. Even though they may be a degree of coordination and planning, the expected impact will be considerably smaller than a much larger and coordinated Cultural Season.

Although cultural months weeks and events have their place, especially when targeting a specific niche audience in a foreign country, there is no agglomeration effect. Therefore, smaller events should be undertaken only if there is a significant benefit.

3.2.1.3 Seasons versus events

Because of the agglomeration impact that a Cultural Season can have especially where reciprocal relations have been established between South Africa and a partner country, it will be easier to attract established and well-known artists to participate in the events. Once the participation of these artists is known, other artists (especially emerging artists) will be more willing to participate. The well-known artists will also attract bigger audiences in the foreign countries and this will give an opportunity to artists to get exposure.



The agglomeration effects also tend to lead to more publicity. For example, a performance or exhibition of one genre could be used to promote other events linked to the Cultural Season. There is a cross pollination of support.

*The whole is greater than the sum of the parts
(generally attributed to Aristotle).*

With bigger events, it is also easier to attract important public figures and even heads of state to participate in the event. This will not only contribute to the artistic and cultural goals, but also the soft diplomatic, or even the harder diplomatic goals discussed above. Again, with the participation of high-profile figures, more attention will be attracted and other events will benefit through greater awareness and publicity.

With bigger events that are better coordinated, economies of scale can be achieved. This will mean that the Cultural Season will be more effective and efficient than a number of smaller cultural events.

3.2.2 Genre

When planning Cultural Seasons it is important to take into account that there are a number of genre that can contribute to Cultural Diplomacy and generally support South Africa's diplomatic initiatives. According to DAC (2017) these include but are not limited to:

- Performing Arts (music, dance and theatre)
- Design, crafts and visual arts
- Film, video and animation
- Digital arts
- Literature
- Technical services
- Heritages
- Gastronomy
- Academic exchange
- Museums
- Archives and libraries
- Language
- Design (jewellery, graphic, textiles, fashion, architecture, industrial, interior)
- Broadcasting
- Multi-disciplinary

When undertaking planning the objectives and goals (including the outputs, outcomes and especially the impact) must be clearly stated and understood by all participants (**both** in South Africa and the partner country). The outputs must be unambiguously quantified and all participants must know what is expected from them and what they can expect from others. The outputs were generally referred to short-term goals. More importantly, the expected impact and outcomes must also be clearly articulated.



Each country in which a Cultural Season is to be held would be more receptive to some genre than others. It is important that the foreign mission be consulted on which genre are most likely to contribute to the stated goals. Further, the interaction between the various art forms and other cultural activities must also be considered. If the Cultural Season is properly planned each of the artforms would support the others.

3.2.3 Outputs to be produced

When looking at the expected outputs, the following can be used to develop indicators:

- | | |
|-----------------------|--|
| • Exhibitions | • Craft fairs |
| • Shows | • Readings |
| • Training Programmes | • Art demonstrations |
| • Master Class | • Public Performances |
| • Shows/concerts | • Public Art |
| • Performance | • Artist Collaborations |
| • Residencies | • Institution-to-Institution Collaboration |
| • Demonstrations | • Bilateral meetings |
| • Public Lectures | • Treatise and agreements |
| • Film weeks | • Dinners and Cocktail functions |
| • Music Markets | |
| • Film Markets | |
| • Trade Fairs | |
| • Biennale | |

Source: DAC (2017)

When determining the indicator using the list of activities above, the more detailed each indicator is, will contribute to better long-term impacts. The indicator should therefore include the type of event. Including qualitative and quantitative aspects. This will include the number of people (and the positions they hold and how influential they are), the artists that are taking place, where the event is to take place, etc.

3.2.4 Framework Component Implementation mechanisms/options available

According to DAC (2017) the following components can also be included:

- Repatriation of remains and heritage artefacts
- Unveilings and memorials
- Military memorials and unveilings
- Resistance and Liberation Routes
- Institutional twinning's
- Exchange programmes
- Tri-lateral agreements
- Performances/concerts
- Artist collaborations
- Exchange programmes
- Residency programmes



- Training programmes
- Master Class
- Outreach programme
- Artistic collaboration
- Choreography
- Research collaboration

3.2.5 Implementing Entity

Although, many participants (including government departments and entities, foreign governments, funders, artists etc) are involved in the Cultural Seasons, and implementing entity is appointed. According to the framework document(DAC (2017)), the following implementing agents are proposed:

- DAC In-house
- Service provider (for logistics)
- DAC entities to serve as implementing Agency

it is recommended that a panel of qualified service providers be sourced and used as implementing agents. This panel can be used by all stakeholders and other government departments. As the service providers become more adept at the work that they are doing, the Cultural Seasons will become more efficient and effective and contribute to better outcomes.

No evidence could be found of a “Standard Operating Procedure” (SOP) that will guide the way in which Cultural Seasons are implemented. It is therefore proposed that DAC draft an SOP (or baseline) they can be used by service providers and improved on as time goes by.

3.2.6 Monitoring and Evaluation: Outputs

3.2.6.1 Critical Success Factors

Identifying the critical success factors is an important part of the Monitoring and Evaluation (M&E) process. DAC (2017) defined the critical success factors as:

- Well defined programme
- Reciprocal commitments by all parties
- Adequate budget and resources
- Mutual diplomatic support
- Available baseline information (Country Brief)
- Approved Political mandate
- Approved Strategic plan
- Approved Annual Performance Plans (APP)
- Approved Cultural Agreement
- Approved Country Plan
- Approved Country Brief



- Approved Genre Plan
- Approved Seasons Framework

The M&E process is however more than this and is discussed below.

3.2.6.2 Required Portfolio of Evidence

DAC (2017) also proposed at a portfolio of evidence include the following six components:

1. Statistical and geographical data of participants
2. Photos and video
3. Final Project Outcome Report
4. Impact and multiplier reports
5. Communication and marketing reports
6. Signed agreements and MOUs

Again, the M&E process is however more than this and is discussed below.

3.2.7 Finance and other resources

Finance and other resources are critical for the successful implementation of any project. Often, stakeholders look to government to supply all the resources and especially the financial resources. However, given financial pressures that governments have to ensure and the needs that must be fulfilled, it is unrealistic that government can provide all the resources.

3.2.7.1 South African financial resources

DAC (2017) proposes a number of state sources of finance and proposes the following South African sources for financial resources:

- Mzansi Golden Economy
- DAC International Relations
- National departments
- Provincial Government
- Local Government
- DAC Entities

3.2.7.2 Counter resourcing from partner country

Sending country covers the international costs (including visa costs) and performance fees while hosting partner pays for local hospitality, local transport, venues, marketing and logistics as per arrangement and as per project-per-project arrangements.

3.2.7.3 Other funding sources

The Cultural Seasons (with perhaps the French South African Cultural Season) undertaken to date have relied DAC or Mzansi Golden Economy finances. However, besides obtaining funding from the organs of state as proposed above, DAC should ensure that private sector and donor funding are also used.



Given the need of many artists, especially emerging artists, DAC should also develop a means test to support these emerging artists and encourage other others to pay a larger share of the costs of each event.

3.2.8 Risks

DAC (2017) have identified the following risks,

- Changes in stability of operating environment
- Human and budget resource availability
- Delays in approval processes
- Different regulatory frameworks and protocols (customs and visa requirements, for example)
- Logistical implementation risks – quality and unavailability of venues and infrastructure
- Language barriers
- Reputational risks
- Behaviour by participants
- Public perception risks related to the value of interventions
- Changes in climatic conditions
- Short lead times
- Policy changes

These risks should be included in the proposed SOP and more attention should be paid to the mitigation of these risks.

3.2.8.1 Stakeholders/role players and responsibilities

The following roles and responsibilities have also been identified DAC (2017):

- DAC Ministry: Political mandate
- DAC International Relations: Intergovernmental relations, implementation, lead unit and overall coordinator, architecture of seasons, governance structures of the seasons, securing departmental approvals, liaison with foreign government partners and associated partners, drafting of concepts and briefing documents, drafting of specifications, liaisons with South African stakeholders, M&E, performance reporting
- DAC Cultural Development: Financing and programming, drafting of specifications
- DAC Supply Chain Management: Compliance, supply chain
- DAC Communications and Marketing: Communication, marketing and events management, engagement with service providers and agencies
- DIRCO South African Embassies: Logistics in target country, interaction with foreign governments and institutions, local contracting in-country, organize

The Cultural Seasons Framework DAC (2017) needs to be expanded to include other stakeholders including the implementing entity, the artists, and other financial contributors.

Framework Component Implementation mechanisms/options available logistics for events, local hospitality for South African government officials, provide local briefings, marketing, communication, host the Minister, translation and interpretation, financial transactions, briefing on the status of bilateral relations



- DAC Agencies and Provincial governments: implementing agencies, provide participants, funding, provide information to DAC for reporting purposes
- South African National Government departments: ad hoc programmatic support, funding, information sharing and reporting
- Sending country covers the international costs (including visa costs) and performance fees
- Hosting partner pays for local hospitality, local transport, venues, marketing and logistics as per arrangement and as per project-per-project arrangements.



4 Evaluation of Cultural Seasons

The overarching policy framework for M&E in the South African Government is managed by the Department of Planning M&E. It not only looks at the results of projects and programmes but also if the right things are done and if these are been done in the right way (The Presidency 2007). This document has been augmented by a number of other documents to guide the M&E process in South Africa.

The Presidency (2011) states that evaluation is the “systematic collection and objective analysis of evidence on public policies, programmes, projects, functions and organizations to assess issues such as relevance, performance (effectiveness and efficiency), Value for Money, impact and sustainability and recommend ways forward.”

4.1 Evaluation Criteria

SACO (2018) lamented that in the report “South Africa: Cultural Diplomacy and the National Interest” findings pointed to a clear lack of reference to the concept of Cultural Diplomacy within South African policy, particularly within the diplomatic corps. Current government-wide activities to promote South Africa’s image abroad are:

- Largely uncoordinated,
- Underfunded and
- Not linked to specific national objectives.

SACO (2018) argues that “without appropriate policy instruments, Government lacks a dedicated in-house capacity to develop long-term relationships with other nations through various arts and culture programmes under the rubric of Cultural Diplomacy.”

All government actions must be aligned to the government’s political mandate and objectives that it has set for itself. Although these objectives are often unspecific and could therefore cover a multitude of government programs, when looking at diplomacy and specifically Cultural Diplomacy concrete objectives should be put in place. These objectives should be specific (simple, sensible, significant), measurable (meaningful, motivating); achievable (agreed, attainable), relevant (reasonable, realistic and resourced, results-based) and time bound (time-based, time limited, time/cost limited, timely, time-sensitive).

This is not always an easy exercise and concepts such as “nation building” and “social occasion” are difficult to define and therefore difficult to measure. Socio-economic objectives such as economic growth, employment, and are easier to measure. However, identifying causal linkages are difficult. In terms of Cultural Diplomacy it may be easier to measure factors such as exports or even tourism or foreign direct investment (FDI). Proving and measuring these causal links of these to economic growth for example need sophisticated econometric models.

However, investments must lead to some form of value. Value in itself is a difficult concept to quantify because what one person considers to be of great value may be of little value to another.



4.1.1 Value

When it comes to creative works, it is often difficult to put a monetary value on it. What determines the value of an artist's work is often generalized as "what a willing seller will sell it for, and a willing buyer will buy for it". However, a closer look into the value of art reveals that it is a lot more complex than that. Similarly, it is difficult to put a value on a country's diplomatic and international relations. Since Cultural Seasons contribute to a country's diplomatic and international relations, it is difficult to measure its intrinsic value.

The intrinsic value of something is the value that that thing or event has "in itself," or "for its own sake," or "as such," or "in its own right." Determining intrinsic value requires a moral judgement and will vary from person to person and from community to community. Evaluating the intrinsic value of Cultural Seasons is difficult and certainly not precise. Nevertheless, the expected intrinsic value to be gained by the Cultural Seasons must be included in the baseline during the planning process.

Extrinsic value is value that is not intrinsic. It usually represents the monetary value of a good or service. Therefore, even though the value of the improved diplomatic relations cannot necessarily be measured, evidence of improved diplomatic relations can be. This would include elements such as FDI, tourism and trade. Tourism would include cultural tourism, educational tourism and even sport.

4.1.2 Value for Money

The White Paper on the Transformation of Service Delivery (1997) defines Value for Money as providing public services economically and efficiently. Government departments therefore have a responsibility to ensure that public funds are utilized effectively, efficiently and economically to meet its mandate and to address the needs of citizens. Value for Money stresses economic terms such as economy, efficiency, and effectiveness and is therefore an integral part of promoting economic growth especially in the light of addressing the glaring inequalities of the South African economy.

The term "Value for Money" is interpreted in a variety of ways within departments. The understanding of Value for Money is derived from vision and mission statements. DAC should focus both on the instrumental level (the operational and reporting procedures) as well as the implementation levels (activities, outputs, outcomes, and impact). The substance of performance indicators over the number of indicators must also developed (Public Service Commission 2007). The evaluation of the Cultural Seasons must maintain a balanced perspective on:

- The levels of expenditure (input),
(A key question in this regard is what is the input from all stakeholders including business community, artists and the partner country)
- The service delivery output (quantity)
(These are the extrinsic indicators that must be measured)
- The service effectiveness (quality and user satisfaction)
(These are the intrinsic and qualitative indicators that must be measured)



- The impact
(These are the lasting, long-term extrinsic indicators that must be measured)

The real value of certain initial investments may only become more apparent in the medium to long term. It is therefore making crucial to retain a visionary approach to “Value for Money”.

4.1.3 A baseline

A baseline is description of the status quo, usually statistically stated, that provides a point of comparison for future performance. It is important that a baseline, aligned to the strategic objectives be established during the planning process and included in the Cultural Season Plan. The baseline will not only help with planning process itself, but will ensure that choices of activities, genre etc of focused and will contribute to the strategic objectives (The Presidency 2007).

4.1.4 Performance indicators

Performance indicators must be developed based on the strategic objective and the baseline indicators. A performance indicator is a pre-determined signal that a specific point in a process has been reached or result achieved. The nature of the signal will depend on what is being tracked and needs to be very carefully chosen. In management terms, an indicator is a variable that is used to assess the achievement of results in relation to the stated goals/objectives.

4.1.5 Evaluation criteria used to evaluate South Africa’s Cultural Seasons

As discussed above, intrinsic value is more difficult to measure. Generally qualitative tools are used to measure intrinsic value. These can include focus groups, interviews, or surveys. Each of these tools have both strengths and weaknesses and these should be understood before undertaking the exercise. However, what is important, is that the qualitative tools measure performance over time and across events. It is therefore recommended that a standard questionnaire that can be used for either focus groups, interviews, or surveys be developed and be used for all Cultural Seasons. These questions should be asked directly after each event and then at determined periods to follow up on the impact.

Questions should not only focus on the performance of the event, but also try to identify how the event can be improved and made more effective and efficient.

Extrinsic value lends itself to quantitative measures. There are many qualitative tools that can be used ranging from simple descriptive statistics (timeseries, cross-sectional, or even panel data) to sophisticated econometric models. Econometric models try to isolate the impact of the event itself and therefore can be used to evaluate elements such as Value for Money or return on investment.

This report only looks at the extrinsic value that was achieved by each Cultural Season and only uses descriptive statistics rather than the sophisticated econometric models.



Three elements were identified and include:

- Exports
- Tourism
- FDI

The source of the data and the aggregation techniques to determine cultural products, cultural domains, and cultural subdomains is discussed below.

4.2 Evaluation of Cultural Seasons on South Africa's Trade Performance

In order to evaluate the effectiveness of Cultural Seasons for the promotion of bilateral trade within the creative industries among the considered trading partners, the South African Revenue Services (SARS) data set was initially employed for the post-2010 period. However, in order to comprehensively understand the trade flows, an extended period of analysis was drawn from the UN COMTRADE data set made available by the International Trade Centre (ITC). From this, the aggregation of the considered industry and the products within would ultimately showcase the success or failure of the Cultural Seasons in the promotion of sustained bilateral trade. Of particular concern is the promotion of South African cultural exports to these countries.

The Cultural Seasons include the following:

1. France (2012)
2. United Kingdom (2014/2015)
3. China (2014/2015)
4. Russia (2016)
5. Algeria (2017)
6. Gabon (2017)

4.2.1 Creative and cultural domains

To ensure compatibility, it is necessary that as far as possible data should be compatible. This also applies to the domains. As discussed in SACO (2017) "A Creative & Cultural Industry Index for South Africa", UNCTAD's approach is more developmental and UNESCO focuses on heritage and culture. WIPO's definition is too narrow since it focuses on copyright products and industries. The International Trade Organization also proposed its own cultural domains.

Although the value chain provides an overall framework and the inputs into the creative process give an idea of which elements and be included, trying to define CCIs more precisely is difficult (both technically and conceptually). These difficulties include:

Current classification systems inadequately describe CCIs. The classification systems were originally designed to account for economic activities such as manufacture, mining and agriculture. The broad categories used in economic data frameworks overlook services. This makes it difficult to examine more contemporary sectors including health, tourism and CCIs and represents a significant gap that needs to be closed.



