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POLICY

ARTS, CULTURE AND CREATIVE INDUSTRIES POLICY – (POLICY NUMBER 29892)

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ARTS, CULTURE AND CREATIVE INDUSTRIES POLICY

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CITY OF CAPE TOWN ARTS, CULTURE AND CREATIVE INDUSTRIES POLICY

CONTENTS

1. DEFINITIONS

"Artist" means a person engaged in one or more of any of a broad spectrum of activities related to creating art, practicing the arts, or demonstrating an art.

"Arts" means all forms and traditions of dance, drama, music, music theatre, visual arts and culture, craft, design, written/oral literature and film. These serve as a means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study.

"Arts and Culture" means all issues related to the arts, heritage, the creative economy, design, cultural tourism and cultural diversity.

"Busking" means the practice of performing in public spaces. People engaging in this form of public art can be referred to as street performers, buskers, street musicians or troubadours. Performances may include, but are not limited to: acrobatics, clowning, comedy, contortions, dance, singing, fire skills, mime, living statue, music performance, puppeteering, snake charming, storytelling, reciting poetry or prose, sketching, painting and street theatre.

"Cape Town" means the entire Cape Town Metropolitan Area.

"City of Cape Town" means the municipality established by the City of Cape Town Establishment Notice No. 479 of 22 September 2000, issued in terms of the Local Government: Municipal Structures Act, 1998, or any structure or employee of the City of Cape Town acting in terms of delegated authority. Also referred to in this document as the "City".

"Collectives" or **"Collective Organisation"** means a group of individuals or organisations in the arts and culture environment who work together for a common purpose without relying on internal hierarchies. Collectives can be large or small. They might exist temporarily or over long periods, they are non-profit by nature and membership in them is voluntary.

"Community Cultural Development" means the range of activities undertaken by cultural workers in collaboration with other community members to express identity, concerns and aspirations through the arts, while building the community's capacity for action and change. Provides

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ways for involving people of a community to take action to develop and improve their shared culture and for cultural identities to be recognised.

"Council" means the Municipal Council of the City of Cape Town.

"Creative Economy" means the interface between creativity, culture, economics and technology as expressed in the ability to create and circulate intellectual capital, with the potential to generate income, jobs and export earnings, while at the same time, promoting social inclusion, cultural diversity and human development. The 'creative economy' is a multidisciplinary concept with linkages to a number of different sectors in the overall economy.

"Creative Industries" means a set of knowledge-based activities that use individual creativity, skill and talent as primary inputs to produce tangible and intangible goods and services which are typically protected by copyright. These have the potential for wealth and job creation through the generation and exploitation of this intellectual property.[1] Examples include commercially distributed music, design, publishing, gaming, animation, advertising and film.

"Culture" means the shared values and traditions that identify a community or nation and bind it together; and to a more functional interpretation.

"Cultural Diversity" means the many ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means of technologies used.

"Cultural Heritage" means that which society inherits and which it attaches sufficient value to, in order to nurture for future generations, while at the same time recognising the value of the past.

"Cultural Infrastructure" means physical assets and spaces whether full-time or part-time, single purpose or multipurpose, historic or contemporary

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[1]   See Annexure A

that support cultural products and activities, and that accommodate and satisfy the requirements of cultural activities and industries. Cultural infrastructure i.e. brick-and-mortar facilities or spaces, may be purpose-built, multipurpose or adapted for reuse, and may include both highly visible and less visible components, e.g. spaces for public interaction and for 'behind-the-scenes' support. They may be used for creation and art-making, artefact storage and preservation, or for the rehearsal, performance and exhibition of art or heritage, such as performing arts centres, galleries and museums.

"Cultural Tourism" means the movement of persons to cultural attractions and destinations, away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs.

"Design" an activity that uses creative and iterative processes to take account of a range of factors and needs in the development of innovative products, services, environments and communication, in response to the human condition and society's needs.[2] Design includes such aspects as architecture, crafts, fashion, industrial design, product design, textile design, landscape design, production design, graphic design, illustration, web design, interactive design, game design, interior design, service design, systems design and urban planning.

"Development" means the generation and application of financial, human and other resources to create the optimal social, political, economic and cultural conditions in which citizens may enjoy the full gamut of human rights and freedoms.

"Heritage Resource" means any place or object of cultural significance, i.e. aesthetic, architectural, historical, scientific, social, spiritual, linguistic or technological value or significance.

"Innovation" means the successful incremental and/or inventive exploitation of ideas as translated into new products, services and systems.

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[2]   Western Cape Design Strategy, 2013.

"Intangible Heritage" means non-material heritage or non-material culture, including traditions, oral history, ritual, ceremonies, language, popular memory and indigenous knowledge systems.

"Memorialisation" means the concept of dedicating a memorial to the memory of a person, organisation or event.

"Network" means a group or system of interconnected people.

"Partnership" means developing a relationship between individuals, groups or levels of government that is characterised by mutual co-operation and shared responsibility for the achievement of a specific goal.

"Public Art" means artwork or design elements that are either temporarily or permanently located in a public space. Public art also seeks to create and inspire relationships and communication and can be a form of collective community expression that enhances the built or natural environment. It may take various forms, including but not limited to: sculpture, paintings, murals, mosaics, land art, photography, digital technologies, performance pieces and busking.

"Public Life" means that which is located and transpires within and engages with the public domain, whether in public spaces or the media, and which is for broad public consumption and participation rather than for private or limited engagement. Public space/domain, both actual and virtual, can be seen as a site where democracy can be realised.

"Public place" means (a) a public road, parking area, square, park, recreation ground, sports ground, sanitary lane, open space, beach, shopping centre on municipal land, unused or vacant municipal land or cemetery which has – (i)   been provided, reserved or set apart for use by the public; or (ii)   been dedicated to the public; (b)   public transportation operated by service providers for the City, but does not include public land that has been leased by the City;

"Social Capital" means the networks of relationships among people who live and work in a particular society, enabling that society to function effectively.

"**Social Cohesion**" means the degree of social integration and inclusion in communities and society at large, and the extent to which mutual solidarity finds expression among individuals and communities. A community or society is cohesive to the extent that the inequalities, exclusions and disparities based on ethnicity, gender, class, nationality, age, disability or any other distinctions which engender divisions distrust and conflict are reduced and/or eliminated in a planned and sustained manner. This, with community members and citizens as active participants, working together for the attainment of shared goals, designed and agreed upon to improve the living conditions for all.

"**Social Inclusion**" means a situation where all people feel valued, their differences are respected, and their basic needs are met so that they can live in dignity.

"**Special Purpose Vehicles**" means an entity established either by or in partnership with government to perform certain services.

"**Thought Leadership**" means content that is recognized by others as innovative, covering trends and topics that influence an industry.

ABBREVIATIONS

ACCIP: Arts, Culture and Creative Industries Policy

CoCT: City of Cape Town

CHTS   Cultural Heritage Tourism Strategy

DAC: Department of Arts and Culture (National)

IDP: Integrated Development Plan (CoCT)

IMEP: Integrated Metropolitan Environmental Policy (CoCT)

MMFA   Municipal Management Finance Act

SDBIPs: Service Delivery and Budget Implementation Plans

UNCTAD: United Nations Conference of Trade and Development

UNESCO: United Nations Educational, Scientific and Cultural Organization

WCG: Western Cape Government

WESGRO: Western Cape Investment Trade and Promotion Agency

2. PROBLEM STATEMENT

(1) Cape Town is a city endowed with abundant creative talent, a diverse and vibrant population, and a rich and complex history; and is distinguished by its natural beauty and as a place of fun.

(2) Cape Town faces a number of problems, including -

(a) Severe social, economic and spatial challenges, that are similar to those of every other South African city[3].

(b) Extreme weather conditions are a particular challenge of addressing seasonality and significantly impacts on tourism as one of Cape Town's key economic sectors by driving visitor numbers down which results in job losses and business closures.

(c) Cape Town has an established reputation as a leisure destination for nature-lovers, but is not known as an urban or cultural destination. This represents a lost opportunity for the city[4]. Related to this, cultural tourism has become one of the

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[3]   South African Cities Network (2011) State of the Cities Report. Towards Resilient Cities. Johannesburg.

