DEPARTMENT OF ARTS & CULTURE
A Cape Town story of opportunity and inclusivity

Making progress possible. Together.
What is culture? Culture is a representation of our values and aspirations, traditions and shared memories, the ways we develop, receive and transmit these, and the ways of life they produce. Therefore, if sustainable development is ‘development that meets the needs of the present without compromising the ability of future generations to meet their own needs,’ then culture matters because it is a resource that we inherit from our family and pass on to our children. Culture is therefore our past and our future (Intercultural City 2007:7).
It’s no surprise that our world is changing. The global economy has shifted significantly, greatly accelerating the rapid process of urbanisation, bringing with it numerous challenges, but more importantly, exciting opportunities. Today, more people than ever live in cities in search of a better life, but creative cities that are socially cohesive and culturally inclusive are far more attractive, particularly in developing countries. Cape Town, known as ‘the creative city’ for many years, has an energy and vibrance that will fast become a successful economic driver.

For their part, cities, and the nearby regions they support, have always been recognised as drivers of growth and development for a number of reasons: the volume of people living in these areas, the critical mass of skills and labour that they represent, and the potential for economies of scale created by these numbers.

In development terms, over the next 20 years, growth will be driven by a multitude of mid-size cities, the category that best applies to Cape Town. In addition, our regional position renders us well placed as a gateway to expanding African markets. Unique strengths, including our smaller size, better infrastructure, excellent service provision and sophisticated higher education network, make us ideally suited to build a competitive advantage in certain sectors. These advantages bring with them economic growth, job creation and resources, all of which lead to an increasingly inclusive society.

To capitalise on its strengths and meet challenges head on, Cape Town has positioned itself accordingly and is unlocking its full potential through creative strategies for development, which are particularly existing in the fields of arts and culture.

The City’s Integrated Development Plan (IDP) is a strategy that informs growth over the next five years. We are proud that this IDP has reached over one million people in an extensive public participation process, making it a plan that belongs to all the people of Cape Town, a plan in which everyone has had a say.

The IDP provides the strategic framework for building a city based on five key pillars:

• the opportunity city
• the safe city
• the caring city
• the inclusive city
• the well-run city

These five focus areas inform each of the City’s plans and policies, including the Policy for Arts and Culture. Each of the pillars work together to inform a holistic view of development to move the City of Cape Town forward, building it into the creative and dynamic African city of the future, today.

GARETH BLOOR, MAYCO MEMBER FOR TOURISM AND EVENTS

Understanding the cultural ecology of a city and developing a viable Arts and Culture strategy creates cultural wellbeing and identity, a major contributor to the quality of life in a city

GARETH BLOOR, MAYCO MEMBER FOR TOURISM AND EVENTS
In 1996 the Cape Town municipality established its very own Arts and Culture team. It was the second municipality in South Africa to do so, but it quickly became the first municipality with an Arts and Culture policy.

This publication tells the story of the team, now a department within the Tourism, Events and Economic Development Directorate (TEED). The story starts with Cape Town as an important tourism centre and the department’s place in TEED. It continues by establishing the city’s worldwide recognition as a creative and cultural city, including Cape Town’s designation as World Design Capital 2014.

The document confirms the importance of arts and culture in a city through four critical areas, including the economic, spatial and social importance of arts and culture, but also the importance of culture in itself. This is illustrated through real-life examples and cases, experienced both in Cape Town and around the world and is documented on a timeline, that also includes Arts and Culture’s role in key international events such as the 2010 FIFA World Cup.

It concludes with the Department’s emerging strategy and a vision of creating an enabling environment for arts and culture in Cape Town. This four-pronged strategy focuses on:

- **Enhancing Public Life Through Culture**, including programmes centred around tangible heritage, public art, carnival, intercultural dialogue and community cultural development
- **Boosting the Creative Economy**, with an emphasis on cultural tourism, cultural events and creative industries
- **Facilitating Cultural Spaces**, including the Department’s World Design Capital 2014 flagship project, The Langa Cultural Precinct
- **Coordinating a Connected and Informed Cultural Sector**, with a focus on coordination and partnership development, research, thought leadership, and the acknowledgement of excellence, including grants

**THEN AND NOW**

*The Creation of an Arts and Culture Team was the Catalyst that Propelled Cape Town Forward, Enabling It to Become One World’s Most Creative Hubs. Today, it has Emerged with a Strong Vision for a Vibrant Future. This is the Story of the City’s Exciting Journey*

**Tourism, Events & Economic Development Directorate Mandate**

The Tourism, Events & Economic Development Directorate (TEED) is mandated to market and develop Cape Town’s tourism, events, arts, culture and visitor offering.