New technologies are ignored or inadequately accounted for in classification systems. New technologies affect both the value chains of creative products and their consumption dynamics. Unfortunately, because there are no discernible patterns or theoretical constructs, it is impossible to know if there will ever be a satisfactory model that will describe the relationship between technology (especially new technologies) and creative activities adequately.

High levels of informality prevalent in CCIs. Creative activities are generally underrepresented in the official data collected by national statistical agencies, including StatsSA and other data collection entities.

UNCTAD 2008 provides a useful summary of the classifications of creative industries as shown in the figure below.

Table 1.1 Classification systems for the creative industries derived from different models			
1. UK DCMS model	2. Symbolic texts model	3. Concentric circles model	4. WIPO copyright model
Advertising Architecture Art and antiques market Crafts Design Fashion Film and video Music Performing arts Publishing Software Television and radio Video and computer games	Core cultural industries Advertising Film Internet Music Publishing Television and radio Video and computer games Peripheral cultural industries Creative arts Borderline cultural industries Consumer electronics Fashion Software Sport	Core creative arts Literature Music Performing arts Visual arts Other core cultural industries Film Museums and libraries Wider cultural industries Heritage services Publishing Sound recording Television and radio Video and computer games Related industries Advertising Architecture Design Fashion	Core copyright industries Advertising Collecting societies Film and video Music Performing arts Publishing Software Television and radio Visual and graphic art Interdependent copyright industries Blank recording material Consumer electronics Musical instruments Paper Photocopiers, photographic equipment Partial copyright industries Architecture Clothing, footwear Design Fashion Household goods Toys

Figure 8: Composition of the creative economy

Source: UNCTAD 2008

UNESCO's (2017) simplest definition of CCIs is those activities "whose principal purpose is production and reproduction, promotion, distribution or commercialization of goods, services and activities of a cultural, artistic or heritage -related nature." UNESCO (2005) more formally defines cultural industries as "those industries which produce tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the exploitation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary)."



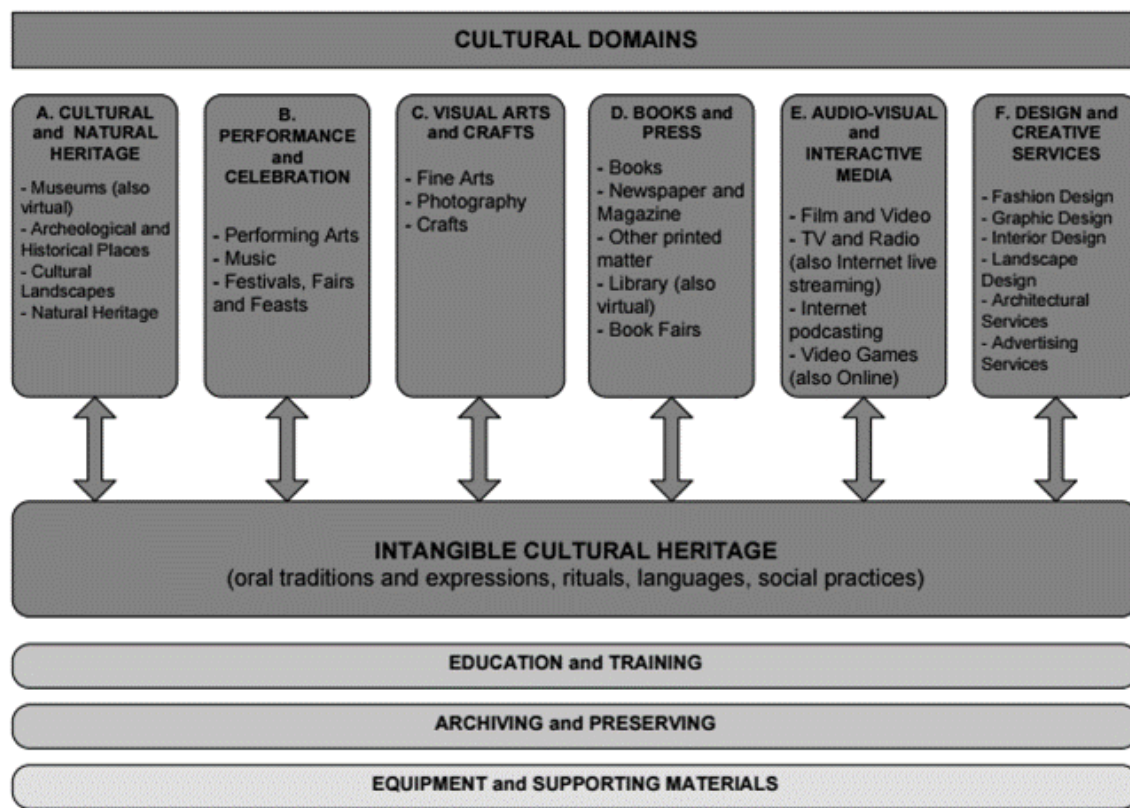


Figure 9: UNESCO's cultural domains

Source: UNCTAD (2008, 14)

UNCTAD (2004) recognized that national economic achievements are often related to creativity (and information and knowledge). They also recognized the significance of creativity as a generating factor for innovation. UNCTAD (2008), the United Nations first *Creative Economy Report*, included the description of economic creativity as a dynamic process leading towards innovation in technology, business practices, and marketing. They recognized that this process is the cornerstone of the characteristics of the creative and cultural industries. The report points out that skills for creativity and income from the sale of IP rights are important for all the creative industries activities (i.e. the creation of goods and services, the production and distribution cycle, which requires intellectual capital). UNCTAD (2010) in the second *Creative Economy Report*, looked at the creative economy as a 'feasible development option'. UNCTAD (2008) defines creative industries as the:

[C]ycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. They comprise a set of knowledge-based activities that produce tangible goods and intangible intellectual or artistic services with creative content, economic value and market objectives.



Figure 1.3

UNCTAD classification of creative industries

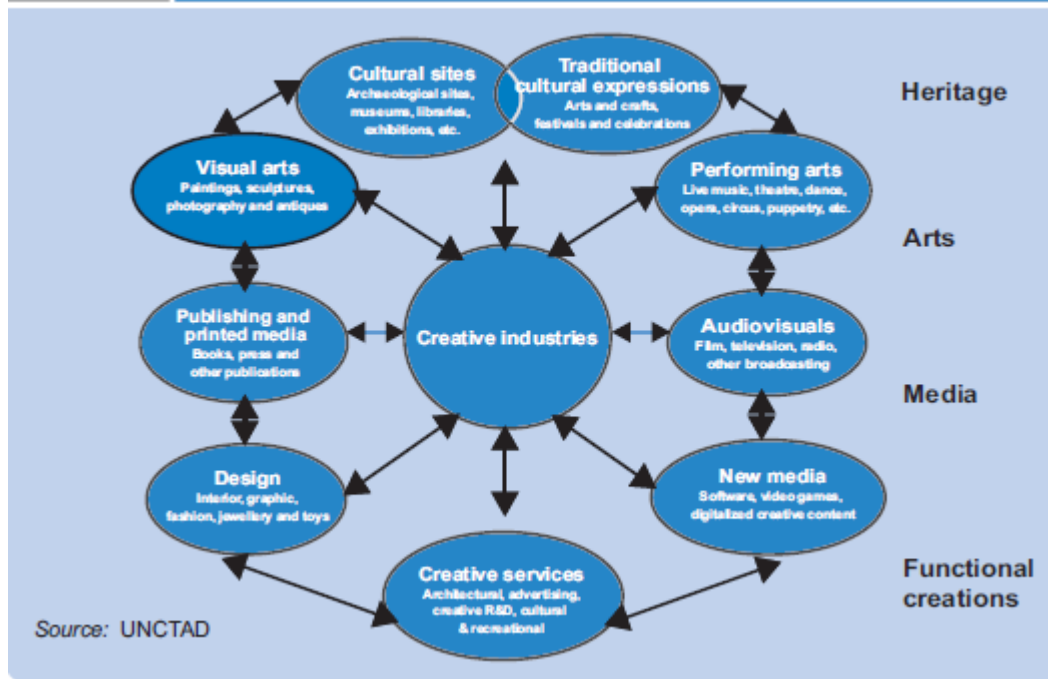


Figure 10: UNCTAD's cultural domains

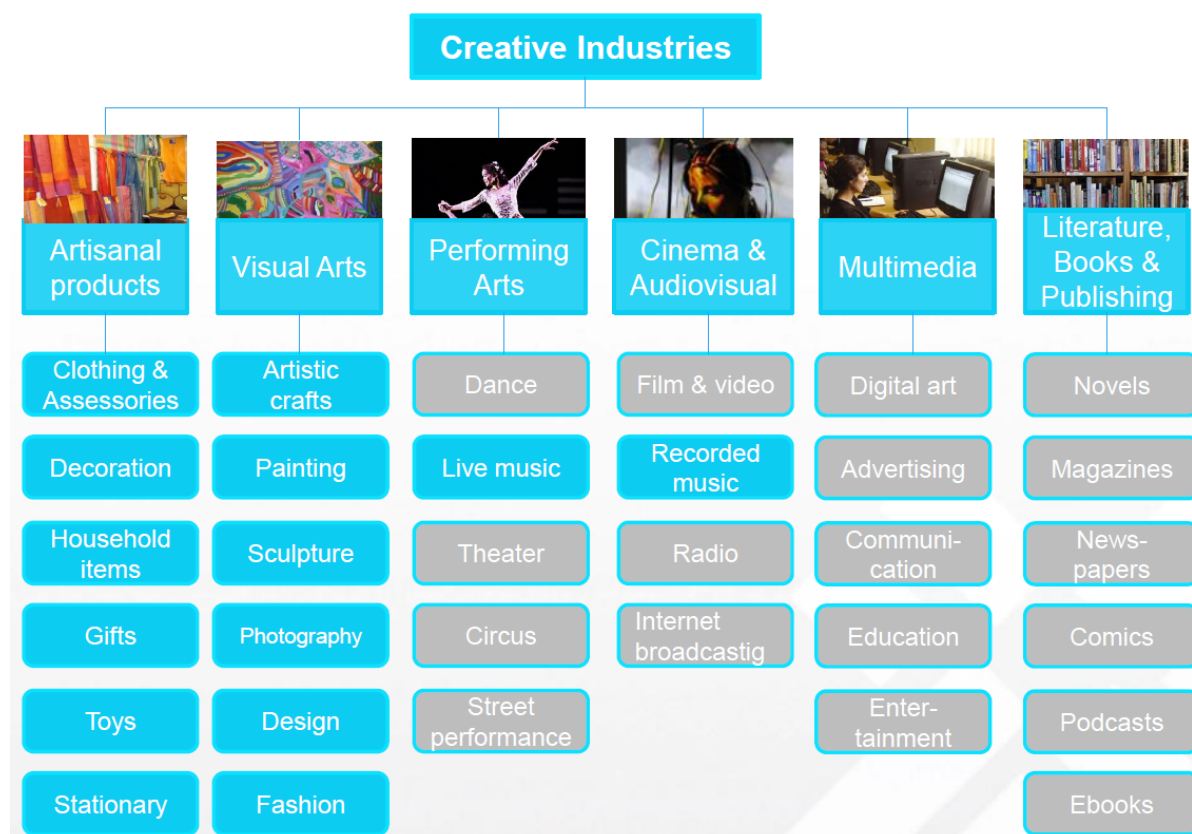
Source: UNCTAD (2008, 14)

It was decided to use The International Trade Centre's Trade Map for the data for the evaluation of Cultural Seasons. This was done because it provided a longer time series and the data had been standardized making it easier to compare. The data is based on official data provided by member countries to the United Nations. It is essentially the same as the COMTRADE data but takes account of changes in the classification systems over time.

Trade map provides the data—in the form of tables, graphs and maps—indicators on export performance, international demand, alternative markets and competitive markets, as well as a directory of importing and exporting companies. It covers 220 countries and territories and 5,300 products of the Harmonized System. The monthly, quarterly and yearly trade flows are available from the most aggregated level to the tariff line level.

The International Trade Center used the following domains:





Source: ITC

4.2.2 Sources of data

Where possible official sources of data were used. If data was internationally comparable this was also preferred.

Two sources of trade data we used. The SARS Customs and Excise data was used. The United Nation's COMTRADE dataset was also used. The advantage of the SARS data is that it is more detailed and disaggregated. It is in nominal South African Rands and this makes it difficult to compare to other countries. The COMTRADE on the other hand does standardize the data making it comparable with and between other countries. However, it is only available in USD or Euros and at high levels of aggregation.

Neither the SARS or COMTRADE datasets were developed for the analysis of creative and cultural industries. It was therefore necessary to use correspondence or concordance tables to identify the various cultural domains and subdomains.

The FDI data was sourced from the Organization for Economic Developed Countries (OECD) and the European Union. Bilateral data was therefore not available for all the countries been analyzed. However, a more important limitation was the fact that the timeseries available does not go back very far.



Tourism data was obtained from the United Nations World Tourism Organization (UNWTO) and South Africa's official statistics agency StatsSA.

4.3 Analysis of the Impact of Cultural Seasons on South Africa's Trade Performance

As discussed above, the section looks at how the Cultural Seasons impacted on South Africa's export performance. It looks at the total trade and then his disaggregated into cultural domains per country.

4.3.1 South African trade within creative industries

As of 2018, the largest importers of South African cultural goods consisted of the United States of America, Namibia, China, Botswana and Zambia. South African exports within creative industries remained relatively stable in the pre-2009 period as is evident. However, the deterioration of cultural exports at a global level as a consequence of the financial crisis is clearly evident with the total amount of trade in 2009 deteriorating to just below that of the pre-crisis level in 2007. In 2010, cultural exports trended upward again with the sharp increase contributed mainly to the 2010 FIFA World Cup being hosted in South Africa. Exports to Namibia and Botswana followed a similar trend, with exports to Zambia remaining relatively constant until 2018.



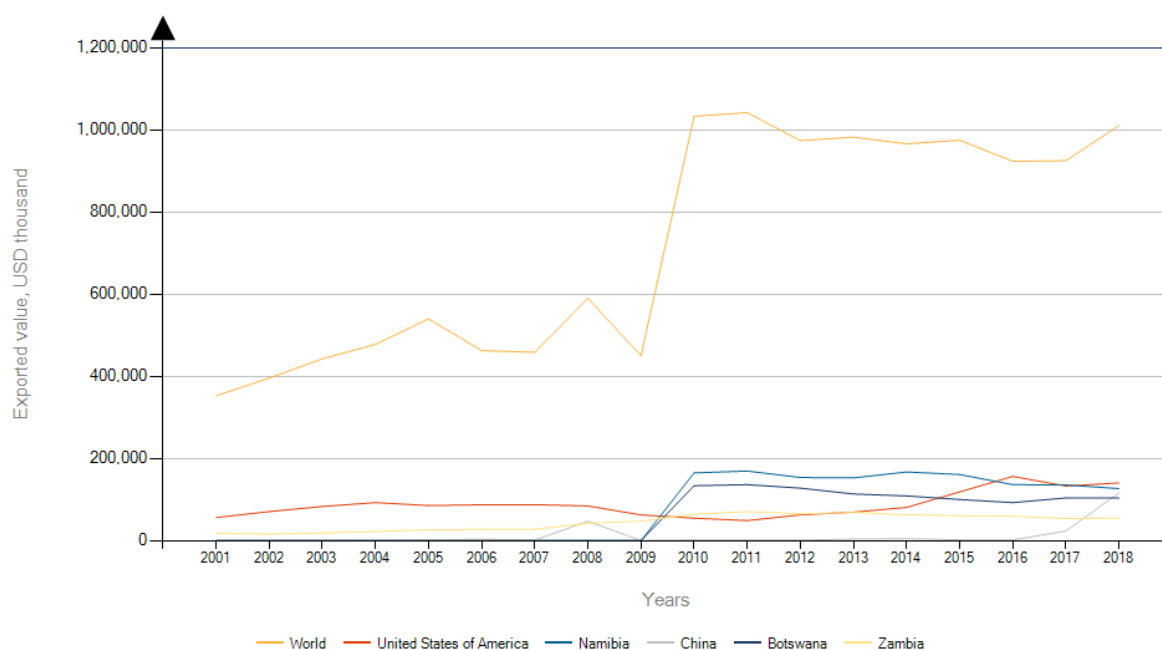


Figure 11: Total exports of creative industries from South Africa: 2001 to 2018.

(Source: International Trade Centre, 2019)

Total exports of creative industries from South Africa to the rest of the world and the five largest importers for the period of 2001 to 2018.

The facilitation of trade in this instance may also be partially influence by the performance of the global economy. The global economy grew at an annual rate of 4.28% in 2010 according to the World Bank, largely driven by high growth rates in the booming economies of East Asia. However, growth has declined since then, with the global annual growth estimated at 3.04% in 2018. In South Africa, economic growth has yet to reach the pre-financial crisis level of 5.36% in 2007 with growth hovering around the 1% mark in recent years. Exports of South African goods and services has shown to be following a downward trend since 2014 without being able to fully recover after the financial crisis. The purpose of the economic consideration is to establish the influence of economic conditions on the outcome of the respective seasons, thus, their success may not be entirely dependent on tastes and preferences alone.