[4]   International Tourism Bourse (ITB) World Travel Trends Report 2013/2014. Berlin.

most important areas of global tourism demand, already accounting for 40% of global tourism by 2004.[5]

(d) Urban tourism, dependent to a large extent on a city's cultural offering – including traditional 'high' culture and historic attractions, and contemporary 'popular' culture[6] – is a challenging arena for Cape Town to compete in, due to the fact that-

   (i) Current product offerings and service standards require significant attention and investment to meet the expectations and needs of the market;[7]

   (ii) The marketing of these offerings has tended to be ad hoc and has not yet tipped the balance from nature (highly seasonal) to culture (less seasonal); and[8]

   (iii) Stories play a significant role in driving tourism, and Cape Town's story is an unclear one.[9]

(e) Cape Town has a growing and globally recognised creative industries sector that has shown significant innovation[10], but is challenged by, among other things -

   (i) Poor access to bandwidth[11];

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[5] United Nations World Tourism Organisation (UNWTO) World Tourism Barometer 2014. Geneva.

[6] According to ATLAS's Cultural Tourism Research Project, popular culture, arts and creative activities are emerging as important aspects of cultural tourism, alongside more traditional high culture and historic attractions; see also Rogerson, C. (2006): Creative industries and urban tourism: South African perspectives. In: Urban Forum 17 (2), p. 149–166.

[7] See National Heritage and Cultural Tourism Strategy (2013).

[8] Sunday, May 13, 2012, saw the official signing of the Three Cities Alliance agreement between Cape Town Tourism, Durban Tourism and Johannesburg Tourism, with the three cities putting their combined resources into a national partnership to promote the urban tourism offerings of South Africa for the first time.

[9] Minutes of Arts and Culture Indaba, June 2014; see also Pirie, G. (2007) Urban Tourism in Cape Town. In: Rogerson, C. & G. Visser – Urban Tourism in the Developing World. The South African Experience. Pretoria, p. 223-244.

[10] World Design Capital 2014 designation; Cape Town rated top destination by New York Times ("52 Places to go in 2014", January 2014).

[11] WESGRO et. al (March 2013) Digital gateway to Africa. Cape Town's Creative Software Design and Development Sector.

(ii) Local and national legislation that hinders creativity and market access;[12]

(iii) Low levels of incentive funding;

(iv) Restrictive by-laws and law enforcement practices; and[13]

(v) A lack of coordination between local and provincial government to remove these barriers.

(f) Cape Town is a society struggling with the legacy of over three centuries of colonialism and racial politics, which impacts on various segments of its population's relations with each other[14]

(g) Internationally, investment in arts, culture and the creative industries by city governments has been regarded as a means to achieve multiple objectives – social, economic, cultural and spatial, for instance -

(i) To improve social cohesion amongst diverse populations, including those that are at odds with each other, by providing ways for them to celebrate together; and keeping troubled young people off the streets and providing such youth with skills and employment opportunities;[15]

(ii) To globally position a city as unique, innovative and creative, thus attracting increased talent, tourism and investment, with the expectation that this will lead to

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[12] "Airlines cry foul over visa rules" (Cape Times, 13 August 2014); "New visa rules hamper Cape film industry" (Cape Times, 5 June 2014); "Drawing a more colourful future" (People's Post, 11 December 2012); "Public Art or Public Nuisance?" (Creative Cape Town, 14 December 2011).

[13] "Cops attack blind busker" (Cape Argus, 9 July 2013); "The Cape Town bench saga: 'A place to rest a weary head'" (Big Issue September 2012); Online Petition by high-profile artists against Graffiti Bylaw (2012).

[14] Western, J. (1997): Outcast Cape Town. Berkely: University of California Press; Sinclair-Smith, K. & I. Turok (2012): The changing spatial economy of cities: An exploratory analysis of Cape Town. In: Development Southern Africa 29 (3), p. 391–417.

[15] Markusen, A. & G. Schrock (2006): The Artistic Dividend: Urban Artistic Specialisation and Economic Development Implications. In: Urban Studies 43 (10), p. 1661–1686

increased economic development, job creation and local pride;[16]

(iii) To protect a city's heritage, both tangible and intangible, for current and future generations, and to serve as attractions for local and international tourism[17];

(iv) To support its artists and creatives, who are seen as the lifeblood of innovation in a new global economy underpinned, by ideas and the commodification of intellectual property; and[18]

(v) To economically, socially and aesthetically regenerate damaged neighbourhoods.[19]

(h) The role of cities as major economic and cultural motors is increasingly being recognised. [20]

(i) In South Africa, however, city governments-

(i) Are not constitutionally mandated to deal with arts and culture, although these are seen as important city assets that can be mobilised to achieve social cohesion and increase economic opportunities through, amongst other, tourism, the arts and culture mandate is delegated to provinces[21].

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[16] Leslie, D. & M. Sigala (eds.)(2005) International cultural tourism: Management, implications and cases. London.

[17] CoCT Cultural Heritage Strategy (October 2005) and Cultural Heritage Tourism Strategy and Action Plan (2013).

[18] van Graan, M. (2005): Cultural Industries, Arts, Culture and the Creative Arts (Second Paper - Policy Recommendations and Interventions). Published by the Provincial Government of the Western Cape; Leadbeater, C. & K. Oakley (2005): Why Cultural Entrepreneurs Matter. In: J. Hartley (Hg.): Creative Industries. Malden. p. 299–311; UNESCO Universal Declaration on Cultural Diversity (adopted in 2001; signed by South Africa).

[19] Landry, C. (2000): The Creative City: A Toolkit for Urban Innovators. London; Florida, R. (2012): The Rise of the Creative Class: Revisited. New York.

[20] Chapter 2 of UNESCO & UNDP (2013): Creative Economy Report 2013. Widening local development pathways. New York.

[21] See National Department of Arts and Culture's Constitutional and Legislative Mandate and Mzansi Golden Economy Strategy (2011).

(ii) Do not emphasise creative industries, although these industries are considered among the fastest growing economic sectors globally and are concentrated primarily in urban areas.[22]

(iii) May engage in arts and culture activities by agreement with provincial government. For instance, in Cape Town, the Implementation Protocol between the City of Cape Town and the Western Cape Government, via its Department of Cultural Affairs and Sport, allows the City to develop arts and culture policies and strategies and to implement various arts and culture programmes.[23]

(j) Cape Town is a city coming to terms with itself in the context of its shared history, its present and its future, and functions in an environment of acute resource constraints.[24] These factors impact significantly on cultural policy and related strategies.

(k) There is no shared framework for the inclusive protection, promotion and interpretation of Cape Town's cultural and heritage resources. The value and significance of cultural and heritage resources is not always self-evident; these resources often require interpretation to explain their significance, and these interpretations can be complex, multi-layered and even conflicting.[25]

(l) There is currently not a shared understanding of the "story of Cape Town", and of the relation of this story to priorities for the future of the city as a cultural one. This creates challenges on a range of fronts, more especially in the area of decision-making in respect to allocation of resources, and short-term and long-term strategy development. Currently, many of the city's cultural and heritage resources are under-represented.

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[22] Hartley, J. (Hg.) (2005): Creative Industries. Malden; Barrowclough, D. & Z. Kozul-Wright (2008): Creative industries and developing countries. Voice, choice and economic growth. London.

[23] The scope of the City's arts and culture mandate is outlined in Annexure B of the Implementation Protocol.

[24] Gibb, M. (2007): Cape Town, a secondary global city in a developing country. In: Environment and Planning C, 25 (4), p. 537–552.

[25] Cultural Heritage Strategy for the City of Cape Town (2005) Policy 13: Interpretation

A shared understanding must be developed within which the full spectrum of significant heritage resources resulting from Cape Town's long and rich history can be identified, interpreted, promoted and protected, for the benefit of all the residents of Cape Town.

(m) The complexity of cultural difference and feelings of community hurt[26], emerging from troubled histories, can lead to significant discord, and even violence, in any society.[27] However, the development of appropriate intercultural tools[28] can turn these challenges into opportunities to build inclusivity. As yet, Cape Town has not engaged in such an exercise with clear methods, approaches and indicators to measure impact.

(n) Uncoordinated and unmeasured arts, culture and creative industries service delivery:

   (i) The City has been running programmes or doing projects related to arts, culture and the creative industries for a number of years. These various initiatives have been taking place across a wide range of departments, including those dealing with urban planning, social development, sports and recreation, parks and forests, library services, environment and heritage, tourism, economic development, and arts and culture, amongst others. However, the full extent of these programmes is still un-documented; while the methods and benchmarking used to assess impacts are unclear or non-existent.

   (ii) Since the City has no coordinated approach to, or shared understanding in respect of, mobilising arts, culture and the creative industries for city betterment, it has not been able to report on successes or share these across the

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[26] Murray, N.; Shepherd, N. & M. Hall (eds.) (2007): Desire lines. Space, memory and identity in the post-apartheid city. London, New York.