The directorate’s primary strategic objective is to stimulate economic growth and development in an open-opportunity city that is inclusive of all its residents.

It aims to attract investment through events, tourism, arts and culture and marketing actions by:

- Increasing visitor numbers, additional iconic events, innovative and creative arts and culture activities
- Maximising operational budgets
- Creating and facilitating partnerships and joint ventures
- Planning, decision-making and coordinated action between role-players (spheres of government, state owned enterprises, the private sector and communities)
- Boosting the creative economy

**WHAT NEXT?**

At the time of publication, the department had concluded a final draft of the City’s new Arts, Culture and Creative Industries Policy, which will go to Council for decision making. This is a transversal policy that responds to the myriad other departments in the City of Cape Town, who all play a role in the area of arts, culture and creative industries. The long-term aim of this policy is not just to increase an understanding of arts and culture in the City, but to enable the City to draw on its collective strengths and opportunities to create the best enabling environment for the development of Arts, Culture and the Creative Industries.

**Anton Groenewald, Executive Director, TEED**

The Tourism, Events & Marketing Department’s (TE&AM) senior staff, pictured in early 2014 on the roof of the Cape Town Stadium. Staff from the Departments of Tourism, Events, Place Marketing, Strategic Assets, Cape Town Stadium, Arts and Culture, as well as TE&AM Support were present. In September 2014, the name of the Directorate was officially changed to the Tourism, Events and Economic Development Department (TEED) when the department of Place Marketing was consolidated with the City’s other communications related functions and the Department of Economic Development moved into the Directorate.

Zayd Minty
Manager of Arts and Culture, City of Cape Town
CAPE TOWN AT A GLANCE

AS WORLD DESIGN CAPITAL 2014, CAPE TOWN IS ON THE GLOBAL CREATIVE RADAR. THIS ICONIC DESIGNATION HIGHLIGHTS AND AFFIRMS THE CREATIVITY OF THE CITY, COUNTRY AND CONTINENT. HERE’S WHY THIS IS JUST THE BEGINNING OF A BETTER CITY FOR ALL...

THE CITY’S TOURISM SECTOR HAS SHOWN IMPRESSIVE SIGNS OF GROWTH IN RECENT YEARS.

A study in 2013 by business services company Grant Thornton, which was commissioned by the city, showed that direct spend on tourism in Cape Town grew 3.6% a year from 2009 to 2013. The study shows the city’s tourism industry generated R14.3bn in 2013 and employed about 34 500 permanent and 15 000 temporary workers.

V&A Waterfront is the most visited destination on the African continent. Annual numbers, measured at Victoria Wharf Shopping Centre in the V&A, are now reaching 24 million visitors per year.

World Design Capital 2014

FAST FACTS
CAPE TOWN STADIUM
1 503 890 people have attended 46 events at Cape Town Stadium since 2010.

FAST FACTS
CTICC
The Cape Town International Convention Centre contributed R22.4 billion to the GDP to date. 1.3 million people attended events in 2012/2013, sustaining 7 875 jobs.

Table Mountain voted New 7 Wonder of Nature. Recorded a record season in 2013 with over 855 000 visitors per year.

ACCOLADES

- TripAdvisor World City Survey 2014 awarded Cape Town second place in their Best for Restaurants category (top performer is New York) and Helpful Locals (after Tokyo).
- Number three in the Lonely Planet’s Best in Travel 2014 Top Cities.
- Favourite City 2013, The Telegraph Travel Awards.
- The Guardian’s Number One Holiday Hotspot in the top 40 destination round-up.
- One of CNN World’s 10 Most Loved Cities.
- Cape Town has moved up 27 places in the international fashion capital city rankings and is number one in Africa.

02/
A BROADER CONTEXT
World Design Capital 2014

About World Design Capital
Every two years the International Council of Societies of Industrial Design (ICSID) awards the honour of World Design Capital (WDC). In part, WDC is about celebrating design excellence. More than that, however, WDC is about promoting appreciation for the transformative role of design. Cape Town’s 2014 title is an affirmation of the city’s commitment to using design as a tool of social, cultural and economic transformation. It is also an opportunity to engage deeply with the power and potential of design-led thinking to create a better city for all.