4.3.2 France 2012 Cultural Season

The South Africa-France season of 2012 was the first collaboration between France and South Africa. In 2012, France was the 29th largest importing market of South African cultural goods with a total export value of \$3.6 million. The effectiveness of the Cultural Season is clearly evident when evaluating the 2013 trade statistics with France becoming the 15th largest importer of South African cultural goods, with a total value of \$12.6 million. This would amount to a staggering increase of approximately 246%.



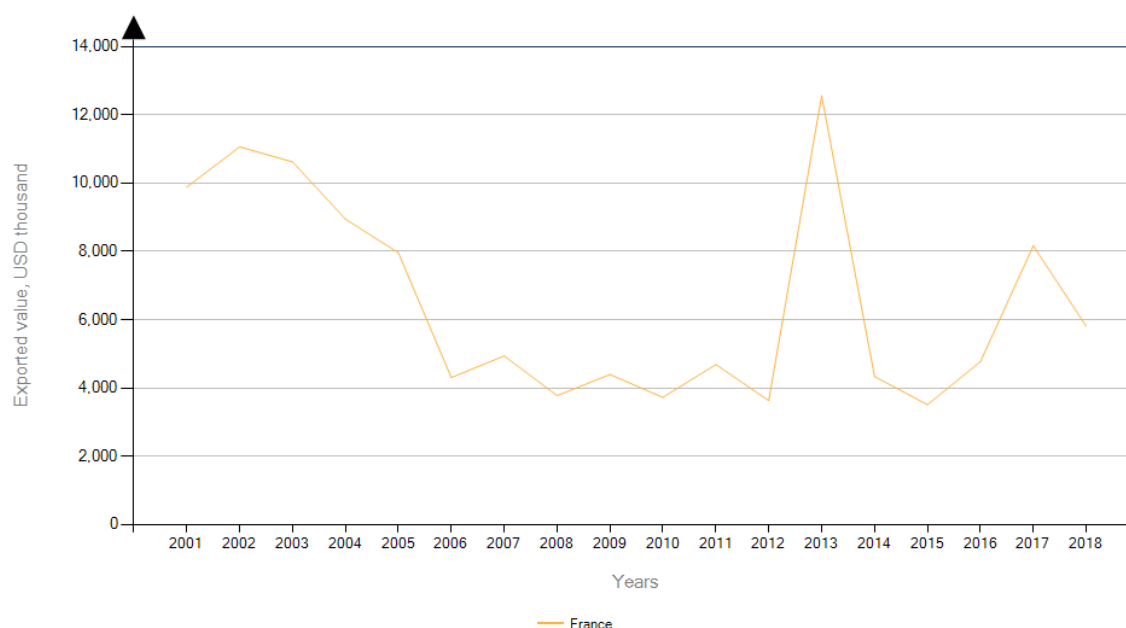


Figure 12: Total French imports of South African cultural goods: 2001 to 2018.

(Source: International Trade Centre, 2019)

This may be as a result of an upturn in French economic growth. According to World Bank data, the French economy grew at an annual rate of 0.31% in 2012, with growth reaching 2.26% in 2017 and declining slightly to 1.73% in 2018. Between 2010 and 2014, the South African Rand deteriorated significantly against the Euro which may have facilitated an increase in South African exports to the European Union. World Bank data also shows that French imports of goods and services as a percentage of gross domestic product increased significantly from 25.63% in 2009 to 30.37% in 2011 and 32.11% in 2018. These favourable conditions found within the French economy may largely explain the increase of cultural exports to France due to the ability of the French economy to absorb the cost of increase imports. Although the conditions remained favourable for an extended period after the Cultural Season in France, the seasonal essence of the occurrence is evident although overall cultural exports to France remained higher than in 2012.

The sharp increase in South African goods can be ascribed to the substantial increase in the export of paintings from \$37 000 in 2012 to \$8.2 million in 2013. For the period of 2018, France was the 5th largest importer of South African paintings closely followed by Switzerland, which may be regarded as a spill over due to the close proximity of France and Switzerland. In reference to the SARS data, other increases include exports in antiques, crafts, as well as cultural and natural heritage items (see appendices).



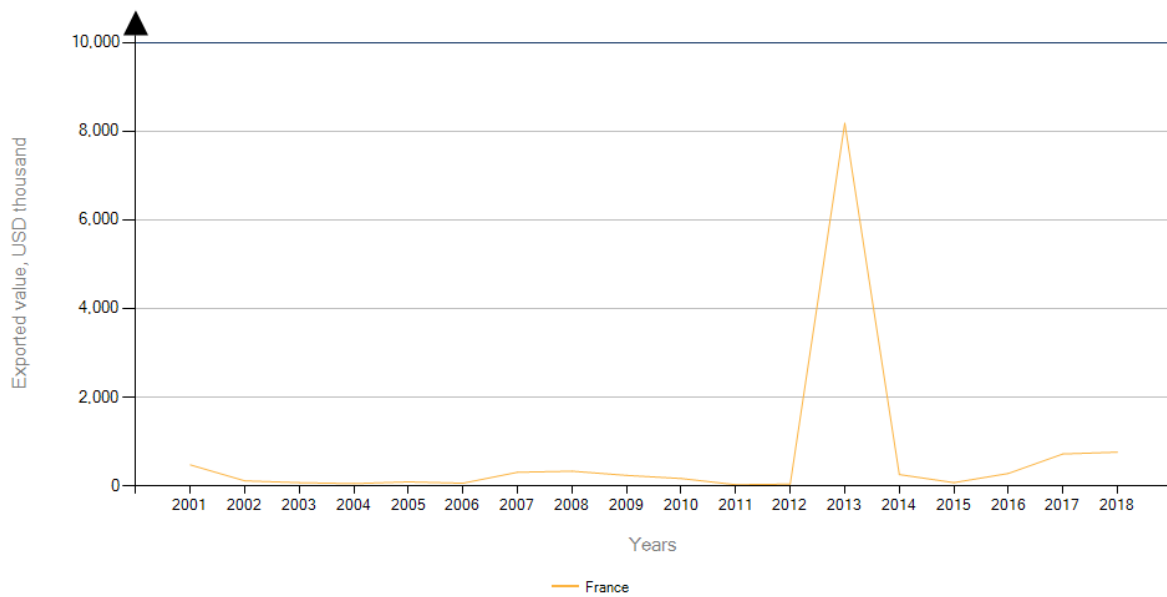


Figure 13: The South African exports of paintings to France: 2001 to 2018

(Source: International Trade Centre, 2019)

The graph above shows South African exports of paintings to France for the period 2001 to 2018, with a marked increase in 2013. It can be deduced that the French Cultural Season had an impact on the export of paintings.



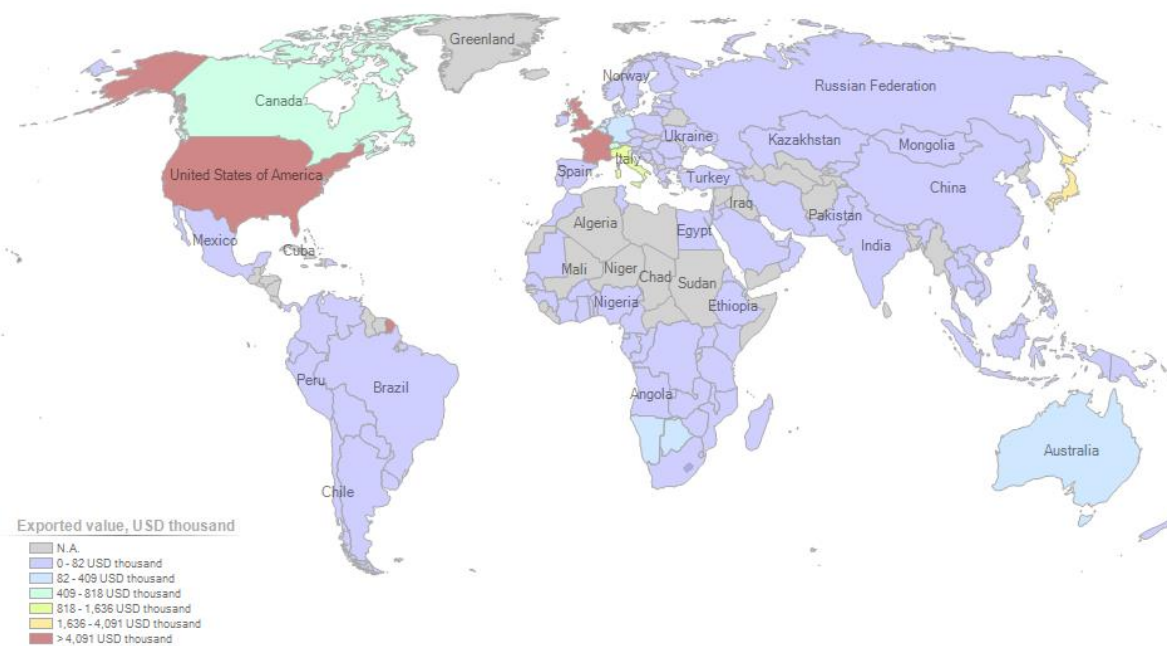


Figure 14: Importers of South African paintings in 2013.

(Source: International Trade Centre, 2019)

France, the United Kingdom, the United States, Japan and Italy were the five largest importers of South African paintings in 2013

Although the France 2012 Cultural Seasons proved to be a success in the immediate short-term, the effects were however not very long lived. Total cultural exports to France declined in 2014 to the 2012 level, and slightly declined again in 2015. Trade did however increase in 2016 and 2017 but declined again in 2018. From 2012 to 2018, the total exported value of cultural goods from South Africa to France increased by approximately \$2 million. Although the seasonal nature of the event is evident as mentioned, there was some success due to overall higher exports of South African cultural goods.

4.3.3 United Kingdom 2014/2015 Cultural Season

Following the France 2012 Cultural Seasons, similar interventions were implemented with key partners such as the United Kingdom, with the first Cultural Season commencing in the 2014/2015 period.



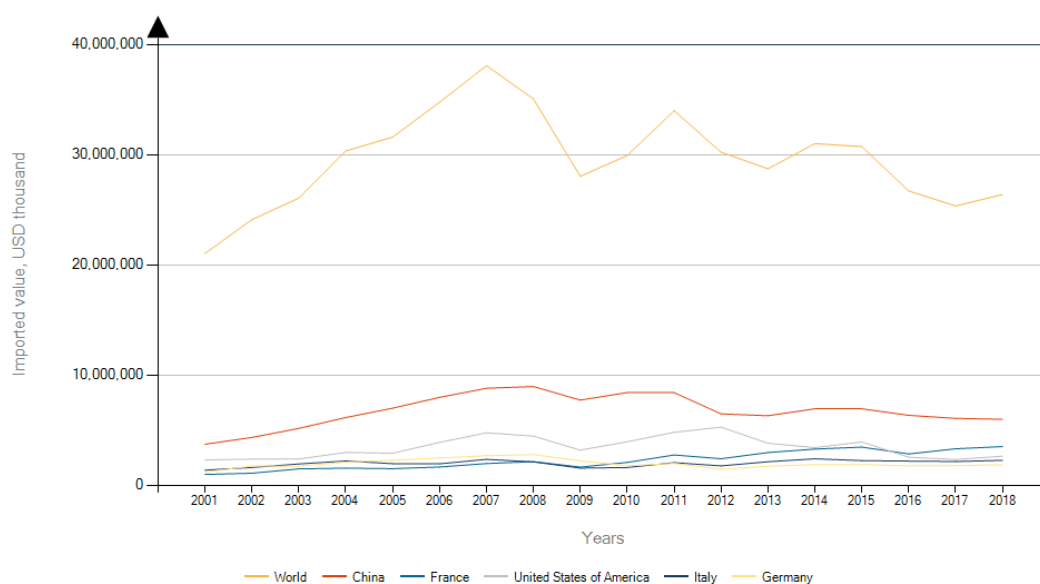


Figure 15: Total British imports of cultural goods: 2001 to 2018.

(Source: International Trade Centre, 2019)

Since 2014, British imports of cultural goods have been on the decline, which coincides with the decline South African exports to the UK of the considered cultural items.



Figure 16: Total South African exports of cultural goods to the UK: 2001 to 2018.

(Source: International Trade Centre, 2019)

Total South African cultural exports to the United Kingdom declined substantially since 2008, plateauing at the 2009 level and remaining relatively constant until the end of the considered



timespan. Exports to the United Kingdom consisted of roughly 2.4% of total South African cultural exports in 2014, increasing marginally to 2.5% in 2018. Thus, with this in mind, the 2014/2015 United Kingdom Cultural Season proved to be substantially ineffective in the promotion of bilateral cultural trade, and in particular, South African cultural exports. The 2014/2015 period did however measure minor increases within the domains of books and press, cultural and natural heritage and lastly, visual arts and crafts (see appendices).

Imports of goods and services as a percentage of British gross domestic product did show a downward trend between 2011 and 2015, which coincided with the occurrence of the Cultural Season. Thus, the essential failure of the Cultural Season in the UK may be a casualty of an overall decline in the imports of cultural goods by the UK and the extension of austerity measures until 2018 to reduce public spending and eliminate the budget deficit of the British economy. It should also be noted that the uncertainty regarding the possibility of Britain leaving the EU prior to the 2016 referendum may also be a cause for consideration.

4.3.4 China 2014/2015 Cultural Season

Since the formation of BRICS in 2009 and the inclusion of South Africa in 2010, trade between member states have been central in the efficacy of the partnership. As the largest economy within the BRICS partnership, China has been a crucial trade partner for the South African economy.

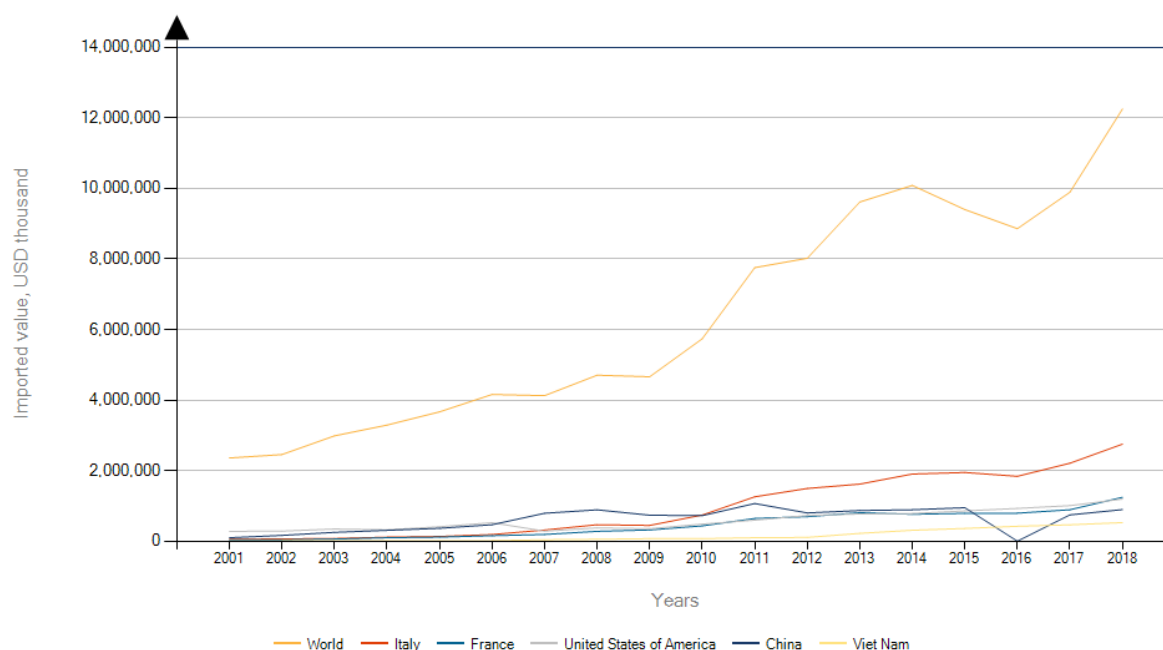


Figure 17: Total Chinese imports of cultural goods: 2001 to 2018

(Source: International Trade Centre, 2019)

The upward trend in South African cultural exports to China may be seen as part of a larger general increase in Chinese imports of cultural goods post-2016. The South African Rand lost



some ground against the Chinese Yuan between 2014 and 2018, which may have contributed to the increase in South African exports to China.