[27] "Land dispute erupts after forceful eviction in Lwandle" (People's Post, February 2014); "Xenophobic violence spreads, threatens chaos" (Daily Maverick, May 2013)

[28] Woods, P. & C. Landry (2007): The Intercultural City: Planning for Diversity Advantage. London.

administration. This impacts on its ability to learn, improve and replicate good practice. Given the transversal nature of arts, culture and the creative industries, appropriate mechanisms for internal coordination are required to support and encourage more effective implementation and communication of such activities.

(o) Research and indicators for success:

    (i) Arts, culture and the creative industries are a challenging arena for the development of success indicators. Much of their value has to do with the 'soft' aspects of arts, culture and creativity in relation to human development. Quantitative indicators are exceptionally difficult in this respect.[29] It is only in the last few years that models have emerged around economic indices connected to, for example, the impact of cultural tourism. Globally, cities that regard themselves as cultural or creative hubs have only recently begun to form benchmarking consortia to assess impacts.

    (ii) Benchmark indicators, both locally and internationally, are very hard to come by because of the lack of data (even where it is quantitative), and there is inconsistency between different data sets.[30] A significant amount of work is needed in South Africa, and at high cost, to develop such data sets.[31] The issue is no different in Cape Town.

(p) Cape Town's arts, culture and creative industries sector is fragmented, uncoordinated, and sometimes even combative – competing for a small pie of national arts funding, and continually lobbying the City for resources, and for a more enabling environment in which to express creativity, improve

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[29] Hartley, J.; Potts, J.; Flew, T. et al. (eds.) (2012): Key Concepts in Creative Industries. London.

[30] Higgs, P. & S. Cunningham (2008). Creative Industries Mapping: Where have we come from and where are we going?. Creative Industries Journal, 1(1), p. 7-30.

[31] National Department of Arts and Culture (2011) Mzansi Golden Economy. Pretoria.

the quality of life in the city and grow creative businesses. This presents significant challenges with regards to the fair and effective allocation of resources:

(i) With limited resources available for the support of contemporary arts, culture and creative practice, the City must attempt to balance support to: the classical arts; contemporary visual arts and performance; local traditional art forms; multidisciplinary and innovative practices; events; independent museums; innovative projects; conferences; tours; and much more. To enable arts, culture and creative industries to contribute to the development priorities of the City in a meaningful way, a case can be made that the City's budget for arts and culture Grant Funding should be significantly increased., In addition, the City must develop a clear set of principles to guide funding decisions around arts, culture and creative industries and establish a fair and transparent process through which such decisions can be taken. In cities that are regarded as creatively or culturally significant, grant making for the arts is recognized as an inherently complex societal issue, connected to identity and belonging. There is a need to recognise that grant making must respond to cultural diversity[32] in order to be most effective.

(ii) There are significant opportunities for partnership building in order to promote Cape Town's cultural and creative assets and improve the cultural tourism product offering – and especially to market this offering in a more effective and sustained way to residents, South Africans and international visitors. Partnerships between the various arts, culture and creative industries bodies[33], together with the

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[32] United Cities and Local Governments (UCLG) Working Group on Culture: Local policies for cultural diversity, September 2006.

[33] Such as Cape Town Visual Arts Network, Cape Town Performing Arts Network, Cape Craft and Design Institute, Cape Film Commission, Cape Town Fashion Council, South African Furniture Initiative, Publishers Association of South Africa, Cape Town Design Network, the Gordon Institute of Performing Art, the Africa Centre, the African Arts Institute, the District Six Museum, the Cape Town Heritage Trust, Creative Cape Town etc.

relevant destination marketing and tourism bodies, requires significant industry organisation and support. This is a critical area of work necessary to address, in particular, the city's seasonality challenges.

(iii) City regulations and processes are seen as potentially restrictive for the enablement of creative expression in public spaces. The City's challenge is always to balance the needs of its citizens for safety, security, and protection from noise pollution and other nuisances, with those that enable a lively and livable city where freedom of expression is promoted, new talent showcased, economic activity fostered, the city's profile raised and the urban environment beautified.[34]

(q) The level of government support for arts, culture and the creative industries in Cape Town is still significantly under par when considered in light of the sector's needs and the City's vision for the future; and when assessed against those of cities that have identified their cultural assets as high-potential economic and social drivers[35].

(i) Cape Town's tangible and intangible heritage requires more significant investment and promotion. The city's numerous historically, culturally and architecturally significant buildings and memorials require increased maintenance,[36] with necessary funding allocation and supervision. Contemporary memorialisation rituals and performances (such as marches of remembrance or the laying of wreaths) also require more concerted management[37] and support. Intangible heritage related

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[34] See previous footnotes 10 & 11 on Graffiti issue, busking policy, film and events permitting and other public space by-laws.

[35] Hospers, G. J. (2003) Creative cities: breeding places in the knowledge economy. Knowledge, Technology & Policy, 16 (3), p. 143-162; African Arts Institute (March 2014) "Arts, Culture, The Creative Industries and a Post-2015 International Development Agenda".

[36] Specialist Heritage Survey of Sculptures, Memorials and Commemorative Monuments within the City of Cape Town Metropolitan Area. March 2009. Bridget O' Donahue .

[37] The Draft CoCT Internal Audit Report on Heritage assets (27 June 2014) recognises the challenges placed on municipalities regarding the management and accounting of

to those of working classes and the previously oppressed, in particular, have not been adequately preserved and promoted.[38]

(ii) An area of need that has been identified is for additional cultural infrastructure in the city.[39] This includes, in particular, dedicated cultural centres in communities, run by suitably qualified arts and culture bodies; as well as a limited number of showcase cultural facilities. These can be new buildings or repurposed existing buildings. Investment in Cape Town's cultural infrastructure serves the dual purpose of creating nodes of cultural development within communities, as well as the attraction of visitors.[40]

(r) Human resource development:

(i) Investment in the professionalisation of municipal arts and culture managers – and in the recognition of arts and culture as areas of speciality in the administration is needed. Heritage management has long been recognised as an area of specialisation, but it has only been in the last two decades that arts management has emerged as a recognised profession. In South Africa, this is still a growing discipline with few educational opportunities available. Work is needed within the administration to recognise the profession, to up-skill staff accordingly and to employ future arts and culture professionals who are skilled at working at a municipal level.

(ii) Investment in the capacity of the arts and culture sector for self-organisation and cultural management is also

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heritage assets by section 63 of the Municipal Finance Management Act (MFMA), Act 56 of 2003 (updated in 2008), and Sections 5(1)(a) and 30(5) The National Heritage Resources Act (NHRA), Act 25 of 1999. The challenge of resource allocation, both for management and maintenance, is highlighted as a matter of concern.

[38] City of Cape Town Cultural Heritage Strategy, October 2005.
[39] Responses to IDP, requests received and queries.
[40] Hagg, G. (2010) The state and community arts centres in a society in transformation The South African case. International Journal of Cultural Studies, 13(2), p. 163-184.

vitally needed if the sector is to play the role expected of it and realise its full social and economic potential. The City is in the position to play a coordinating role in engaging with educational bodies, entrepreneurship support bodies and government to foster the sector's human resource development.[41]

(s) In summary, the challenge is: How does Cape Town – responding to its IDP objectives to be an Opportunity City, a Caring City, an Inclusive City and a Well-Run City, among others, and vying for a place in the global arena while addressing local concerns and needs, create an enabling environment for arts, culture and the creative industries? An Arts, Culture and Creative Industries Policy addresses this gap, and creates a co-operative framework and direction for the various departments within the City's administration that provide arts and culture services and grants, and for engagement between the City and various external stakeholders.[42]

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[41] Barcelona Activa and Design London have both invested in programmes specifically for cultural managers, and many universities in the North now provide specialised cultural management courses. To date, only one specialised and accredited Cultural Management programme at a tertiary education level exists in South Africa (Wits University).

[42] Formulation of Policy and Strategy to promote arts and culture in the City of Cape Town is an undertaking of the City's Arts and Culture Department, as outlined in Annexure B of the Implementation Protocol between the City of Cape Town and the Provincial Government.

3. **DESIRED OUTCOMES**

   (1)   The purpose of the Arts, Culture and Creative Industries Policy (ACCIP) is, broadly, to -

      (a)   Create mechanisms to guide the allocation of resources i.e. human, financial, city services, and property towards the support of arts, culture and the creative industries in Cape Town.