Design-led thinking is changing our city
Cities face challenges that are ever more complex. Addressing these should be a creative, collaborative process that draws on the energy and innovation of individuals, communities and companies as well as all levels of government. Design-led thinking is an excellent approach to working with complexity.

Cape Town’s World Design Capital 2014 Programme
2014 saw Cape Town host over 460 Transformative Design Projects throughout the year, under the guidance of Cape Town’s WDC implementation company, Cape Town Design NPC. As an independent, not-for-profit organisation, Cape Town Design NPC is responsible for ensuring that the requirements of the World Design Capital 2014 Host City Agreement are met, and that programme delivery is aligned with Cape Town’s vision of bridging historic divides and repositioning the city for a sustainable inclusive future, through design.

How the City of Cape Town is embracing design
When Cape Town won the WDC 2014 title, the City not only approved the establishment of an external implementation company, Cape Town Design NPC, it also appointed its own senior inward-looking design team to investigate how design-led thinking manifests in the City, and to work to further embed it where appropriate. This internal team and the City are taking a two-tier approach:

- A top-down approach through training and project showcasing – the City has 76 active World Design Capital 2014 projects.
- An bottom-up approach, through the ward co-design workshops and projects (see below).

Ward co-design workshops
When Cape Town was awarded the WDC mantle, the Executive Mayor made a promise that during 2014 ‘design will touch every ward’. But what kind of interventions would give value to every one of the city’s 111 wards? The answer lay in a mechanism that could help sub-council structures and their line department counterparts to engage design and design-led thinking in their planning and spending.

And so the City launched a series of co-creation workshops. Ward councillors were invited to propose appropriate problem statements; and the City developed a methodology aimed at extracting maximum value from a design-led approach to public participation. What is emerging from the workshops involving stakeholders from across the spectrum, is a series of designs that reflects the real needs and imagination of the community. Other outcomes include exposing designers to social design, awakening an often dormant sense of active citizenship among participants, and giving City officials another way to access public participation.

02/ A BROADER CONTEXT
CAPE TOWN: CREATIVE AND CULTURAL CITY

A VIBRANT CITY THAT SUPPORTS ITS ARTS, HERITAGE AND CULTURAL ASSETS IS A CITY WITH A STRONG CREATIVE ECONOMY. WE LOOK AT THE KNOCK-ON EFFECT OF THIS NICHE GROWTH AREA AND WHY IT’S BEING NURTURED TO ACHIEVE ECONOMIC, SOCIAL, ENVIRONMENTAL AND COMMUNITY GOALS

On the basis of an extensive study of design in the city, Cape Town was able to accept the prestigious World Design Capital 2014 title. As one of the most exciting creative and cultural capitals in Africa, Cape Town's World Design Capital 2014 status also gave the city an opportunity to build an even stronger creative economy for the future: one that includes arts, heritage and cultural assets. For a similar reason, Cape Town was able to win the bid to host the African Economy Conference in 2013, attracting creatives from a number of significant African cultural cities. The city was subsequently recognised as a key African cultural capital with a profile that places it in the same league as other culturally rich cities including Nairobi, Johannesburg, Accra, Dakar and Casablanca.

For a number of years Creative Cape Town, a project of the Cape Town Partnership, funded predominately by the City, has facilitated growth in the creative economy. As the initial custodian for the World Design Capital Bid, Creative Cape Town has built a strong following on social media and with a network of major players in the creative economy. In addition to its communication, advocacy and networking function, it has hosted a series of projects, research, activities and events which have all sought to develop and share information related to the creative economy. It has also facilitated partnerships such as the East City Collective (for the area once known as The Fringe).

‘Of all the capitals Cape Town could be, the “ideas Capital” is undoubtedly the best. Could there be anything greater, anything as important, anything worth nurturing and developing more than the human imagination? I believe that is Cape Town’s destiny. Great ideas and rich, fertile imaginations will be the most valuable commodity on earth one day, and that’s not a resource that can be depleted’

ALISTAIR KING, CHIEF CREATIVE OFFICER, KING JAMES GROUP

and the Cape Town Design Network. Those have all played a role in fostering a creative milieu in the city, which has led to greater innovation. Many of Creative Cape Town’s activities were influenced by initial work done by the Western Cape Government’s Department of Economic Development and Tourism from the early 2000s. A series of studies were commissioned as part of the Micro Economic Development Strategy (MEDS) development process. Within this, the creative industry in Cape Town was identified as a growing niche economic sector that is worth developing.