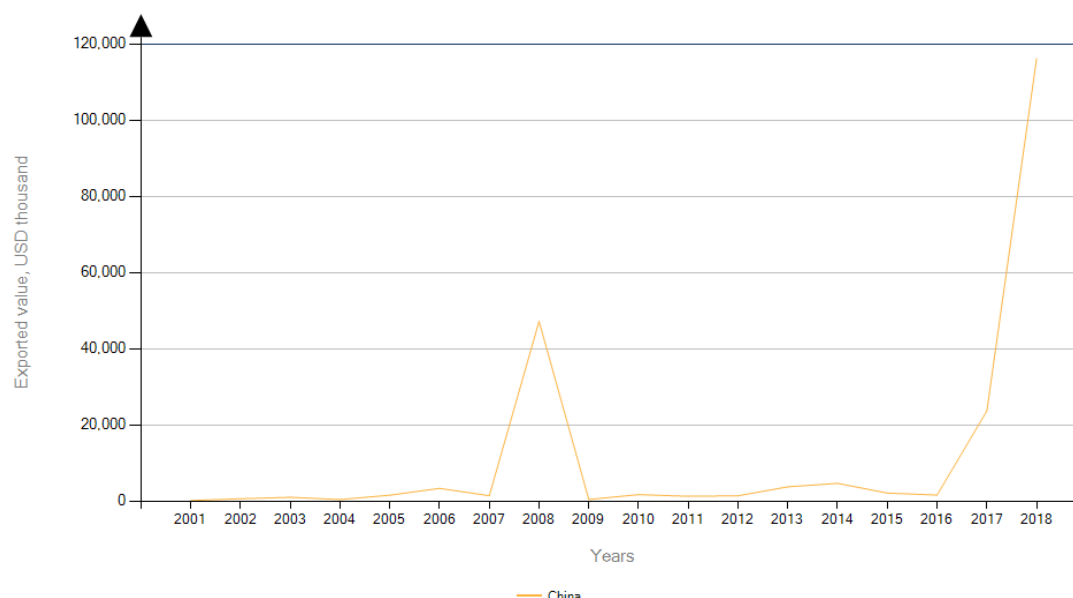


Figure 18: Total South African exports cultural goods to China: 2001 to 2018.

(Source: International Trade Centre, 2019)

It must be noted that the exports of creative and cultural goods to China is from low base and the increases shown on the graph are also low values.

With the China Cultural Season taking place in 2014/2015, the export of South African cultural goods only increased substantially in 2016. Although Chinese economic growth has declined since 2007 from 14.23% to 6.6% in 2018, per capita GDP increased substantially from \$2,693 to \$9,770 during the same period. However, data from the World Bank does so a significant decline in imports of goods and services as a percentage of GDP 28.44% in 2004 to 18.73% in 2018 which indicates, on average, a wealthier Chinese citizen. In 2014, China was the 29th largest importer of South African cultural goods, rising to be the 3rd largest in 2018. The increases may largely be attributed to increased exports of paintings, other printed matter and various other items (see appendices).

Although the Cultural Season proves to be relatively effective, even with a one period delay, Chinese imports of South African cultural goods only made up roughly 0.66% of total Chinese imports in 2014 and remained at 0.66% in 2016 with a slight drop to 0.47% in 2018. There is however a large market within the Chinese economy still untapped by South African exports.

4.3.5 Russia 2016 Cultural Season

As another partner of BRICS, Russian imports of South African cultural goods are relatively small in comparison with other trading partners. Since 2010, Russian economic growth as



declined from 4.5% to -2.31% in 2015, and increased to 2.26% in 2018 according to World Bank data. Since 2004, Russian imports as a percentage of GDP has remained relatively constant around the 20% mark. Sluggish economic growth may be attributed to political tensions between Russia and the USA with international sanctions being imposed as a result of the Ukrainian conflict since 2014 and subsequent Russian intervention. The Russian Rubble lost significant ground against all major currencies as a result, severely weakening the Russian economy. Russian exports as a percentage of GDP declined significantly after 2001 from 44.06% to 26.05% in 2017 and gaining almost 5% in 2018.

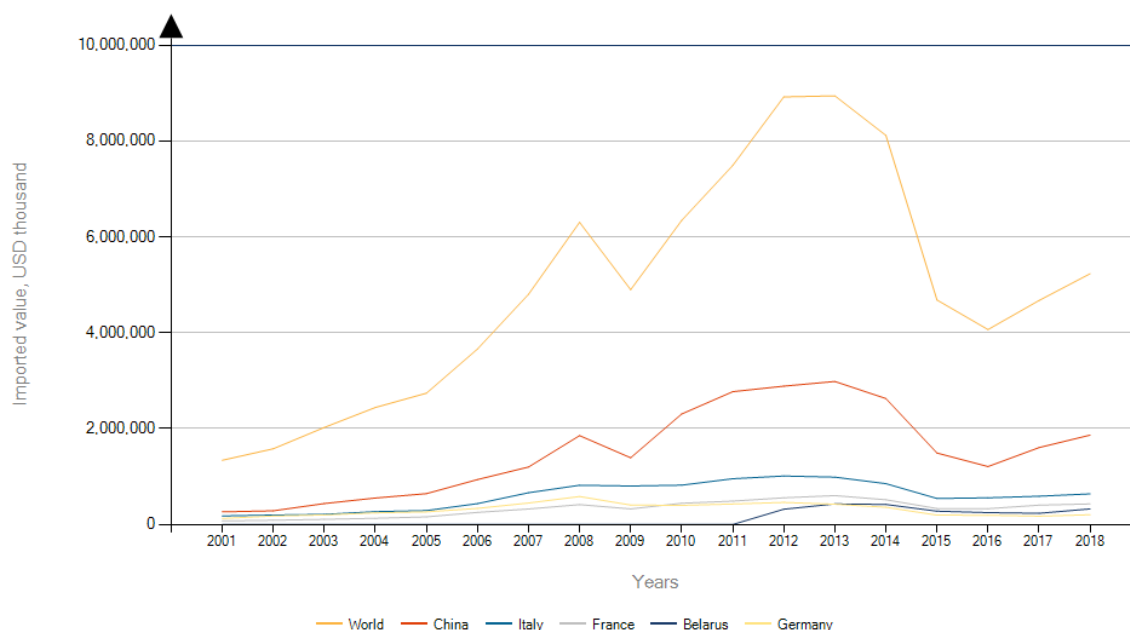


Figure 19: Total Russian imports of cultural goods: 2001 to 2018.

(Source: International Trade Centre, 2019)

South African cultural exports to Russia has shown little improvement, even with the introduction of Cultural Seasons. Since 2016, a slight increase is evident until 2017 but is short lived, as seen in the decline in 2018. However, cultural imports by Russia has been trending upward since 2016 when aggregated to a global level although a sharp decline is seen from 2014 to 2016, which may be a result of the imposed international sanctions. In 2016, South African cultural exports to Russia made up around 0.046% of the total South African cultural exports, increasing slight to 0.076% in 2017. However, it is of the conclusion that the Russia Cultural Season of 2016 did very little to influence the amount of cultural goods exported to Russia, with the marginal increase being lost again in 2018.



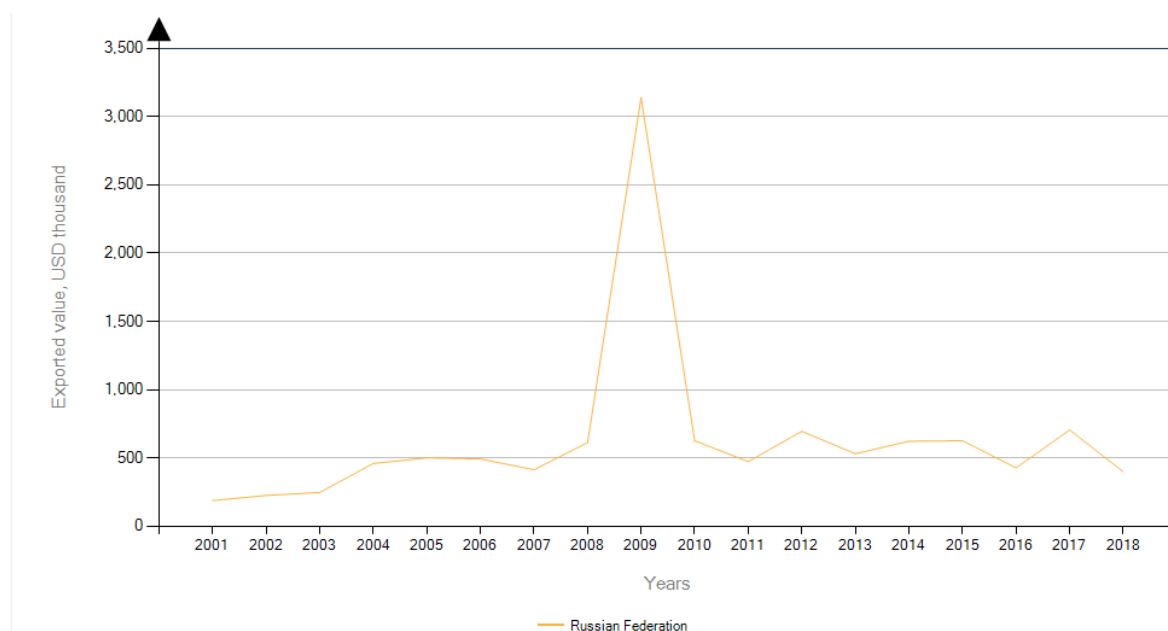


Figure 20: Total South African exports cultural goods to Russia: 2001 to 2018.

(Source: International Trade Centre, 2019)

A decomposition of trade shows that the slight increase in 2017 resulted from an increase in the export of South African paintings to Russia. Although Russia remains a close political and economic partner of South Africa, there is little to no evidence which suggests a successful Russian Cultural Season in 2016.

4.3.6 Algeria and Gabon 2017 Cultural Season

As members of the AU, both Algeria and Gabon have close economic and cultural ties with South Africa. In 2017, a Cultural Season was held in Algeria and Gabon, with the performance of both being questionable.

Since 2003, the Algerian economy has shown positive growth with annual economic growth hitting the 7% mark in 2003 and declining gradually to 2.1% in 2018. Since 2009, Algerian imports of goods and services as a percentage of GDP has shown a slight decline since 2009 from 35.95% to 33.50% in 2017, together with a slight depreciation of the Algerian Dinar from 2016 against the Rand. As is evident, Algerian imports of cultural items has declined altogether since 2013.



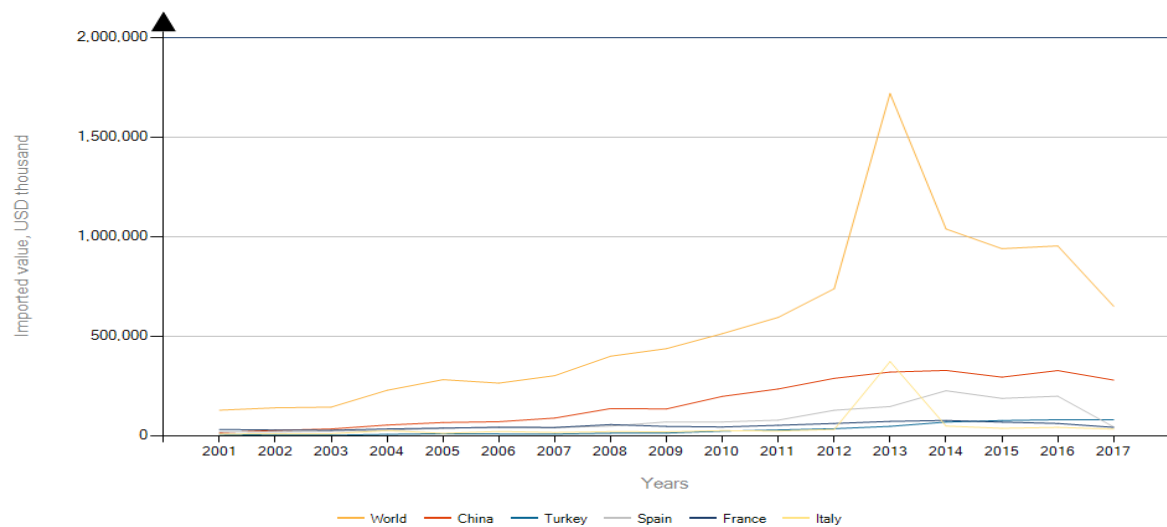


Figure 21: Total Algerian imports of cultural goods: 2001 to 2018.

(Source: International Trade Centre, 2019)

South African cultural exports have been on the decline since 2016 which coincides with the overall decline in Algerian imports of cultural goods since 2016. Although there were increases in the export of books and other printed matter since 2017, the increase was not great enough in magnitude to correct the overall downturn of Algerian cultural imports.

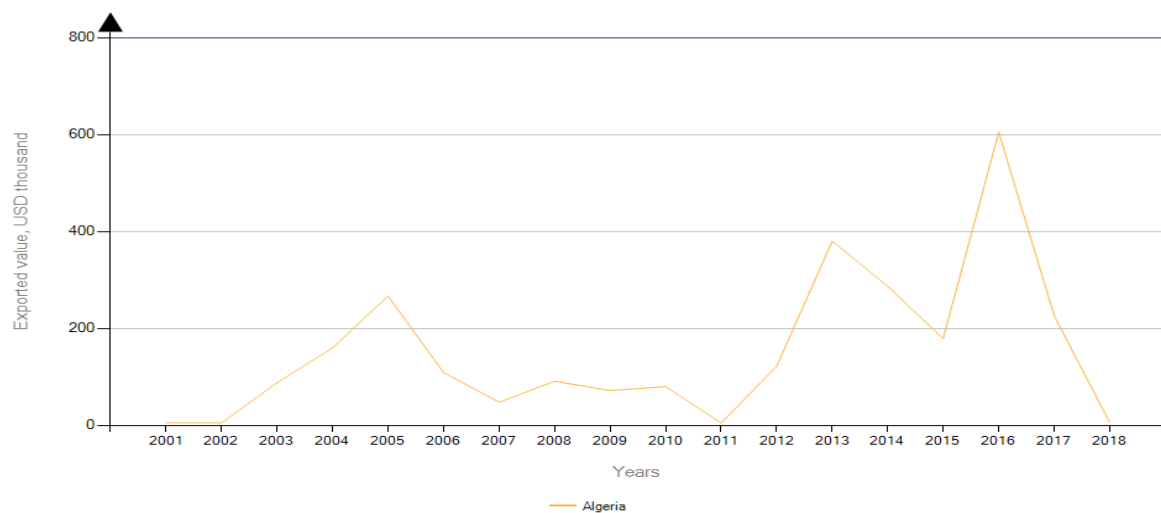


Figure 22: Total South African exports cultural goods to Algeria: 2001 to 2018.

(Source: International Trade Centre, 2019)

South African cultural exports to Algeria declined sharply since 2016 and 2017 to just \$6,000 in 2018, which translates into a 97% drop since 2017 when the Cultural Season was held.



This serves as a clear indication of the failure of the Cultural Season to promote South African cultural exports to Algeria.

The Gabonese economy has also shown a marked slowdown in economic growth since 2010 from 7.09% to 1.22% in 2018. Imports of goods and services as a percentage of GDP has declined from 32.15% in 2002 to 24.84% in 2017, with exports increasing from 44.52% in 2014 to 50.23% in 2017. Tourism, as part of Cultural Diplomacy, is complicated by poor infrastructure and lack of investment.

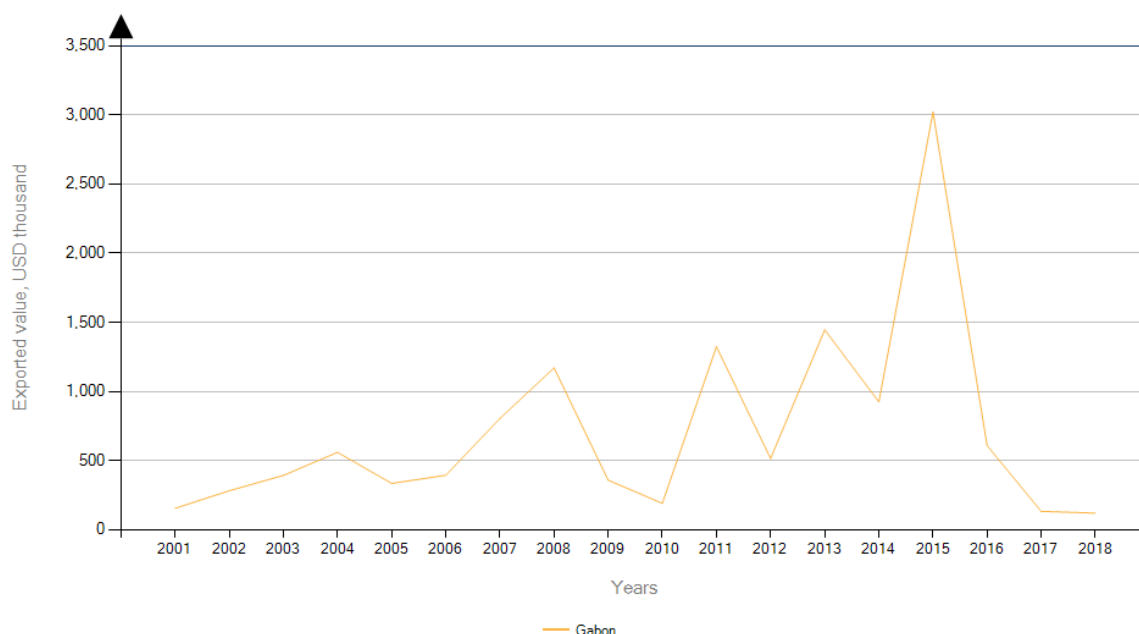


Figure 23: Total South African exports cultural goods to Gabon: 2001 to 2018.