      (b)   Create mechanisms for internal transversal coordination between various City departments that provide services related to arts, culture and the creative industries.

      (c)   Provide mechanisms for the development of an enabling environment that fosters partnership-building with stakeholders outside of the City.

      (d)   Make a case for, and facilitate increased investment by the City and other potential funders in arts, culture and the creative industries.

   (2)   The 8 key objectives of the policy, attached in each case to a Policy Directive, are to-

      (a)   Create mechanisms to improve shared understanding and coordination around arts, culture and the creative industries between departments within the City and between the City and external stakeholders;

      (b)   Celebrate Cape Town's cultural diversity, artistic excellence, creative capacity and rich history, for the benefit of inclusivity, social cohesion, quality of life and social and economic development;

      (c)   Preserve Cape Town's tangible and intangible heritage, for the benefit of current and future generations;

      (d)   Honour and support significant artists and creative practitioners, as well as key institutions, events and projects relating to arts, culture and the creative industries;

(e) Promote local, national and international awareness of Cape Town's cultural and creative assets, for shared local pride and awareness, increased audiences, destination building and global competitiveness, and to position Cape Town as a leading cultural and creative capital in Africa and the globe;

(f) Maximise opportunities to contribute to inclusive economic growth, job creation, innovation and sustainable development, through realising the full potential of Cape Town's creative industries and cultural assets;

(g) Develop healthy neighbourhoods and communities, create social capital, support the vulnerable and ensure community development, through arts, culture, creativity and innovation; and

(h) Support urban and community regeneration and cultural development through cultural centres, heritage sites, multipurpose centres and libraries.

4. STRATEGIC INTENT

Listed below are the key strategies that inform the policy:

(a) OneCape2040 (WCG, CoCT)

The ACCIP supports the OneCape2040 vision for a highly skilled, innovation-driven, resource-efficient, connected, high-opportunity and collaborative society. It is closely aligned with the 5 "transitions" outlined in OneCape2040, namely: the Knowledge Transition (Educating Cape), the Economic Access Transition (Enterprising Cape); the Ecological Transition (Green Cape); the Cultural Transition (Connecting Cape); the Settlement Transition (Living Cape) and the Institutional Transition (Leading Cape).

(b) **Integrated Development Plan (CoCT)**

(i) The ACCIP supports the IDP's overarching vision for Cape Town – as a prosperous city that creates an enabling and inclusive environment for shared economic growth and development – while concurrently seeking to animate its dedicated sector programmes.

(ii) The nature and scope of the ACCIP means that it directly supports four of the IDP's Strategic Focus Areas (SFAs), namely the **Opportunity City** (SFA1), the **Caring City** (SFA3), the **Inclusive City** (SFA4) and the **Well-Run City** (SFA5):

(aa) The core focus of the **Opportunity City** is to create the economically enabling environment in which investment can grow and jobs can be created. This will be achieved through, among other things, capitalising on the City's appeal as a creative and educational centre, and identifying and promoting catalytic sectors, including tourism and events.

(bb) The **Caring City** aims to create a Cape Town that is welcoming to all people, and that makes residents feel at home, allowing them to truly access

opportunities. This includes: the provision of amenities, such as parks, libraries, sports and recreational facilities and community centres; greater use of public-private partnerships to deliver accessible amenities for all; and increased efforts to make all people feel like they are a part of their community, through targeted development programmes.

(cc) The **Inclusive City** focuses on building a shared community across different cultural, social and economic groups in the city; making sure that all residents feel acknowledged, heard and valued; that the varied cultural backgrounds and practices of all residents are encouraged and respected; and that everyone has a stake in the future and enjoys a sense of belonging.

(dd) The aims of the **Well-Run City** are to be accountable, responsive, open and transparent in all its dealings.

(c) **Social Development Strategy (CoCT, 2013)**

(i) The Social Development Strategy articulates the role of the City in promoting and maximising the overall improvement or enhancement of the quality of life for all people, especially people who are poor or marginalised. It adopts a transversal approach, viewing all of the City's work as geared towards improving the wellbeing of all people of Cape Town. The Strategy notes that social interaction and contact help to break down stereotypes and address discrimination. In addition, social interaction promotes the development of networks (also known as social capital) and builds social cohesion, which facilitates access to social and economic opportunities.

(ii) The ACCIP directly supports key objectives and interventions articulated in the Social Development Strategy, such as maximising income-generating

opportunities for people who are excluded or at risk of exclusion; promoting and fostering social integration through celebrating Cape Town's 'spirit'; ensuring the recognition of marginalised voices; implementing arts and culture programmes and events that target the youth; facilitating access to recreation, sports, arts, culture, library and information services for children; and promoting social interaction through recreational and active citizenship opportunities.

(d) **Economic Growth Strategy (CoCT, 2013)**

   (i)   The principal objective of the Economic Growth Strategy is to grow the economy and create jobs.

   (ii) The ACCIP supports the Economic Growth Strategy's aims to enhance the informal sector in Cape Town; to identify sectors that indicate significant growth potential for the city, based on current trends, and provide them with the requisite support; and to leverage the city's emerging comparative advantages to unlock significant growth opportunities in the future, e.g. the creative industries.

(e) **Cultural Heritage Strategy (2005)**

The ACCIP is aligned with the City's commitment, via the Cultural Heritage Strategy, to ensuring that "the diverse cultural heritage" of Cape Town is "protected and enhanced" through "recognising the rich cultural history of the City"; "recognising all cultures and religions represented within the City"; and "including cultural values, sites and landscapes of historic significance, areas of scenic beauty and places of spiritual importance in planning and decision-making".

(f) **Cultural Heritage Tourism Strategy (CHTS) and Action Plan for Cape Town (2013)**

The ACCIP is aligned to the CHTS's people-centred, place-based, narrative-rich approach to heritage tourism, i.e. "putting people first". It also supports many of the CHTS's

objectives, including: to enhance regional characteristics, based on a strong sense of place and a unique and diverse culture; to encourage urban regeneration and adaptive re-use of cultural resources as both a catalyst for and a by-product of cultural heritage tourism; to develop vibrant and people-friendly city spaces and historic and cultural precincts of interest; and to provide authentic tourism sites and experiences.

(g) **Western Cape Design Strategy (2013)**

(i) The Western Cape Government has prioritised the creative industries, particularly design as drivers of competitive advantage and innovation in the region. The Western Cape is to date the only province in South Africa to have a Design Strategy.

(ii) The ACCIP furthers the aims of the Western Cape Design Strategy, namely to create an enabling environment and a connected design ecosystem, through supporting, promoting and developing the sector, with a specific focus on supporting and promoting design in Cape Town.

(iii) The ACCIP also supports the Western Cape Design Strategy as a mechanism for ensuring the long-term legacy benefits of Cape Town's World Design Capital 2014 designation.

5. POLICY PARAMETERS

(1) The ACCIP is concerned with the development and promotion of arts, culture and the creative industries within the City of Cape Town.

(2) Due to the broad gamut of the ACCIP – social, economic, spatial and cultural – it has transversal implications for departments across the City whose work involves arts, culture or the creative industries. Its implementation will thus be managed by an appropriate transversal body within the City.

(3) The ACCIP shall be read in conjunction with the various policies, strategies and frameworks referred to in the Regulatory Context.

(4) The ACCIP is subject to the Protocol Agreement signed between the City of Cape and the Western Cape Government's Department of Cultural Affairs and Sports. This is a renewable agreement, which can be revoked by the Western Cape Government should the terms of the agreement not be met. This agreement enables the City to work on arts and culture programmes within the municipal jurisdiction of Cape Town, including-

(a) Formulation of Policy and Strategy to promote arts and culture in the City of Cape Town;

(b) Promoting arts and culture entrepreneurship and innovation; and

(c) Promoting and influencing arts and culture through specific targeted programmes aimed at promoting arts and culture development in the City, in a manner which is aimed at improving the quality of life of communities and the sector. (5)

(5) The ACCIP has implications for all organisations and/or spheres of government across the arts, culture and creative industries spectrum, both private and non-profit, which impact on City resources and on the functioning of the various City departments that provide arts, culture and creative industries-related services.

6. ROLE PLAYERS AND STAKEHOLDERS

(1) The City Department primarily responsible for Arts and Culture acts as the principal role-player, responsible for implementing and administering the policy's ongoing management and evaluation. This role will be supported by key internal stakeholders, including the relevant Mayoral Committee Member, Portfolio Committee and Executive Director.