Over the years, Cape Town has become a vibrant city for culture – it’s regarded as the leader in publishing, digital media, illustration, the visual arts, IT, and now in design. It has a thriving film and music sector and is a growing animation and gaming industry. And while Johannesburg may be the undisputed leader in fashion, music, broadcast media, film, and has a cutting-edge black youth culture, Cape Town has always attracted the edgier artists who are drawn to the city for its inspiring environment, as well as its friendly, laid-back vibe. This is especially attractive to artists who enjoy the relaxed city centre, which is smaller than other cities and has more pedestrian and non-motorised transport friendly spaces, making it more welcoming.

02/
A BROADER CONTEXT

CHIEF CREATIVE OFFICER,
ALISTAIR KING,
KING JAMES GROUP

"Here in Woodstock, Cape Town, we are surrounded by a thriving creative industry with a host of galleries and studios. And we get to feed it! There is a hunger for food that is fresh, sustainably sourced, varied and delicious. And there are beautiful, funky and unique restaurants and eateries producing the most exciting food we have seen since the birth of our democracy. It is a thrilling environment and I am so proud to be part of it"
Understanding the Cultural Ecology of a City and Developing a Viable Arts and Culture Strategy in Turn Creates Cultural Wellbeing and Identity, a Major Contributor to the Quality of Life in a City

Culture has a vital role to play in animating cities. It’s increasingly recognised globally as a critical element in sustainability, and positively affects the types of urban polarization that results in a rapidly globalising world. The new Arts and Culture policy looks at how to realise the city culturally, in ways that lead to an appreciation of cultural diversity and with a more inclusive sense of “city-ness”, especially in a divided and polarised city. The city is culturally creolised and rich in cultural resources, the result of unique movements and mixings of peoples, forms and practices. This richly layered and inclusive culture creates urban connectivity and intercultural communication.

Sir Peter Bazalgette, chair of Arts Council England, puts it in a nutshell: ‘Imagine society without the civilising influence of the arts and you’ll have to strip out what is most pleasurable in life – and much that is educationally vital. Take the collective memory from our museums, remove the bands from our schools and choirs from our communities, lose the empathetic plays and dance from our theatres or the books from our libraries, expunge our festivals, literature and painting, and you’re left with a society bereft of a national conversation … about its identity or anything else. The inherent value of culture, its contribution to society, its symbiotic relationship with education and, yes, its economic power (but in that order) … this is what we call the holistic case for public support of arts and culture.’ (The Guardian)

The Importance of Culture In Itself

Agenda 21 acknowledges that ‘cultural diversity is the main heritage of human- ity and outlines the essential elements in the transformation of urban and social reality, one that ensures creative contin- uity and job creation. Cities and local spaces are a privileged setting for cultural invention which is in constant evolution, and provide the environment for creative diversity. Dialogue between identity and diversity, individual and group, is a vital tool for guaranteeing both a planetary cultural citizenship as well as the survival of linguistic diversity and the development of cultures.’

‘It is a real privilege to be a participant in the world of books and writing in Cape Town at this moment. There are so many wonderful books being published in South Africa - and what is particularly exciting for me is the range of wonderfully stimulating novels being produced by young South Africans which in various ways are completely changing the terrain of South African literature. These are young guns sharing stories without regard for what “should be written” or what “can be published”. They are telling stories in fresh and exciting ways and through their words recasting the way in which SA literature reflects on our society’

Meryn Slooman,
The Book Lounge

The Power of Theatre

If anyone can transcend the national “plan- etary cultural citizenship”, it is Brett Bailey, one of SA’s most exciting and provocative theatre directors, best known for his radical perfor- mance of Verdi’s 19th-century reinterpretation of Shakespeare’s Macbeth. Says Bailey: ‘I believe one of my functions as an artist, and a human being who cares about justice and equality, is to shake up the lazy, prejudiced, fearful beast that is society. I really believe theatre can have the power to make a differ- ence, and I have always felt compelled to make multilayered, deep, conscious works.’ (Mail & Guardian).

‘Brett Bailey,’ says Ashraf Jamal, writer and editor of Art South Africa, ‘is our greatest theatre director, hauntologist, mesmeriser, an artist who returns us over and over again to an Africa that is as obscene as it is elegiac, as deranged as it is transfigural. Our Rimbaud in Africa – trafficker in the illicit, unconscious, sublime – Bailey returns us to the complexity of a continent which remains pervasively resistant to categorisation’

Open Book Festival

Total attendance: 8 797 in 2013
Overall increase of 41%
CULTURE’S ECONOMIC VALUE

INTERNATIONALLY, THE ARTS, CULTURE, HERITAGE AND CREATIVE INDUSTRIES PLAY A SIGNIFICANT AND TRANSFORMATIVE ROLE IN TERMS OF INCOME GENERATION, JOB CREATION AND URBAN REGENERATION IN CITIES. UNLOCKING THIS UNTAPPED POTENTIAL IS KEY TO NEW GROWTH, ADDING SUSTAINABLE ENERGY TO A CITY.