(Source: International Trade Centre, 2019)

Following a similar trend to that of Algeria, South African cultural exports to Gabon declined sharply from 2015 and has remained relatively constant since 2017. Since 2016, exports have declined by approximately 80% with total cultural exports in 2017 and 2018 totalling to a mere \$132 000 and \$119 000 respectively. This would once again bring into question the efficacy of the Cultural Season in Gabon in 2017 to bring about increased cultural exports from South Africa. SARS data has shown a decline in most of the considered domains, with a marginal increase in books and press (see appendices). Mirror data from the ITC shows an overall decrease in Gabonese cultural imports since 2014 which explains the downturn in cultural exports from South Africa to Gabon in the same period.⁴

⁴ Mirror data was used as direct data was unavailable for the considered time period. These results should be interpreted with caution.



4.3.7 The impact of Cultural Seasons on South Africa's exports

With the possible exception of the South African French Cultural Season it would not appear as though Cultural Seasons have an impact on the export of South African products including creative and cultural products. DAC should ensure that the Department of Trade and Industry and the various provincial trade promotion organizations are involved in the planning. DIRCO and the Foreign Economic Representatives should ensure that invitations the appropriate events are sent to potential importers of the South African products. The Department of Trade and Industry and the various trade promotion organizations must also ensure that the products meet all the necessary requirements. This will include all the official customs, health, and other regulations as well as the buyers' requirements. This will obviously entail a degree of market research and also some training and preparation of the local artists attending the Cultural Seasons.

4.4 Evaluation of Cultural Seasons on South Africa's Inbound Tourists

It is anticipated that Cultural Seasons would stimulate tourism as well. South Africa is a popular long-haul tourist destination and the industry accounts for a substantial amount of the country's revenue. Tourism has been hampered by changes in visa requirements as well as perceived safety concerns by potential visitors. Other factors, such as the 2010 Soccer World Cup had a positive impact and may have led to a number of referrals and return visits.

4.4.1 Total arrivals:

Total arrivals to South Africa showed substantial recovery since 2009 with the effect of the 2010 FIFA World Cup evident in the 2009-2010 period. The steady increase in aggregated arrivals does in some instances coincide with the occurrences of the Cultural Seasons project within the respective partner country. However, increase in tourist arrivals may not have been entirely dependent on the occurrence of the Cultural Season. The amount of tourist arrivals has shown to be increasingly constant since 2016.



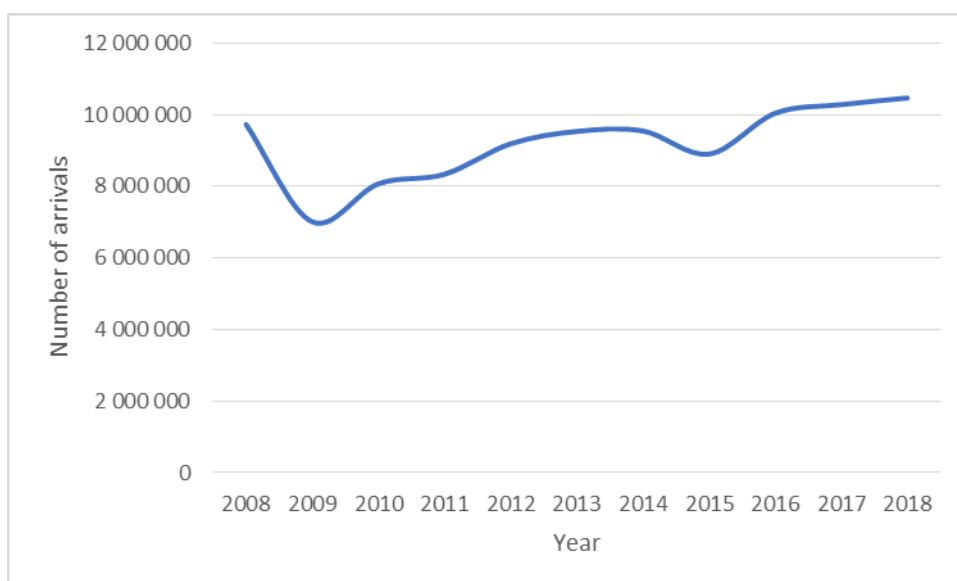


Figure 24: Total number of tourist arrivals in South Africa

Source: Statistics South Africa

4.4.2 France:

With the French South Africa Cultural Season in 2012, the number of new arrivals between 2012 and 2013 increased by approximately 11 543. Since 2012, the number of new French arrivals in South Africa increased by roughly 52 400 in 2018. The success of the Cultural Season in France in 2012 may be evident in the long-term increased new arrivals.

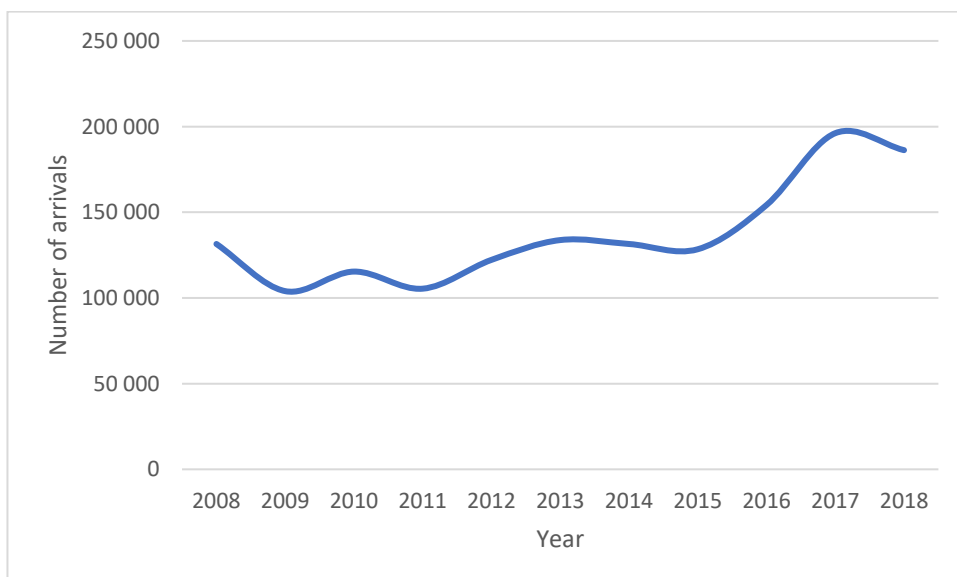


Figure 25: Total number of tourist arrivals in South Africa from France

Source: Statistics South Africa



4.4.3 United Kingdom

South Africa has been a longstanding destination for tourists from the United Kingdom due to a long historical association. This is evident in a relatively constant amount of arrivals from the UK in South Africa for the last decade. However, the amount of arrivals during the Cultural Season of 2014/2015 show little increase, by around 5,000 new arrivals.

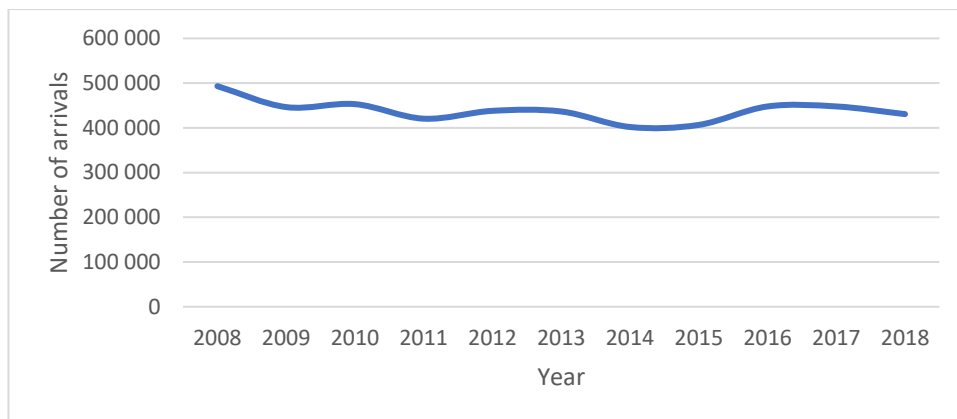


Figure 26: Total number of tourist arrivals in South Africa from the United Kingdom

Source: Statistics South Africa

4.4.4 China

The 2014/2015 Cultural Season in China also showed little improvement in arrivals from China. However, the period of 2015/2016 showed a marked increase in arrivals, thus with an arguably delayed effect.

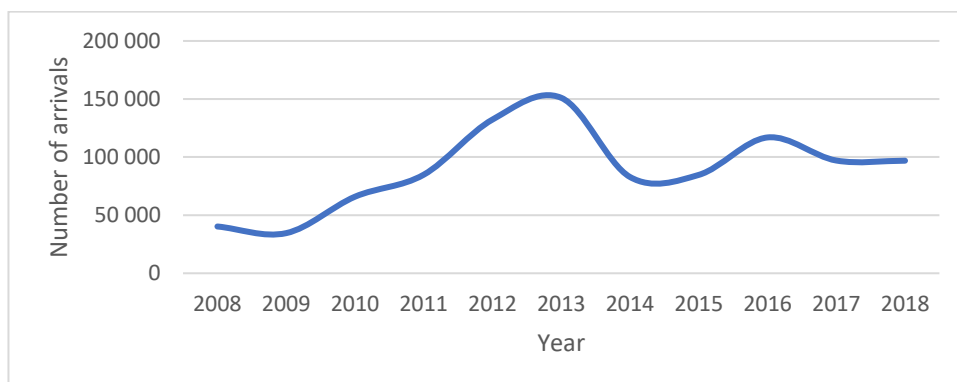


Figure 27: Total number of tourist arrivals in South Africa from China

Source: Statistics South Africa



4.4.5 Russia

The Russian Federation has historically been a small source of tourist arrivals in South Africa. When taking the Cultural Season of 2016 into consideration, little was achieved in promoting new arrivals to South Africa. Although the curvature of the graph seems to show a sharp increase in new arrivals between 2016 and 2017, the amount of increase is only equal to around 4,200 new arrivals.

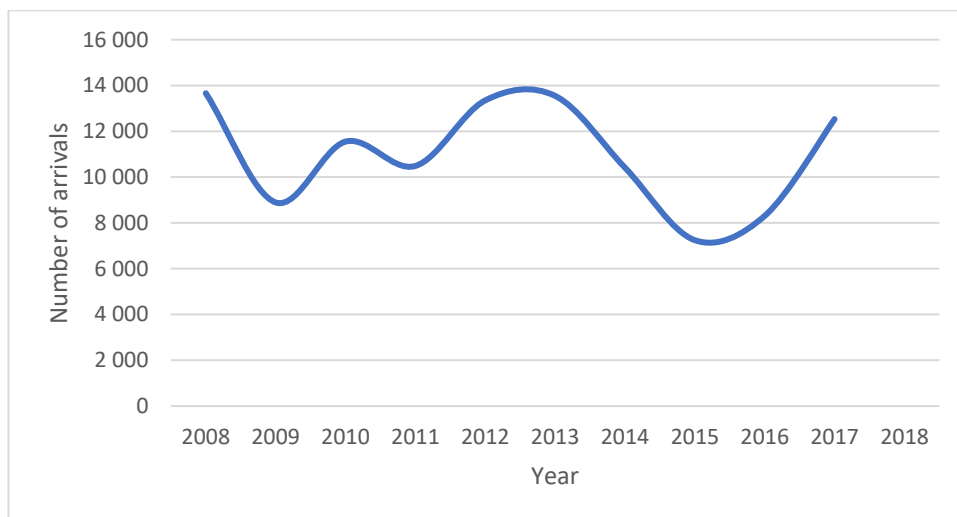


Figure 28: Total number of tourist arrivals in South Africa from Russia

Source: Statistics South Africa

4.4.6 Africa:

Growth in tourist arrivals from the African continent has seen strong increases since 2009, increasing by almost 3 million in 2018 to a total of nearly 8 million. This may largely be ascribed to the simplification of movement across Africa as part of the effort to promote growth on the continent. As South Africa is the most industrialized economy in Africa, arrivals from other countries in Africa may largely be confined within the economic realms, thus not specifically caused by the occurrence of Cultural Seasons in Algeria and Gabon in 2017.



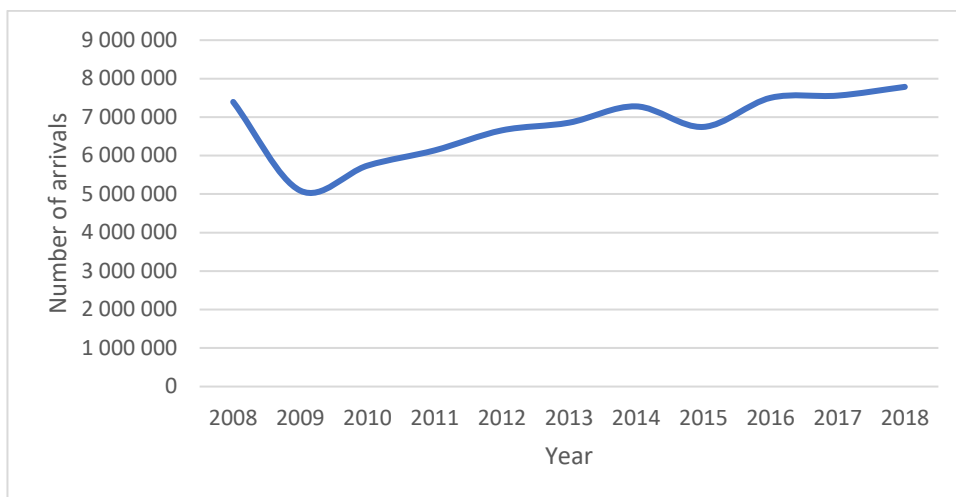


Figure 29:" Total number of tourist arrivals in South Africa from Africa

Source: Statistics South Africa

4.4.7 Algeria and Gabon

As the only members of the AU to partake in the Cultural Seasons initiative, the steady increase in arrivals to South Africa from Africa did not originate from these two countries. Since 2017, arrivals from both countries declined. Between 2017 and 2018, arrivals from Gabon declined by approximately 1,600 and by 140 from Algeria. When analyzing the exports of cultural goods from South Africa to these countries, it is evident, together with tourism data, that the Cultural Season project shown little to no success.

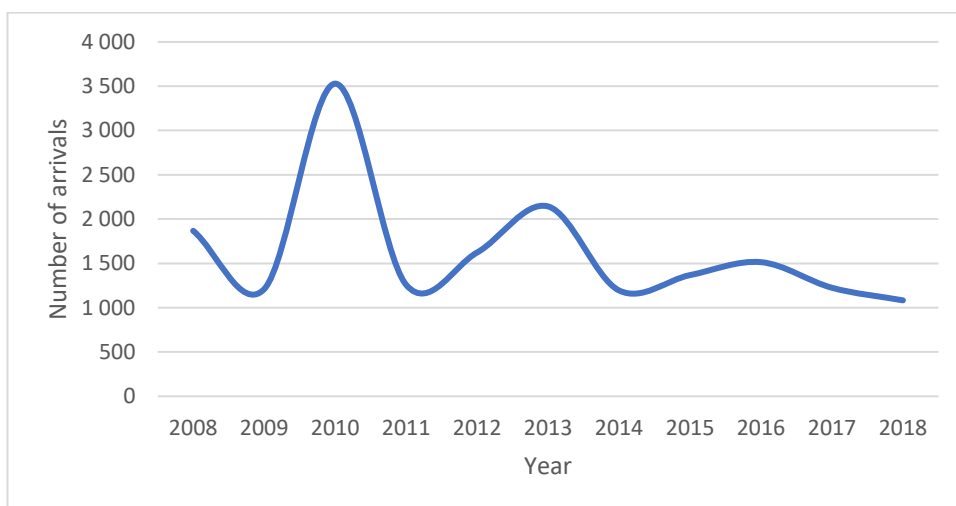


Figure 30: Total number of tourist arrivals in South Africa from Algeria

Source: Statistics South Africa



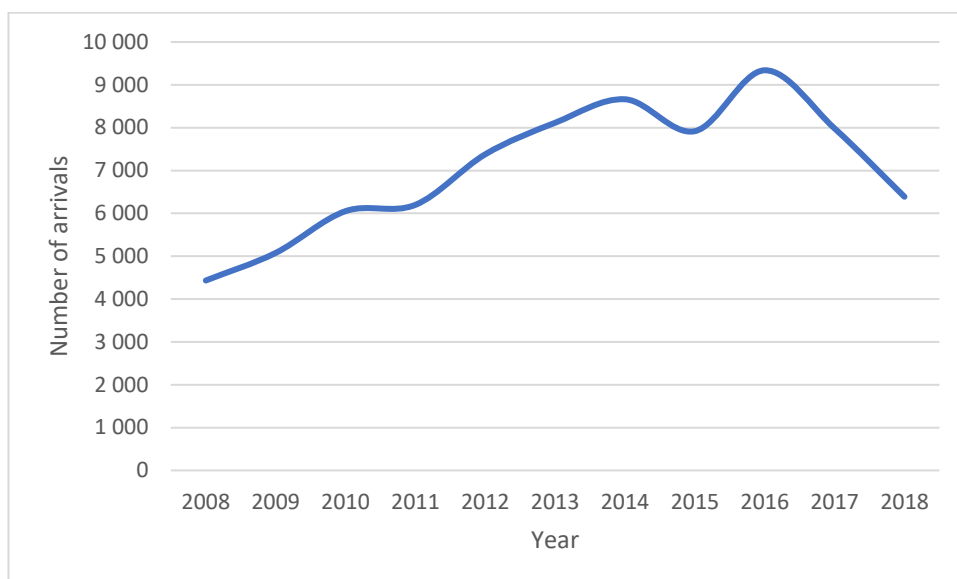


Figure 31: Total number of tourist arrivals in South Africa from Gabon

Source: Statistics South Africa

4.4.8 The impact of Cultural Seasons on Tourism

It would appear as though the Cultural Seasons did not have a significant impact on the number of foreign tourists to South Africa. To improve this, DAC should liaise with SA Tourism and the relevant departments to ensure that the Cultural Seasons are used, not only to promote cultural exchanges but also tourism.