(2) This policy involves transversal applications for all aspects of the City's administration including

(a) internal role players and stakeholders

(b) the office of the City Manager,

(c) all relevant directorates and departments that have a programme related to Arts and Culture, including City Parks, Community Services, Economic Development, Spatial Planning and Urban Design, Environment Resource Management, Events, Human Settlements, Library and Information Services, Strategic Communication and Branding, or Tourism.

(3) The external role players and stakeholders include -

(a) National Department of Arts and Culture

(b) National Department of Trade and Industry

(c) South African Heritage Resources Agency

(d) Western Cape Department of Cultural Affairs and Sport

(e) Western Cape Department of Economic Development and Tourism

(f) Heritage Western Cape

(g) SABS Design Institute

(h) Cape Town Film Studio

(i) Sector Bodies, compliant special purpose vehicles and membership-based groups working towards sector development, including, amongst others: Cape Town Partnership, Cape Town Tourism, WESGRO, Cape Craft and Design Institute, Cape Town Fashion Council and Economic Development Partnership

(j) Declared National cultural institutions: Artscape, Iziko Museums of Cape Town and Robben Island Museum

(k) Arts, culture and creative industry organisations, companies, spaces and events – both for-profit and non-profit

(l) Heritage sector and museums

(m) Academia/Education sector

(n) Arts, Culture, Creative Industries and Heritage specific funding agencies

(o) International partners and embassies with cultural offices/arms in South Africa

(p) Major tourism partners

(q) Business – Relevant private sector partners

7. ROLES AND RESPONSIBILITIES

(1) **The City Department responsible for Arts and Culture**

    (a) The City Department responsible for Arts and Culture is the custodian of the ACCIP and will work co-operatively to undertake, *inter alia*, the following roles and responsibilities:

        (i) Overall coordination and facilitation of the policy.

        (ii) Internal cooperation and liaison with other departments in the City.

        (iii) Liaison with relevant external bodies.

        (iv) Chairing an internal transversal working group responsible for arts, culture and the creative industries.

        (v) Representing the City in regular meetings with the Provincial Government of the Western Cape's Cultural Affairs and Sports Department and other relevant Provincial departments.

        (vi) Being the custodian of the Public Art Management Framework, which provides guidance on all aspects relating to public art in Cape Town.

    (b) The City's Department responsible for Arts and Culture should be staffed appropriately with arts and culture specialists and experienced cultural managers; with relevant tertiary qualifications, and equipped with knowledge of local government systems and processes.

    (c) The City will provide the relevant capacity and skills to ensure the development of an enabling environment for arts, culture and the creative industries. This will include recognising Arts and Culture Management as a profession and engaging in partnerships to nurture current and future staff as Arts and Culture Management professionals.

(2) An internal transversal working group responsible for arts, culture and the creative industries

(a) An internal transversal working group responsible for arts, culture and the creative industries (provisionally called the Arts, Culture and Creative Industries Working Group) will serve a coordination and integration function within the City. This transversal body will meet at least quarterly, or more often as necessary.

(b) The transversal working group will not replace the existing department responsible for arts and culture's annual planning processes, but will serve to enhance its work and its long term planning.

(c) Departments involved in programmes of an Arts, Culture and Creative Industries nature will be invited to sit on the transversal working group, amongst others these will include the departments responsible for Economic Development, Environment and Heritage Management, Spatial Planning and Urban Design, City Parks, Libraries and information Services, Tourism, Events, Strategic Assets, Sports and Recreation, Urban Regeneration, Social Development, Human Settlements.

(d) This transversal working group will have the following roles and responsibilities:

   (i) Ensure appropriate integration, coordination and communication with regards to arts, culture and creative industries programmes taking place in the City.

   (ii) Identify joint project opportunities and partners for fundraising where appropriate.

   (iii) The transversal working group will be responsible for promoting consensus on criteria for the City's support of arts, culture and the creative industries.

   (iv) The transversal working group will engage with relevant departments to ensure that the implementation plans

related to this policy are incorporated in their Service Delivery and Budget Implementation Plans (SDBIPs).

8. REGULATORY CONTEXT

(1) Legislation

(a) Constitution of the Republic of South Africa, 1996

(b) Local Government: Municipal Systems Act, 2000 (Act No. 32 of 2000)

(c) Local Government: Municipal Finance Management Act, 2003 (Act No. 56 of 2003)

(d) National Heritage Resources Act, 1999 (Act No. 25 of 1999)

(e) Intergovernmental Relations Framework Act, 2005 (Act No. 13 of 2005)

(f) Western Cape Cultural Commissions and Cultural Councils Act, 1998 (Act No. 14 of 1998)

(g) Western Cape Heritage Resource Management Regulations made in terms of section 25(2)(h) of the National Heritage Resources Act, 1999 (Act No. 25 of 1999)

(h) City of Cape Town: Streets, Public Places and the Prevention of Noise Nuisances By-law, 2007

(i) City of Cape Town: Graffiti By-law, 2010

(j) City of Cape Town: Management and Administration of the City of Cape Town's Immovable Property By-Law, 2003

(k) City of Cape Town, Events By-Law, 2009

(2) Policies

(a) City of Cape Town: Asset Management Policy

(b) City of Cape Town: Supply Chain Management Policy

(c) City of Cape Town: Strategic External Relations Policy

(d) City of Cape Town: City Parks Development Policies

(e) City of Cape Town: Integrated Metropolitan Environmental Policy, IMEP

(f) City of Cape Town: Film Policy and Protocol

(g) City of Cape Town: Events Policy

9. POLICY DIRECTIVE DETAILS

(9.1) In the manner detailed below **the City will provide the following mechanisms for coordination, information and knowledge sharing, research and monitoring:**

    (a) The City will provide a transversal working group within the administration to coordinate and integrate its planning and activities related to arts, culture and the creative industries.

    (b) The City will engage with entities that promote collective organisation, and may support, subject to City's Grants Policy the development and coordination of sector-representative bodies or partnerships to formally engage with the City. Such bodies and partnerships may –

        (i) Include representatives of the various creative or cultural industry sectors; special interest groups such as the classical arts; significant cultural/creative events; declared cultural institutions and key cultural institutions in the city;

        (ii) Coordinate the efforts of the various civil society partners and enable these to work in a strategic manner with each other and with governmental partners; and

        (iii) Have the following functions:

            (aa) Aligning communication efforts and programmes taking place amongst the sectors and facilitating collective support initiatives and strategic partnerships.

            (bb) Creating networking opportunities for the arts, culture and creative industries to meet and to develop collective strategies.

            (cc) Facilitating information-sharing on initiatives, issues and opportunities.

(iv) Furthering thought leadership within the arts, culture and creative industries sector.

(v) Communicating with government and ensuring alignment with government strategies.

(vi) Supporting the City's programmes for the promotion of Cape Town's arts, culture and creative industries locally, nationally and internationally.

(vii) Ensuring that there is capacity-building and skills development for professional cultural management.

(viii) Fundraising and disbursement of funds to marginalised bodies and to strategic partnership-focused programmes.

(2) The Department responsible for Arts and Culture will keep a register of all compliant bodies that serve as collectives or networks for specific arts, culture and creative industries sectors. This will be updated annually.

(3) The City will facilitate dialogue with relevant governmental, academic and non-governmental bodies to enable more effective human capital development, and so advance the growth of opportunity across the arts, culture and creative industries sector.

(4) The City will gather industry-specific research to assess, monitor and evaluate the social, cultural, economic and environmental impacts of the sector, and to support an ongoing, integrated arts, culture, heritage and creative industry development approach. A transversal body will assess the available data and research in the arts, culture and creative industries and determine gaps. The City may develop partnerships with academia and other relevant research bodies to advance the collection and analysis of data and to develop benchmarking indicators.

(5) The City will embark on a prioritised process of conducting a base-line cultural mapping study in all areas of Cape Town

and will make findings available to the public. This mapping study will include built assets, such as cultural infrastructure and heritage sites, as well as intangible assets. These assets would include, amongst others: arts bodies and artists, learned elders, events, and local knowledge such as stories and recipes. This information can be used in cultural planning in wards and subcouncils.

(6) The City will engage formally with international city networks supporting the development of cultural or creative cities, to develop and maintain benchmarking indicators and to raise the profile of Cape Town as a culturally significant city.

(7) The City will play a thought leadership role in the arts, culture and creative industries sector and will share its experiences and relevant generated knowledge via conferences, seminars, lectures, and in the media, amongst others.