There are a number of cultural attractions in South Africa that would resonate with the foreign host nation. South Africa also boasts numerous attractions of cultural significance. These include the fossil-bearing caves forming part of the Cradle of Humankind in Gauteng, the ruins of the Kingdom of Mapungubwe in northern Limpopo, the wine routes of the Western Cape, and various historical sites in the cities of Cape Town and Johannesburg (such as Robben Island, the Castle of Good Hope and Soweto township).

In addition, there are UNESCO World Heritage Sites that have a cultural element and would be attractive to potential foreign tourists. A map below shows the location of World Heritage Sites within South Africa.





Figure 32: Location of World Heritage Sites within South Africa

Source: Wikimedia Commons

Other potential sites include:

- Succulent Karoo Protected Areas
- Liberation Heritage Route
- Early Farmsteads of the Cape Winelands
- The Emergence of Modern Humans: The Pleistocene occupation sites of South Africa

Human Rights, Liberation Struggle and Reconciliation: Nelson Mandela Legacy Sites

4.5 Evaluation of Cultural Seasons on South Africa's FDI

Even with adequate data, it is difficult to determine the impact of Cultural Seasons on the investment South Africa attracts. Empirical studies of bilateral FDI activity show that specifications in econometric modelling have with little agreement on the set of variable that are (or should be) included. Blonigen and Piger (2011) showed that the variables with consistently high inclusion are “traditional gravity variables, cultural distance factors, parent-country per capita GDP, relative labour endowments, and regional trade agreements. Variables with little support for inclusion are multilateral trade openness, host country business costs, host country infrastructure (including credit markets), and host country institutions.”



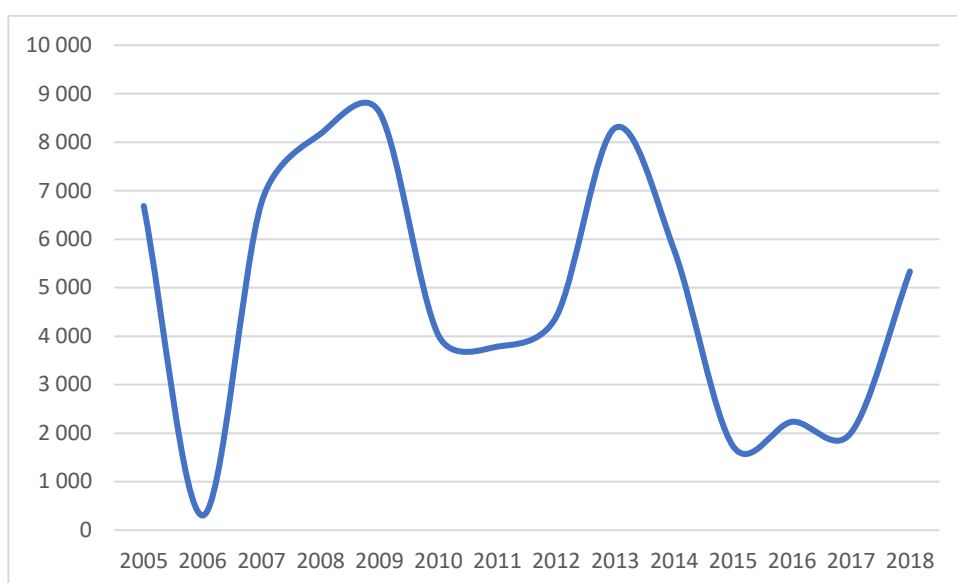


Figure 33: South Africa's total FDI

Source: OECD

South Africa's FDI has been volatile and political factors have played an important role in driving investment in the country.

GEO/TIME	2013	2014	2015	2016	2017
France	25,0	215,0	309,0	16,0	:
United Kingdom	400,3	430,5	266,2	579,8	324,2

Table 1: Net FDI outward

Source: EU

The only bilateral FDI data was for France and the UK. The time series is short and it is therefore not possible to draw any inferences. Investments take a long time to realize from the time Investors make the decision.

Single events do not have a significant impact on FDI. Cultural Seasons should support, rather than drive FDI. Again, it is important that there is better planning and coordination.

4.6 Economic Impact of the Cultural Seasons

It would appear as though the Cultural Seasons had very little lasting and sustainable impact on the South African economy. Neither the trade nor tourism nor investment showed any significant growth after the Cultural Season. Although they may be a delay or timelag from the event to any potential socio-economic benefits accruing, there is very little evidence for this (although the jury is still out some of the Cultural Seasons that have recently been held).



4.7 The Way Forward

It is important to stress that the socio-economic impact is not the only expected benefit that can accrue from Cultural Seasons. The soft issues that contributed intrinsic value accruing to South Africa may have yielded positive results. Unfortunately, the data available does not capture this nor is it been possible to substantiate this in any other way.

Cultural Seasons should be “mega-events”. They must include involvement from various stakeholders including those from other disciplines such as sports, tourism, trade promotion, investment promotion, and technology exchange. The planning horizon therefore needs to be a lot longer than proposed in the DAC. (2017) ‘Cultural Seasons Framework’. Individual or low-key diplomatic events simply do not capture the imagination of the citizens of the host country. A series of events that can provide synergies to each other give a more significant impact. Cultural Seasons can be held in conjunction with other diplomatic or foreign events that are scheduled regardless of whether there is a Cultural Season or not. For example, if there is a UNESCO conference in a particular country or a World Cup it would be prudent to use such occasions to launch or hold a Cultural Season.

As discussed above, planning is critical to the success of a Cultural Season. This requires a great deal of coordination within South Africa and all the various stakeholders that are involved as well as with the partner or host country.

5 Recommendations

Cultural Seasons are a useful tool in a diplomat and especially cultural diplomat’s toolkit. They are particularly useful since they are multidisciplinary by nature. Even though the findings of this report (export, tourism, and investment) have not been positive (neither with a negative), the concept has potential and should continue. However, performance must be improved.

Integrating planning is critical. It is necessary for better coordination between the various departments as well as the spheres of government. Cultural Seasons should be included in all relevant departments’ APP. This will ensure that there is better alignment between the expected outcomes and impact of the Cultural Seasons.

Evidence-based decision making is the systematic application of the best available evidence to the evaluation of options and to decision making in management and policy settings. Evidence-based planning also contributes to better successes. An understanding of where the low hanging fruits are (in which foreign countries and in which genre) will help enormously. DAC should use available diagnostic models and tools to help inform their decisions.

Tools need to be developed by DAC to firstly make appropriate decisions regarding which are going to be the partner countries at which specific domains are going to be promoted. Secondly, the tools should be used to motivate funding especially in government but should also include other sources of funding or resources. Thirdly, the tool should be used to motivate the identified stakeholders to become involved in the planning and execution of the Cultural Season.

Cultural Seasons need “big” thinking and accompanying events. Running one or two art exhibitions or recitals will only reach a small number of people. The impact of the Cultural



Seasons will grow exponentially with more events that are held. The events need not only be limited to arts and culture but could also include sport, science innovation, youth activities, woman activities etc. There will be a symbiotic relationship between the various events and each event will feed off the other it is therefore critical that the planning for each Cultural Season include all the relevant government departments and other stakeholders. The Brazilian government has placed increasing demands on implementing departments to “complement each other”.

DAC needs to focus on getting buy in from the business community. Cultural diplomacy and economic diplomacy go hand in hand and exporters are potential exporters should understand the value of Cultural Seasons to their businesses. In addition to the profit motives, the business community can also contribute through their corporate social responsibility to assisting emerging artists participate in these international events.

The artists that attend any Cultural Season should be “export ready”. This implies that the artist is proficient in business and will be able to exploit any opportunities that may arise. It also implies that their work is competitive. This does not imply that the price must be lower, but rather that the work is creative and innovative; that it has a high quality, and that it meets the needs of potential clients.

The artists must be made aware of cultural nuances. These nuances include how to greet somebody, what gifts to give (or not to give), gestures and signs that may be offensive, how to negotiate with potential clients, understanding the power relationships etc.

Artists must also be comfortable with trading procedures including logistics and finance. Where necessary courses or training should be provided to assist artists maximize their participation in the Cultural Season.

To improve the performance of the Cultural Seasons it is necessary to understand what the needs of DAC’s clients are. It is also necessary to learn from the past. The following questions could be posed to improve performance:

- what successes were achieved during each Cultural Season and did these meet with the anticipated outcomes
- what were the drivers that contributed to success
- what with the barriers and obstacles that limited the success of the Cultural Seasons
- what was done during the Cultural Seasons that can be improved to ensure better outcomes
- what should DAC stop doing
- what new things should or could be done
- what can we do differently
- who are the key role players and what roles must each play

Cultural Seasons provide a platform for exchanging information and knowledge as well as building platforms for future cooperation. Participants from both South Africa and the host country should be encouraged to do these. It may even be necessary to provide briefs or even training to participants to ensure these outcomes.



It is important that legacies be built. These legacies would usually not include physical objects but rather relationships that can be developed and strengthened over time. However, physical legacies such as libraries, monuments, or even plaques should also be considered.

6 Conclusion

In an increasingly globalizing world, soft diplomacy and especially Cultural Diplomacy is becoming more important. Traditional diplomacy is becoming less relevant with the advent of better communication and transportation systems. Political heads of country and global leaders can easily talk to each other to solve any particular problem and meet regularly as they do at summits. However, the importance of diplomacy is still very relevant.

Cultural diplomacy must ensure that there is an alignment of interests between South Africa's interests and that of the host. It must also focus on local needs and priorities. These have been articulated in various government departments but DAC also needs to take the needs and priorities of its clients (artists) into account. Cultural diplomacy must also identify what South African values must be conveyed partner countries. It must also identify how these values are going to be conveyed. In the case of Cultural Seasons, it is vitally important that the events and participants are chosen to achieve this goal.



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Appendices

Appendix 1: French Cultural Seasons Since 1985

Season France-Romania (2019)
Season France-Israel (2018)
Year France-Colombia (2017)
Tandem Paris-New York (2016)
Year France-Korea 2015-2016 (September 2015-December 2016)
Tandem Paris-London (March-July 2015)
"Rendez-vous", festival of France in Croatia (April-October 2015)
Singapore in France—the Festival (March-June 2015)
France-China 50 (January 2014–March 2015)
Year France-Vietnam 2013-2014 (April 2013 - September 2014)
Tandem Dakar-Paris (2013)
Seasons France-South Africa (2012–2013)
Croatia, here it is, festival of Croatia in France (September–December 2012)
Tandem Paris-Berlin (June–December 2012)
Tandem Paris-Buenos Aires (2011)
Estonia tonic (2011)
Year Liszt (2011)
Bicentenary of Independence Latin America–Caribbean (2010)
Year France-Russia 2010
Season of Turkey in France (July 2009–March 2010)
Year of France in Brazil (2009)
European Cultural Season (2008)
150th Anniversary of France-Japan Diplomatic Relations (2008)
France-Quebec, four centuries of fraternity (2008)
100% Finland, a Finnish festival in France (April–June 2008)
A French spring in Latvia (21 March–21 June 2007)
Year of Armenia in France (September 2006–July 2007)
Why not? A French spring in Iceland (February–May 2007)
Top Netherlands, Dutch season (January–March 2007)



Totally Thai (Fall 2006)

Here! A French season in Israel (May–October 2006)

Korea at heart: 120 years of diplomatic relations (January–December 2006)

Francoffonies, Francophone Festival in France (March–October 2006)

Amazing Latvia (October–December 2005)

Brazil, Brazil, year of Brazil in France (March–December 2005)

Year of France in China (October 2004–September 2005)

Nova Polska, a Polish season in France (May–December 2004)

Year of China in France (October 2003–July 2004)

Djazair, a year of Algeria in France (January 2003–December 2003)

Bohemia Magica, a Czech season (May 2002–December 2002)

France in Quebec / season (2001)

Magyart, Hungarian Cultural Season (2001)

The Time of Morocco (1999)

Perspectives on Ukrainian culture (1999)

Spring of Quebec, fire under the ice (1999)

Israel in the mirror of artists (1998)

Regards on Georgian culture (1998)

The Vietnamese Spring (1998)

France-Egypt, Shared Horizons (1997–1998)

Year of Japan in France, Year of France in Japan (1997–1998)

The Jordanian Season (1997)

The Palestinian Spring (1997)

The Irish Imaginary (1996)

The Tunisian Season (1994–1995)

Rendezvous with the Philippines Islands (1994–1995)

Year of India (1985–1986)



Appendix 2: List of World Heritage Sites in South Africa

Name	Location	Period	Description
Fossil Hominid Sites of South Africa	Sterkfontein	Pliocene and Pleistocene epochs	The area contains various fossil sites containing traces of human occupation and evolution dating back some 3.3 million years.
Mapungubwe Cultural Landscape	Limpopo Province	11th to 14th centuries	This open savanna lies at the confluence of the Limpopo and Shashe rivers. It was the heart of the Mapungubwe Kingdom until the 14th century, when the area was abandoned, leaving untouched remains of palaces and settlements.
Richtersveld Cultural and Botanical Landscape	Northern Cape	19th century to present	This mountainous desert is communally owned and managed. It sustains the semi-nomadic pastoral livelihood of the Namaqua people, including seasonal migrations that have persisted for two millennia.
Robben Island	Table Bay	17th to 20th centuries	Between the 17th and 20th centuries, the island was used as a prison, including for political prisoners, a hospital for socially unacceptable groups (leper colony), and a military base.
Cape Floral Region Protected Areas	Western Cape, Eastern Cape	N/A	The site consists of eight protected areas that are among the richest in plant life worldwide, containing nearly 20% of Africa's total flora. Its scientific value is demonstrated by the presence of fire and radiation