(8) The City will use new information technology and other innovative means of communication to engage on an ongoing basis with the arts, culture and creative industries sector.

(9.2)   In the manner detailed below **the City will enhance public life through arts and culture projects that further intercultural dialogue, social cohesion and public engagement with arts and culture, and that support contemporary local creation**

(1) Developing the 'story of the city'

(a) The City's Cultural Heritage Tourism Strategy and Action Plan outlines a vision whereby "*All Capetonians have the right and responsibility to celebrate and care for the city and its heritage, and to communicate its significance to each other, and the world*". To bring actions to bear on this vision, the City commits to:

(i) Facilitating public engagement aimed at developing points of consensus and challenge around Cape

Town's "story" and its socio-economic and spatial impacts.

(ii) Initiating or supporting projects that reflect diverse and inclusive aspects of the Cape Town "story".

(2) Projects promoting intercultural dialogue and social cohesion

(a) As determined by criteria to be developed every five years by a transversal body, and subject to funding availability and Council decisions, the City may:

(i) Conceptualise campaigns and projects that promote social cohesion in Cape Town, including campaigns and projects linked to national celebrations and significant city events.

(ii) Develop partnerships with relevant bodies to create tools and projects to foster intercultural dialogue in Cape Town, towards greater social cohesion.

(iii) Support, on application, and subject to the City's Grants Policy, relevant events and projects that clearly demonstrate a strategic intention to foster intercultural dialogue and social cohesion.

(3) Public art and Memorialisation

(a) The City will create an enabling environment for public art and memorialisation as a means to foster creative expression, stimulate dialogue, express our shared histories and enhance public life. This will be achieved through the development, promotion and monitoring of a Public Art Management Framework (PAMF). The PAMF will provide guidelines for:

(i) The professional installation and maintenance of permanent and temporary public art.

(ii) The enabling of innovative public art of a permanent, temporary or performative nature.

(i) The diversification of public art, both in terms of location of artworks (ensuring these are placed in neighbourhoods and wards throughout the city) and in the making of such artworks (ensuring that they reflect a wide variety of styles, mediums and makers).

(iv) A fair and equitable process of selecting, commissioning, acquiring and de-accessioning public art and accepting donations for public art.

(v) Ensuring that the processes for permitting public art are as simple as possible, and that they are publicised and widely understood.

(b) Public art which takes place on City-owned property and which deals with the memorialisation of people and events will be subject to the City's Memorialisation Policy (2014).

(c) By-laws impacting on public art, including by-laws and regulations affecting graffiti and informal trading by law which incorporates busking, will be reviewed to ensure that they support an enabling environment for public art.

(d) Officials tasked with enforcing by-laws and policies that impact on public art must ensure that they:

(i) Execute their duties with friendliness and understanding.

(ii) Take a facilitative rather than a punitive approach to matters relating to public art.

(e) The City may promote good public art practice by assisting creative practitioners and organisations through workshops, and by obtaining practical advice for the realisation of creative work in public or publicly accessible spaces,

(f) The City may support projects, on application, subject to available funds and to the City's grants or events policies.

(g) In the funding of public art, the City may:

  (i) Set aside relevant public funds for the inclusion of public art in new urban design initiatives and in City buildings that are used by the general public such as Libraries and Community Centres.

  (ii) Encourage wards and subcouncils to set aside funds to commission public art projects for their areas by educating them on the value of public art. Wards and subcouncils will be encouraged to involve affected local communities in the selection of artworks for their areas.

  (iii) Cultivate public-private partnerships for the development and management of public art.

(4) Carnival

Cape Town is home to vernacular carnival traditions rooted in historically marginalised communities, as well as to more recently produced carnival projects. The City takes a holistic approach to the support and development of a carnival tradition in Cape Town, recognising its potential for cultural expression, social development and economic growth opportunities, and as a way of celebrating our city's unique stories and our rich cultural diversity and heritage.

(a) The City may, on application, support and promote the various existing carnival traditions in Cape Town, subject to available funds and/or City services and subject to the City's grants and events policies.

(b) In recognition of the historic New Year Carnival as a significant part of Cape Town's historical, social and cultural landscape, the City is committed to raising the stature and understanding of these traditions. To this end, the City may:

  (i) Promote relevant events and educate the public about the heritage of these traditions.

(ii) Build awareness of other aspects of the year-long carnival programme which culminates in the public spectacle of the street parades.

(iii) Develop and support capacity-building programmes to assist emerging carnival organisations and troupes to:

(aa) Become professional, sustainable entities that foster excellence and innovation;

(bb) Better focus on youth development; and

(cc) Further local tourism development for the betterment of disadvantaged communities.

(iv) Maintain, in consultation with relevant boards, a public register of carnival troupes and organisations in Cape Town, via the City Department responsible for Arts and Culture, in order to facilitate constructive engagement with the carnival sector.

(5) Supporting local art and design

(a) The City is committed to supporting and promoting local art and design and, as such:

(i) May purchase artworks and design objects on an annual basis and in a transparent and equitable manner, for public display, reflecting the broad cultural diversity of the city and to honour its contemporary creativity;

(ii) Will develop a single policy framework for its collections of art and design, with relevant systems with regards to their management, acquisition, de-accession, disposal and donation;

(iii) Will ensure these collections are appropriately catalogued, maintained, displayed and promoted; and

(iv) The City will examine and advise on options to support the local design industries through its procurement processes.

(b) The City will also:

(i) Develop, manage and maintain a database of Cape Town artists and creative and heritage practitioners from diverse local communities to participate in campaigns and projects, commemorative events, memorialisation projects, public art commissions, and other activities, subject to relevant supply-chain processes and other fair and equitable processes; and

(ii) Advise artists and creative and heritage practitioners annually to register their details via the City Department responsible for Arts and Culture.

(9.3) In the manner detailed below **the City will manage, protect and promote the tangible and intangible cultural heritage of Cape Town towards an inclusive city.**

(1) The City may support the protection of intangible heritage through projects that promote local vernacular culture and living heritage, which afford the city its distinctive cultural character, through initiatives such as oral history recording.

(2) The City will develop and maintain, subject to funds, heritage sites or spaces related to under-represented stories of the city.

(3) The City may, on application and subject to available funds and city services and subject to the City's Grants Policy, support heritage projects that tell the under-represented stories of the city and that would be relevant to current and future generations and to visitors. Criteria for such application will be developed by a transversal body within the City.

(4) The City will ensure that monuments and memorial sites are restored and maintained by suitably qualified heritage restoration professionals.

(5) All matters related to memorialisation and the development of new monuments will be determined by the Memorialisation Policy (2014).

(6) The City will ensure that new memorials or monuments commissioned or accepted by the City have confirmed long-term maintenance and repairs budgets allocated to them.

(7) The City will ensure that its civic collections are maintained, catalogued and displayed, and that all relevant audit requirements in respect to heritage assets are abided by.

(8) The City will ensure that all its heritage collections abide by relevant policies and systems regarding acquisition and maintenance.

(9) The City will partner with relevant heritage bodies, museums and historical societies to tell the story of Cape Town and to ensure that this story and the heritage assets related to the story are promoted to visitors.

(10) The City supports multilingualism and the use of indigenous languages via its Language Policy.[43]

(9.4) In the manner detailed below **the City will provide mechanisms to support and recognise exceptional talent that further Cape Town's arts, culture and creative industries locally and internationally.**

(1) The City may recognise outstanding arts and culture companies, entities, events and organisations in all genres that help position Cape Town as a national and international centre of excellence for arts, culture and the creative industries by:

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[43] City of Cape Town Language Policy, June 2011.

(a) Providing an allocation of financial, non-financial and City services support to such qualifying arts and culture companies, entities, events and organisations, funds permitting, and in line with the Grants Policy, the Events Policy, the MMFA and any related processes.

(b) Providing three-year funding for exceptional, innovative arts and culture companies, events and entities, in all genres,

    (i) Demonstrate success at growing audiences and talent for its programmes or activities

    (ii) Demonstrate its economic impact on the city including impact on Cape Town's GDP and in the creation of job,

    (iii) Demonstrates that it is an organization with at least five years of track record in its field,

    (v) Demonstrate that it attracts international tourists or visitors from outside of the Western Cape,

    (vi) Enhance the international reputation of Cape Town and South Africa in the arts as evidenced by acclaim in local and in international media coverage and/or via international or local peer review awards.

(c) Providing written endorsements for organisations, facilitated through a transparent annual call for proposals, and conditional on applicants providing recent proof of acclaim as evidenced by positive media coverage and awards.