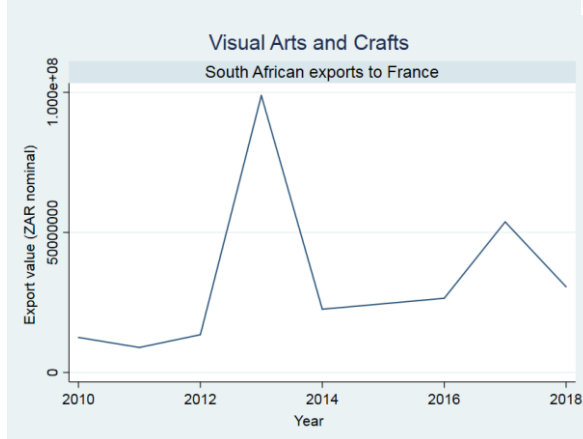
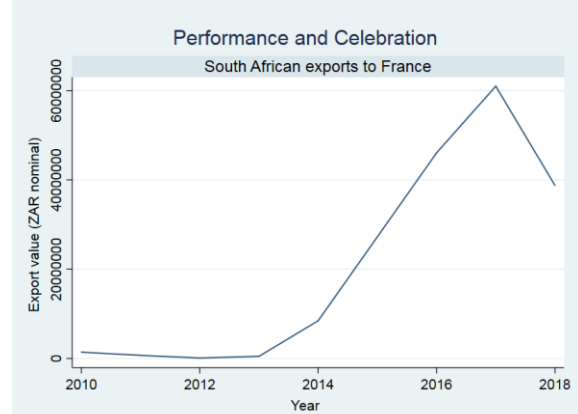
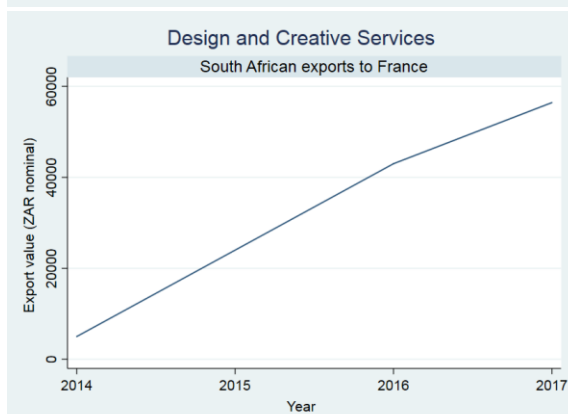
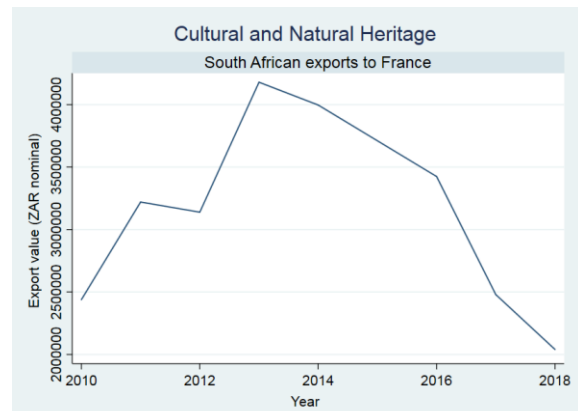
Name	Location	Period	Description
			adaptivity in plants and seed dispersal by insects.
iSimangaliso Wetland Park	KwaZulu-Natal	N/A	The park features a variety of landforms, including coral reefs , long sandy beaches, coastal dunes, lake systems, swamps, and reed and papyrus wetland, caused by fluvial , marine and aeolian processes. This has resulted in an exceptional species diversity.
Vredefort Dome	Vredefort	Paleoproterozoic era	The crater, with a diameter of 190 km (120 mi), is the largest, oldest and most deeply eroded astrobleme found on Earth, dating back more than 2 billion years.
uKhahlamba / Drakensberg Park	KwaZulu-Natal, Lesotho	2000 B.C.	The park features soaring basaltic buttresses, incisive dramatic cutbacks, golden sandstone ramparts, rolling high-altitude grasslands, pristine steep-sided river valleys and rocky gorges.
#Khomani Cultural Landscape			The #Khomani Cultural Landscape is located at the border with Botswana and Namibia in the northern part of the country, coinciding with the Kalahari Gemsbok National Park (KGNP). The large expanse of sand contains evidence of human occupation from the Stone Age to the present and is associated with the culture of the

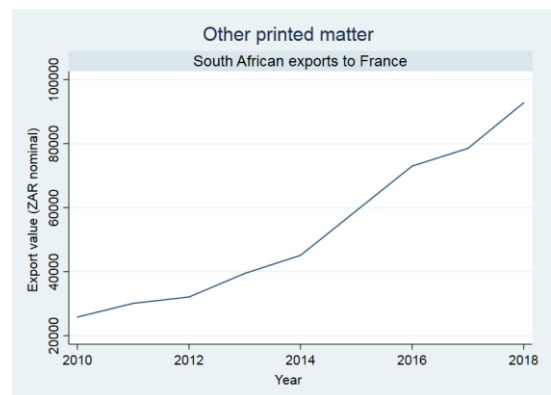
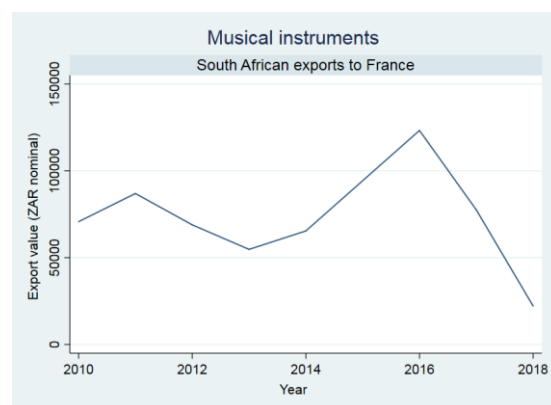
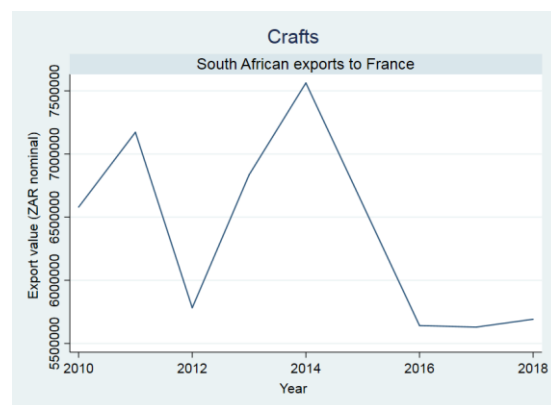
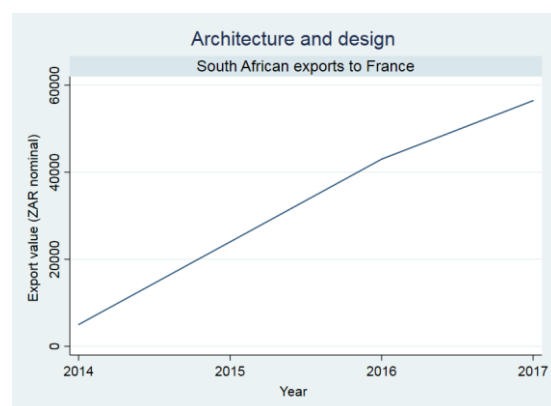
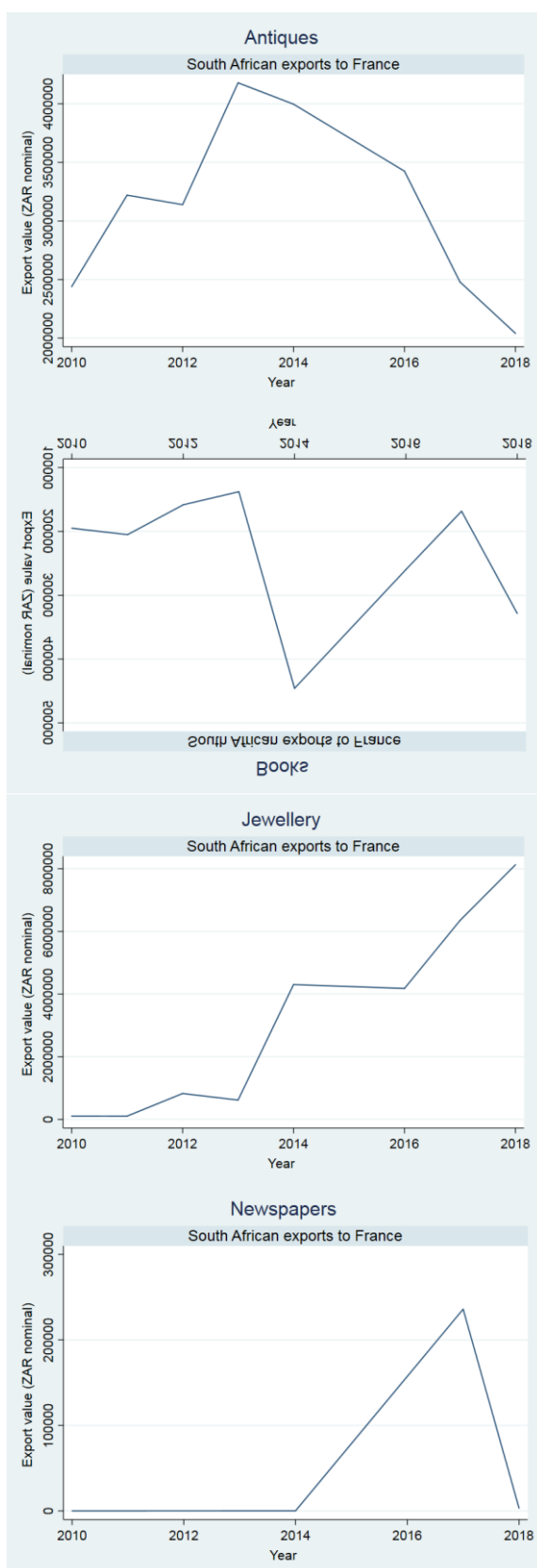


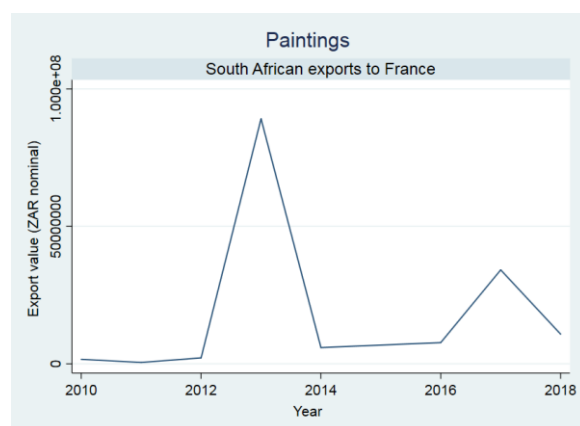
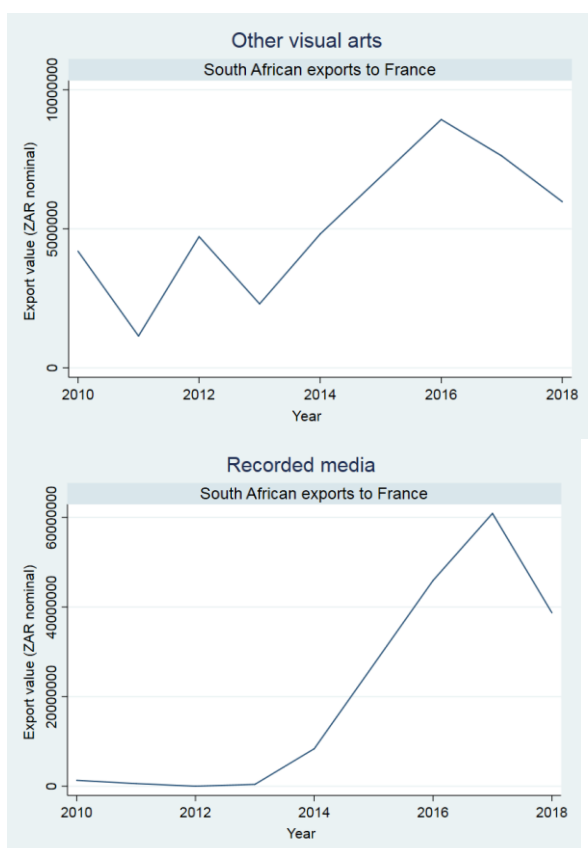
Name	Location	Period	Description
			formerly nomadic #Khomani San people and the strategies that allowed them to adapt to harsh desert conditions. They developed a specific ethnobotanical knowledge, cultural practices and a worldview related to the geographical features of their environment. The #Khomani Cultural Landscape bears testimony to the way of life that prevailed in the region and shaped the site over thousands of years.
Barberton Makhonjwa Mountains	Mpumalanga	Archean aera	The Barberton Makhonjwa Mountains represents the best-preserved succession of volcanic and sedimentary rock dating back 3.6 to 3.25 billion years, when the first continents were starting to form on the primitive Earth.



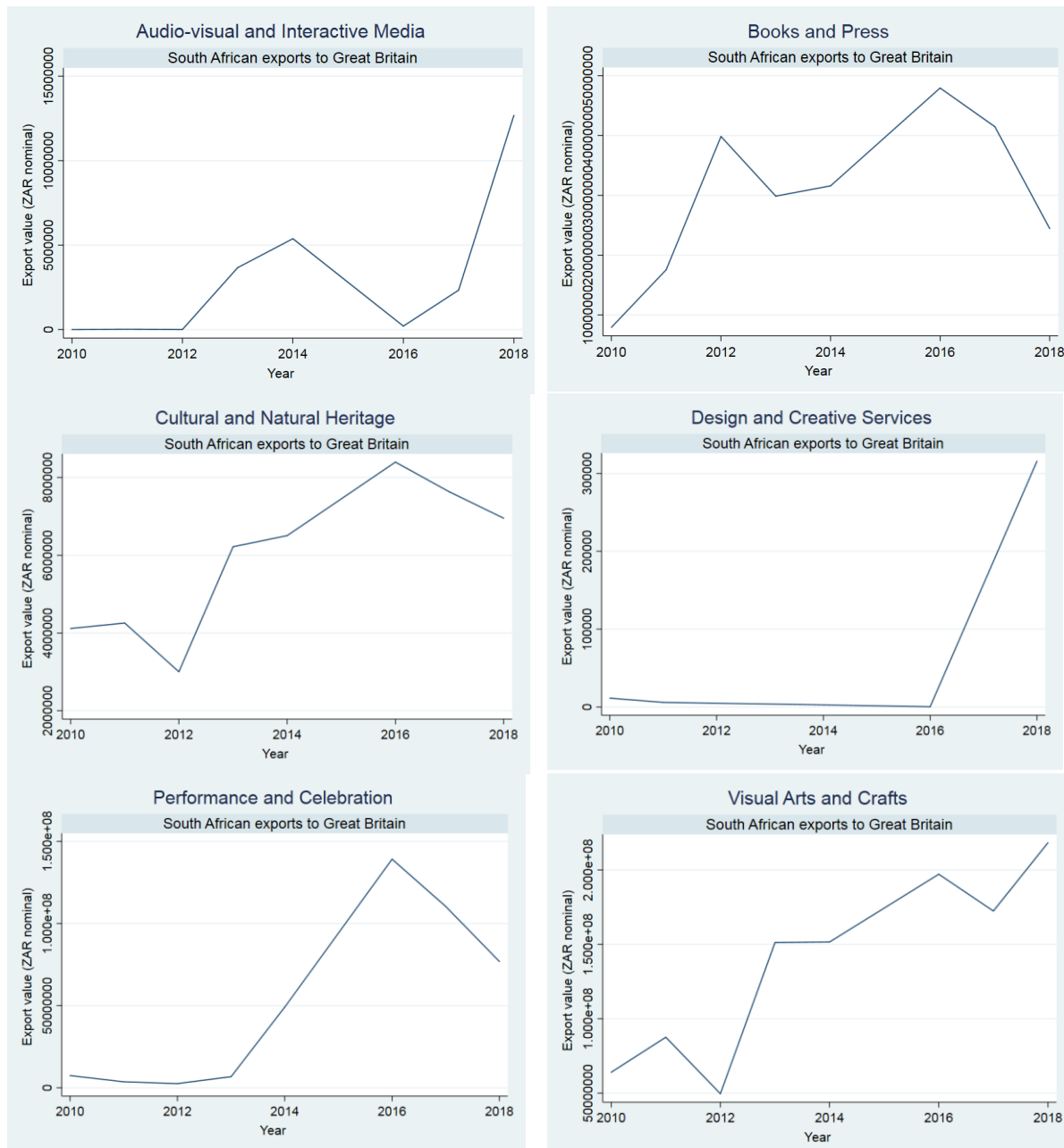
Appendix 3: South African Exports to France by Domain and Sub Domain

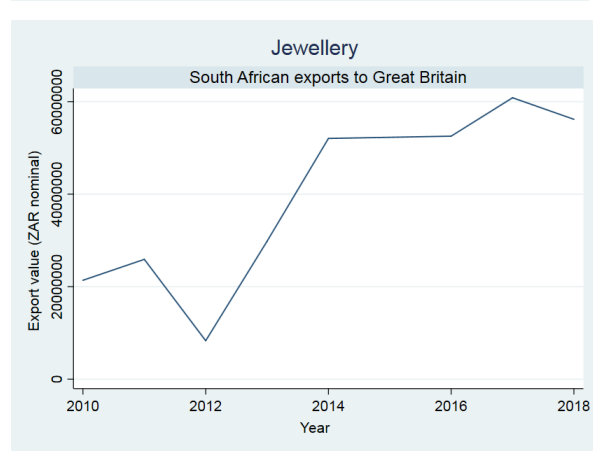
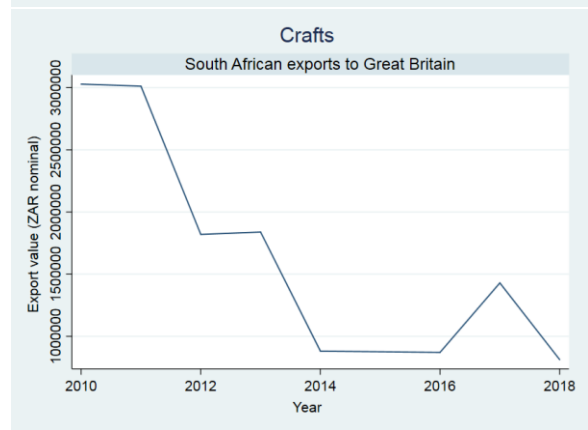
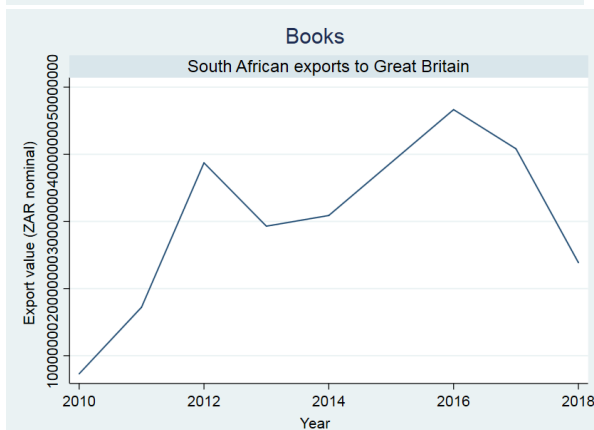
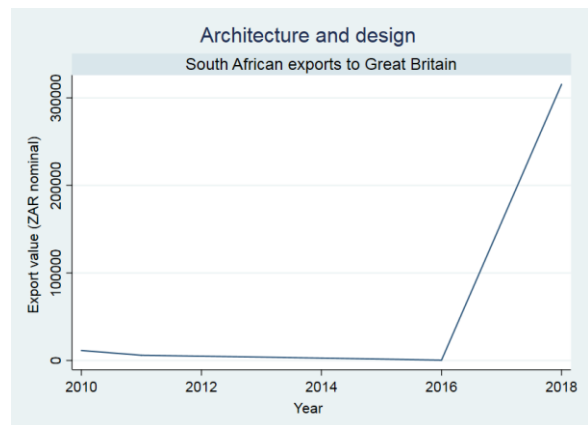