(2) The City may recognise outstanding and/or innovative individuals – artists, creatives and cultural practitioners, in all genres – that help position Cape Town as an international centre of excellence. Recognition of individual excellence may take the form of awards or competitions.

(9.5) In the manner detailed below **the City will initiate programmes to market arts and cultural assets locally, nationally and internationally to position Cape Town as a significant city of culture and creativity and thus further local pride and economic development.**

(1) The City will, together with relevant external bodies – such as destination marketing bodies and their industry partners; special purpose vehicles; the arts, culture and creative industries sector; and international cultural agencies and embassies – develop a cohesive programme to promote Cape Town locally and globally as a centre of creative excellence and innovation, via its creative and cultural assets to:

(a) Incorporate the broad range of arts, culture, heritage and creative offerings of the city into existing destination marketing initiatives and in internal City marketing, to strengthen and enhance the local, national and global image of Cape Town as a destination and as an important hub for culture and creativity.

(b) Gather relevant research related to Cape Town's major arts and culture assets, such as theatres, museums and live music venues, to set targets to grow numbers and to monitor progress.

(c) Market cultural tourism experiences and assets co-operatively with other leading attractions and activities, and improve the sharing of information between cultural tourism products and services in order to generate more opportunities for the co-promotion of cultural tourism activities, attractions and events.

(d) Support and initiate events that address the issue of seasonality, funds permitting, with appropriate mechanisms for financial, non-financial and in-kind support, in line with the City's Grants Policy, Events Policy and any related processes.

(e) Develop specific programmes to market Cape Town as a significant African centre for culture and creativity, and working closely with other African cities that are globally regarded as significant cultural capitals – and promoting Cape Town's offering both to these cities, and jointly via international campaigns.

(2) The City, further:

(a) Will maintain, develop and market its existing cultural, cultural tourism and heritage facilities as centres of excellence, with strong product offerings that speak to the needs of key tourism markets (including locals); ensure the highest standards of service excellence; and deliver economic benefits to marginalised communities.

(b) May provide relevant cultural and/or heritage interpretation to add to the tourism experience in areas and precincts, and at sites and facilities, of cultural and heritage significance.

(3) The City may help develop and grow informed, engaged and culturally integrated local audiences through initiating relevant joint marketing strategies with Cape Town's arts, culture and creative industries sector, aimed specifically at the local market.

(9.6) In the manner detailed below **the City will develop and promote the economic potential of arts, culture and the creative industries towards furthering economic growth, job creation, creativity, innovation and destination building.**

(1) The City will develop an action plan for creative industries, focusing on, but not restricted to, the sectors of film, music, animation, gaming, advertising and communications, information communication technology and design (fashion, furniture, interiors, architecture and urban design, crafts, surface and service, amongst others).

(2) The City will support the creative industries business cluster through strategic partnerships with relevant sector bodies, membership-based bodies and other entities involved in the development and promotion of Cape Town's leading creative industry sectors.

(3) The City will encourage greater collaboration between all role players in the creative industries and may facilitate gatherings of stakeholders to share research, trends and information.

(4) The City may develop or support programmes that further entrepreneurial development in the creative industries.

(5) To support knowledge building, the City will, in consultation with the relevant creative industry sectors:

(a) Initiate or support research in support of creative industries, including assessing Cape Town's creative industries' value and its contribution to local and national GDP, and benchmarking Cape Town's creative industries against other South African, African and international cities.

(b) Engage in partnerships with academia to further both research and skills development in support of the creative industries.

(6) The City will showcase and support leading creative industry sectors via strategic events. Such events will include, but not be restricted to, events focusing on music, performing arts, animation, film, gaming, visual arts, literature and design.

(7) In support of, and in line with, the Events Policy of the City, the City will, funds permitting and in an open transparent manner, identify and support cultural and creative events that build Cape Town's image, stimulate urban development, and attract visitors as well as investment and ensure that such events :

(a) provide platforms for the development of local artistic and creative excellence.

(b) provide opportunities for technical and management skills transfer for entrants from marginalised communities.

(d) further market growth, i.e. the creation and growth of revenue streams, jobs and economic opportunities.

(9.7) In the manner detailed below **the City will develop programmes that further social development and social inclusion through arts, culture, creativity and innovation.**

(1) The City will provide programmes in Community Cultural Development, aimed at furthering social cohesion and social inclusion, building social capital, celebrating local stories and role models, improving local economic conditions and fostering community-based tourism.

(a) The City will execute a basic cultural mapping exercise for each Ward and/or subcouncil and make this freely accessible using information technology.

(b) Wards and subcouncils will be encouraged, via a series of workshops led by the City Department responsible for Arts and Culture:

(i) To use cultural planning tools, working in partnership with local communities, drawing particularly on artists and other cultural workers.

(ii) To conduct community-driven research, together with participatory design thinking processes, in order to support a medium-term cultural plan for each ward or subcouncil, prioritised according to need, together with communities including its local artists.

(iii) Wards may allocate funding to deliver on the aspects of key priorities of such plans in dialogue with ward committees.

(c) The City may support community festivals that enhance cultural development and social cohesion.

(d) The City may provide training in using oral histories and/or writing programmes to develop community identity.

(e) The City may provide access to performance platforms, exhibition spaces and civic amenities for emerging artists.

(f) The City may promote and support social enterprise initiatives and social entrepreneurship that develop communities using arts, culture and creative industries

(4) The City will provide arts, culture and creativity programmes that offer development opportunities for the most vulnerable groups of our society, including children, youth, women, people with disabilities, the elderly and recent immigrants.

(a) Recognising the particular challenges facing youth and children as a result of such issues as gangsterism, teenage pregnancy and drug abuse amongst others, programmes to support these groups will be prioritised, including arts and culture programmes at relevant libraries, cultural and multipurpose centres and through the Western Cape Government's Mass Participation, Opportunity and Access Development and Growth Programme in Schools.

(b) The City may create opportunities for arts, cultural and creative activities within existing programmes and initiatives that provide skills and work opportunities, or within programmes that keep children and youth off the streets.

(c) The City may initiate leadership programmes using arts, culture and creativity.

(d) The City may provide career related information on the arts, culture and creative industries in written form or via workshops.

(5) The City will engage and develop partnerships

(a) With educational bodies, sector bodies and institutions that support the use of arts, culture, creativity and innovation towards social development and inclusion.

(b) With entities that provide local networking platforms for resource-sharing and those promoting intercultural dialogue.

(9.8) In the manner detailed below **the City will provide relevant and accessible cultural infrastructure to further the cultural, social and economic development of all communities in Cape Town.**

(1) Depending on allocated resources, the City will ensure that all communities have access to a library, where they can access, among other things and, books and printed material, audio-visual material and the internet, and attend programmes for individual upliftment.

(2) The City will, depending on allocated resources, provide multipurpose centres in communities for arts, culture, creativity, sports, leisure and recreation purposes, based on demand and available resources.

(3) To address the need for specific arts and culture facilities, the City will establish a *Cultural Spaces Programme* to provide and oversee a number of cultural facilities reserved for cultural use. Via the programme, the City will:

(a) Make available, from time to time, unused or under-utilised property in the city for cultural and creative uses, focusing in particular on underprivileged areas.

(b) Enable compliant cultural and creative groupings to establish and manage facilities in such property, on the basis of a sustainability and inclusivity plan, and through a management or lease agreement obtained by way of transparent and equitable processes as prescribed by

Council policies and supply-chain management processes.

(c) Market such spaces as part of the City's comprehensive marketing strategy to further arts, culture and the creative industries.

(4) The City will develop a *Cultural Infrastructure Plan* in order to provide a limited number of dedicated showcase cultural spaces of excellence, at an international standard, which could generate a proportion of their operating funds from visitor income. Such facilities would complement the existing cultural environment and not compete with existing national and provincially funded facilities, or those provided by the private sector.

(5) The City will include arts and culture-specific needs in the design and implementation phase of City-run projects that are primarily geared towards arts and culture usage, except libraries, and commits officials, planners, architects and developers:

(a) To consult at the earliest stage with the relevant City Department responsible for Arts and Culture to ensure that minimum standards for cultural facilities are upheld. These standards are to be developed by a transversal City body responsible for arts, culture and the creative industries for inclusion in the *Cultural Infrastructure Plan*.

(b) To ensure involvement of the cultural and creative community, via the initial planning and stakeholder consultation process, and throughout development.

(6) The City will provide long-term maintenance for its own cultural infrastructure and ensure that appropriate operational, repairs and maintenance and capital funds are allocated.

(7) The City may enter into partnerships with owners or management committee of relevant major cultural infrastructure in the City.

(8) The City will support, funds permitting and within appropriate mechanisms for rebates, financial, non-financial and City services support, in line with the City's Grants Policy and any related processes:

(a) Incubator spaces for creative industry activities that will enhance local economic opportunities.

(b) Heritage spaces and independent museums that tell the stories of under-represented communities.

(c) Compliant Non-profit cultural spaces.

(d) Cultural facilities included in its *Cultural Spaces Programme.*

(9.9) In the manner detailed below **the City may choose to support Arts, Culture and Creative Industries through support or grant funding for events, projects, institutions, organisations, public art and esteemed artists.**

(1) In making decisions on funding and resource allocation for the Arts, Culture and Creative Industries, the City will be guided by the following objectives:

(a) Maintaining fairness and transparency in funding decisions;

(b) Protecting and promoting cultural diversity by achieving a balance between support for classical arts, contemporary visual arts and performance, local traditional art forms and multidisciplinary practices;

(c) Fostering social cohesion through arts, culture and creative endeavour that promotes understanding and tolerance, and brings people together across cultural divides, including: race, class, gender and language;

(d) Maximising opportunities to contribute to inclusive economic growth, job creation, innovation and sustainable development;

(e) Utilising arts, culture and creative industries to develop healthy neighbourhoods and communities, build social capital and support the vulnerable;

(f) Establishing the City of Cape Town as an innovative and creative hub to attract talent, tourism and investment;

(g) Supporting the development of cultural infrastructure, particularly in communities where such infrastructure is currently lacking;

(h) Protecting Cape Town's tangible and intangible heritage and promoting a shared understanding of the City's history;

(i) Celebrating Cape Town's artistic excellence and creative capacity by honouring and supporting significant artists, creative practitioners and institutions;

(j) Empowering institutions and organisations in arts, culture and creative industries to organise and establish themselves as active civil society partners; and

(k) Ensuring that the City's investment in artworks and design objects celebrates the diverse cultural heritage of the City and honour its contemporary creativity.

(2) The City may raise or, establish mechanisms to raise and leverage, additional resources for arts, culture and the creative industries, through the promotion of private investment or the securing of available national and international funds, subject to relevant MMFA regulations and city policies.

10. IMPLEMENTATION PROGRAMME

(1) The City's Department responsible for Arts and Culture will facilitate and coordinate implementation of this Arts, Culture and Creative Industries Policy once the policy has been approved by Council.

(2) The City's Department responsible for Arts and Culture will establish a transversal City body for arts, culture and the creative industries within three months of this policy being passed and will convene it every quarter or more often as needed thereafter.

(3) An annual plan linked to the Integrated Development Plan will be developed and evaluated, and improved annually.

(4) The City's internal transversal working group for arts, culture and creative industries will monitor the implementation of this policy and develop annual work plans for its rollout, linked to the Integrated Development Plan.

(5) Within 3 months of approval of this policy,

   (a) The Public Art Management Framework will be put into operation.

   (b) The Cultural Spaces Programme will be put into operation

(6) Within a year of the approval of this policy, the City Department responsible for Arts and Culture will establish a formal platform for engagement with representatives of the arts, culture and creative industries sector; aimed at joint assessments of its arts, culture and creative industries policy, funding models, progress to date, successes and challenges.

(7) Within two years of this policy being approved the following will be developed:

   (a) A Creative Industries Action Plan

   (b) A Cultural Infrastructure Plan

(c) A single policy to manage the City's civic art, and design collections (movable objects only).

11. MONITORING, EVALUATION AND REVIEW

(1) An annual review of the roll-out of this policy and the work of various arts, culture and creative industries programmes run by the City will be conducted in August of each year by the transversal body responsible for arts, culture and the creative industries.

(2) The City will commission regular research into issues related to the arts, culture and creative industries sectors, assessing impact and challenges amongst others.

(3) The Department responsible for Arts and Culture will initiate a formal review this policy every five years, informed by annual evaluations.
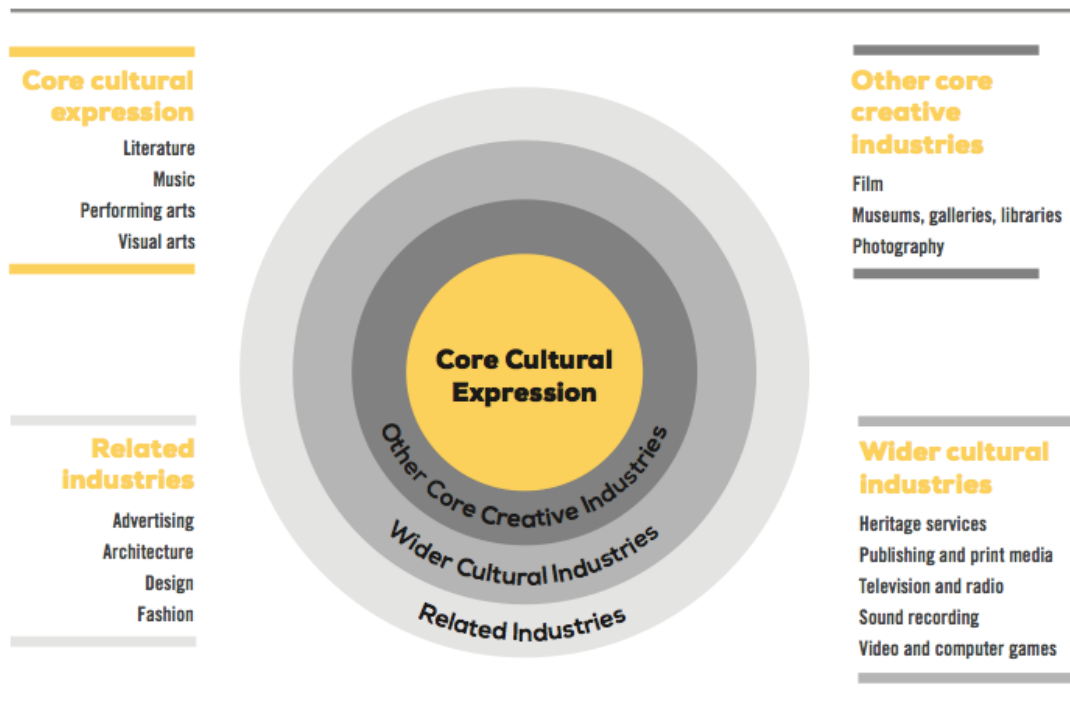
ANNEXURES

A. Integrated models for arts, culture and the creative industries

ANNEXURE A:

Two points need to be underlined in respect to figure 1.2. The first is that the boundaries between the circles are porous and each successive circle is increasingly shot through with aesthetic and symbolic attributes. Second, the term "core creative arts" should not imply that individual artists are alone at the apex of a hierarchy of creativity. At the start of the cultural value chain, individual artists and creative workers are often part of a broader enterprise whose process is initiated by managers, entrepreneurs, producers, intermediaries, etc. They depend on communities of practice.

Figure 1.2 Modelling the Cultural and Creative Industries: Concentric Circles Model[6]

Core cultural expression
Literature
Music
Performing arts
Visual arts

Other core creative industries
Film
Museums, galleries, libraries
Photography

Related industries
Advertising
Architecture
Design
Fashion

Wider cultural industries
Heritage services
Publishing and print media
Television and radio
Sound recording
Video and computer games

Core Cultural Expression
Other Core Creative Industries
Wider Cultural Industries
Related Industries

UN Creative Economies Report, 2010, Chapter 1.1.6:

According to UNCTAD, the creative industries comprise four large groups, taking into account their distinct characteristics. These groups, which are heritage, arts, media and functional creations, are described in figure 1.3 below.

| Figure 1.3 | UNCTAD classification of creative industries |

Heritage

- Cultural sites — Archaeological sites, museums, libraries, exhibitions, etc.
- Traditional cultural expressions — Art crafts, festivals and celebrations

Arts

- Visual arts — Paintings, sculptures, photography and antiques
- Performing arts — Live music, theatre, dance, opera, circus, puppetry, etc.

Media

- Publishing and printed media — Books, press and other publications
- Audiovisuals — Film, television, radio, other broadcasting

Functional creations

- Design — Interior, graphic, fashion, jewellery and toys
- New media — Software, video games, digitized creative content
- Creative services — Architectural, advertising, creative R&D, cultural & recreational

Central node: **Creative industries**

Source: UNCTAD