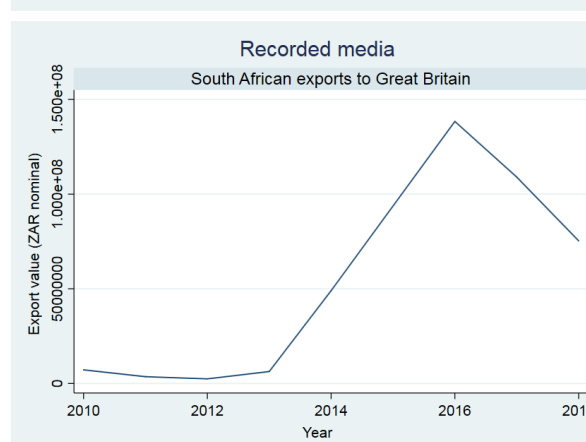
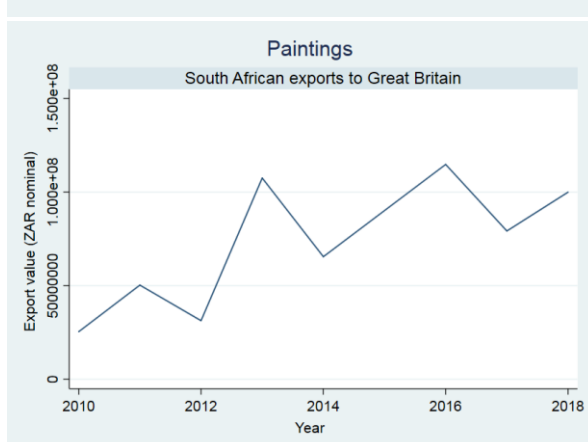
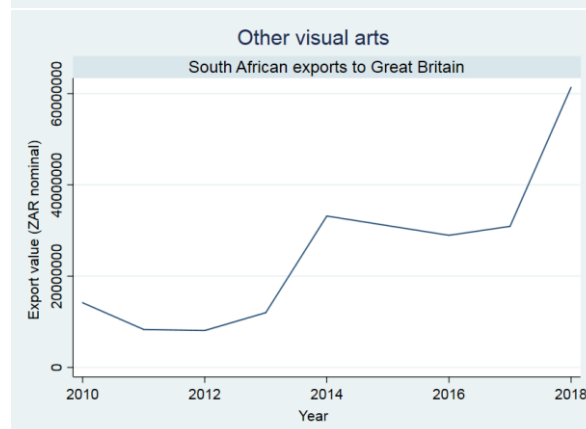
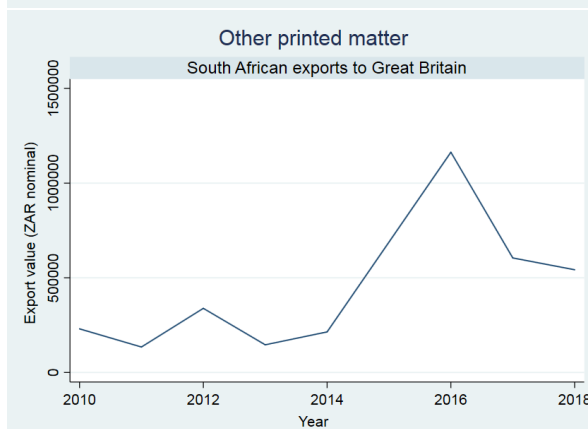
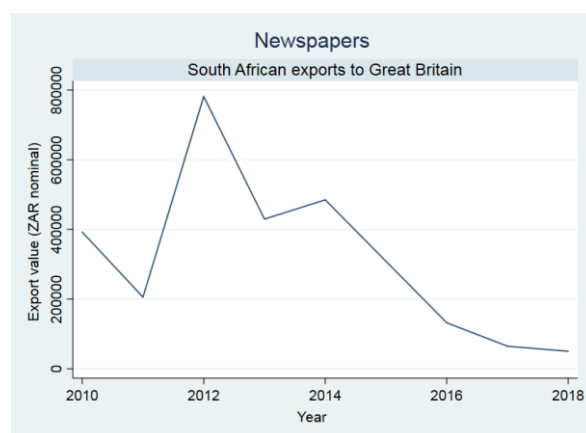
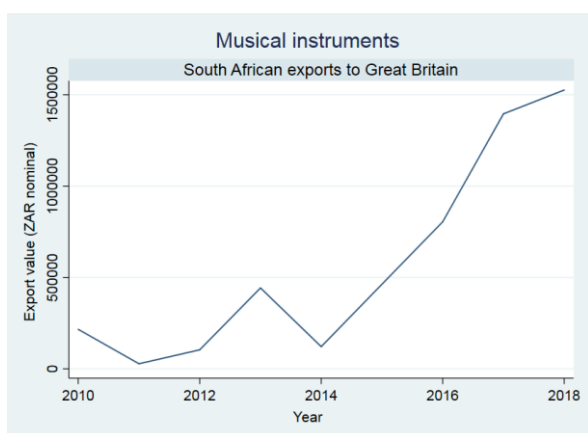




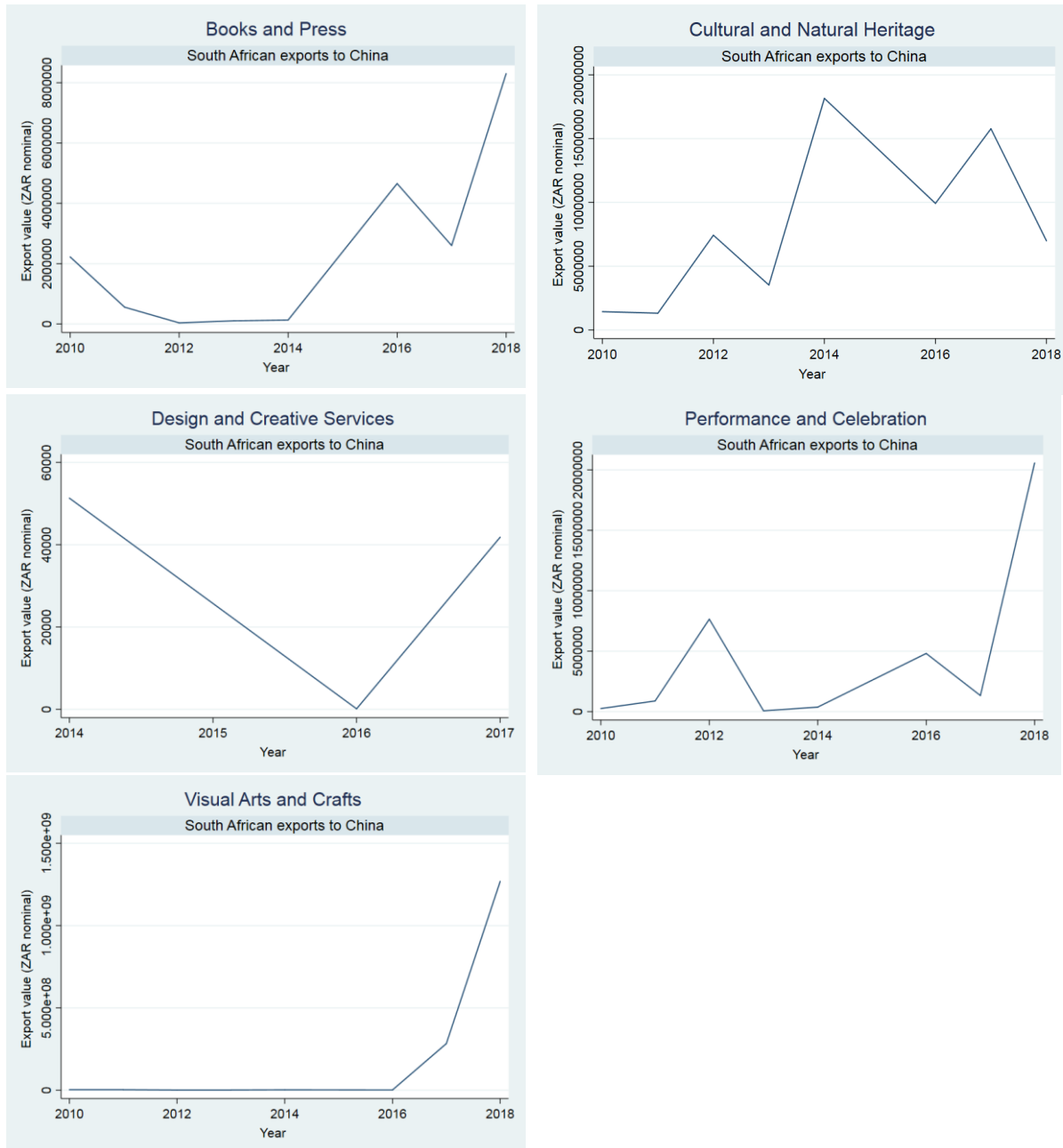
Appendix 4: South African Exports to Great Britain by Domain and Sub Domain



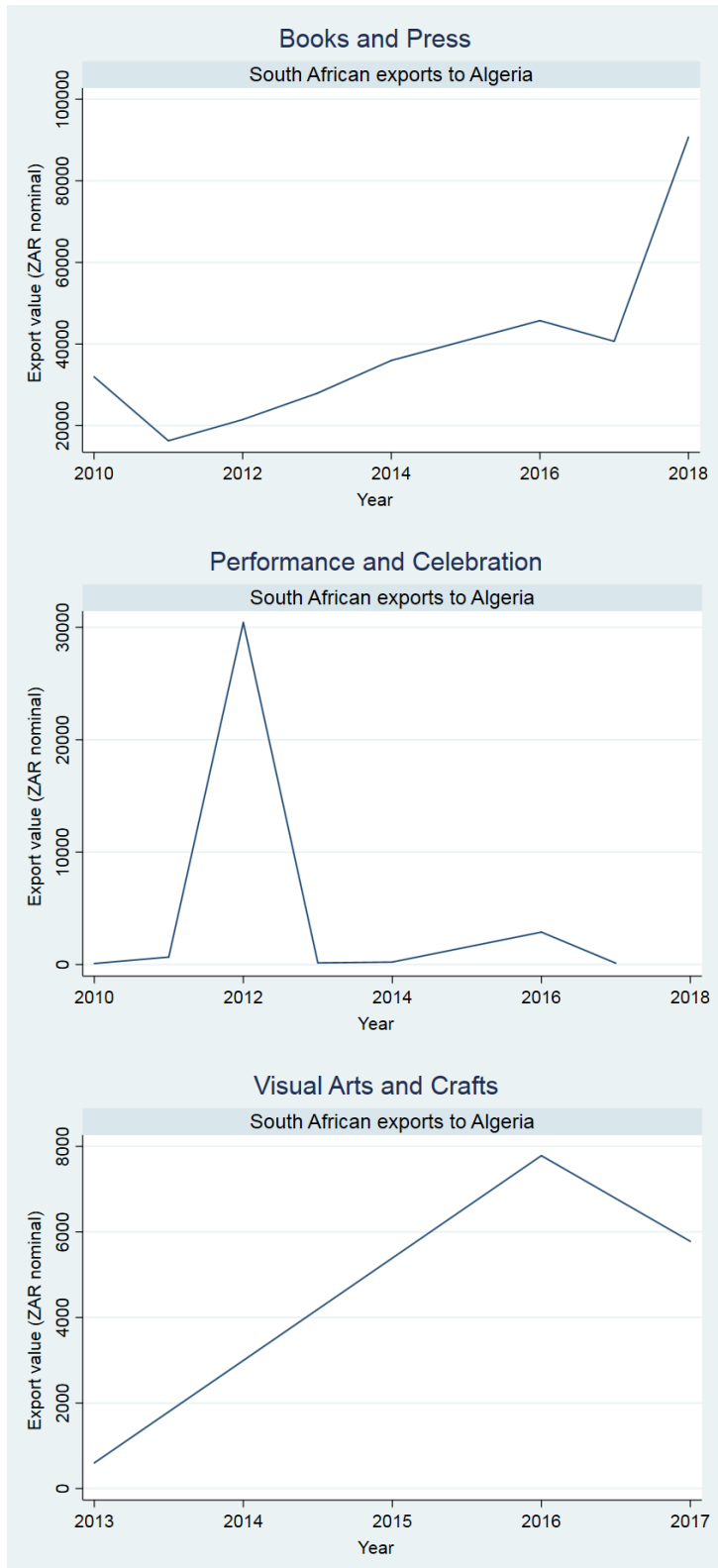




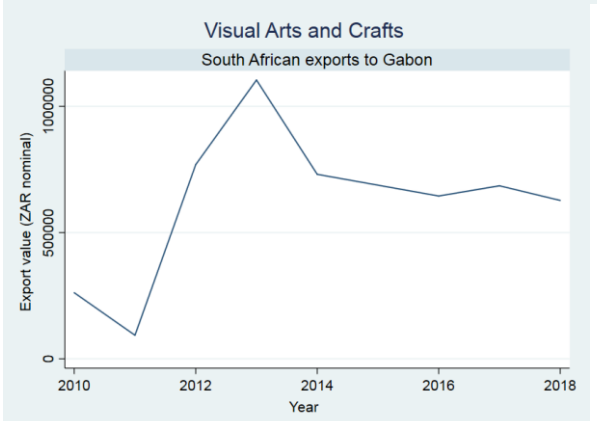
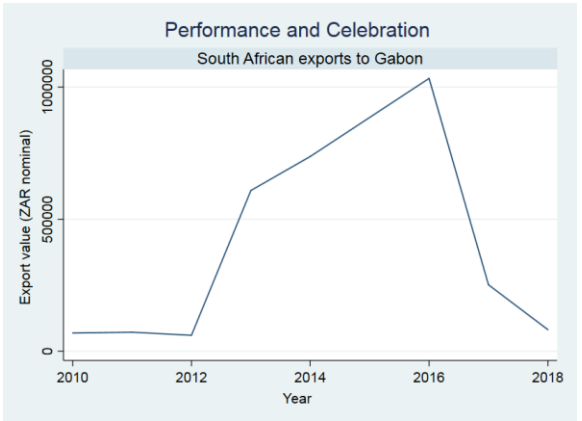
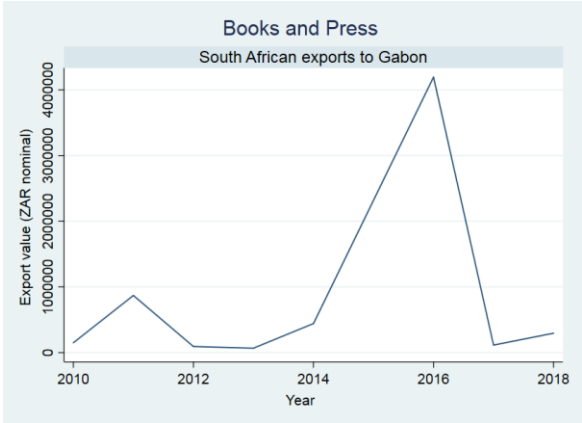
Appendix 5: South African Exports to China by Domain



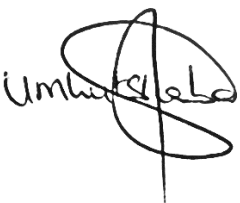
Appendix 6: South African Exports to Algeria by Domain



Appendix 6: South African Exports to Algeria by Domain



APPROVALS FOR THE SOUTH AFRICAN CULTURAL OBSERVATORY – KDI Report – Quantifying The Value And Impact Of Cultural Seasons, December 2019

	NAME	TITLE	SIGNATURE	DATE
Prepared and recommended by:	<i>Unathi Lutshaba</i>	<i>SACO Executive Director</i>		December 2019
Approved by:	<i>Lisa Combrinck</i>	<i>DAC SACO Project Manager</i>		