But there is much to be done. Mike van Graan, Executive Director of the African Arts Institute, puts it in perspective: ‘The Creative Economy Reports of the United Nations Conference on Trade and Development (UNCTAD) have shown that Africa’s share of the global creative economy – worth billions of dollars. The main countries contributing to this share are in North Africa - Morocco, Tunisia and Algeria - and South Africa. And the primary creative industry making this contribution is design. There is huge potential then for the creative industries on our continent to become global players but this will require much greater investment in education, infrastructure, distribution and marketing development.’

Research undertaken by the United Nations Conference on Trade and Development (UNCTAD) has shown that more than 7% of world gross domestic product (GDP) can be attributed to the creative industries and that future annual growth rates are expected to be significant. Over the last decade the total global market value for creative industries estimated at US$1.3 trillion, showing remarkable growth.

Launched in 2011, the Mzansi Golden Economy offered groundbreaking documentation to illustrate the role of the creative and cultural industries have on the economy of South Africa. This importance of its findings reinforces the City of Cape Town’s vision and strategy for the future.

The importance of culture for social cohesion and nation building has long been a key priority of the South African government. More recently however, and especially since 2000, the priority of Government has been focused strongly on economic development and job creation, because of the high levels of poverty and unemployment the country faces.

In recognition of the role of the Creative and Cultural Industries in the economy, the Minister for Arts and Culture, Paul Mashatile, launched the Mzansi Golden Economy: Contribution of the Arts, Culture and Heritage Sector to the New Growth Path 2017.

Elaborating on its goals for South Africa, Mashatile said: ‘The new vision of arts and culture goes beyond social cohesion and nourishing the soul of the nation. We believe that arts, culture and heritage play a pivotal role in the economic empowerment and skills development of a people.’

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The celebration of arts and culture can energise a city, reinforcing its diverse roots while adding colour and a richness of heritage. Innovative and inspirational art and sculpture used in public spaces and streets or alongside transport corridors, is a proven driver of design savvy travellers during World Design Capital 2014. Woodstock is fast emerging from a period of decay into a thriving corridor and vital lung to the city, linking it to the suburbs. It has become a major tourist attraction, particularly with the arrival of design savvy travellers during World Design Capital 2014. Woodstock is fast emerging from a period of decay into a thriving corridor and vital lung for the city, linking it to the suburbs. It now has an abundance of art galleries, restaurants, hotels and new retailers, all of whom responded to the emerging creative environment for their business. Social entrepreneur Tony Elvin, who coordinates the efforts with Ngwenya, aims to empower the residents of Langa through the Langa Quarter, a sustainable tourist destination within the community. His plans to regenerate this space began in March 2010, starting with Harlem Street where 13 homes were memorialised. If you want to come to Cape Town and experience a hopeful story, a positive story about the Cape Flats, you can come now," he says. ‘We’re hoping Capetonians having Sundays at Camps Bay or the Waterfront will be able to say ‘let’s go and listen to some jazz in Langa’. That shouldn’t be so difficult to do. It’s this ‘can-do’ attitude that is making things happen – Langa Quarter is now on the map, but the challenges is to continually make information about it visible and accessible. It is a good example of collaborative partnerships through arts and culture can bring divided or culturally diverse regions together.

The SPATIAL IMPORTANCE OF CULTURE

Research has shown that activating interactive public spaces for arts and culture programmes instantly increases the energy of a place and is one of the most successful means of overcoming economic, social and physical challenges in a city.

MURALS BY FAITH47

In Woodstock, has attracted an abundance of art galleries, studios and creative industries to the area, and it has become a major tourist attraction, particularly with the arrival of design savvy travellers during World Design Capital 2014. Woodstock is fast emerging from a period of decay into a thriving corridor and vital lung for the city, linking it to the suburbs. It now has an abundance of art galleries, restaurants, hotels and new retailers, all of whom responded to the emerging creative environment for their business. Social entrepreneur Tony Elvin, who coordinates his efforts with Ngwenya, aims to empower the residents of Langa through the Langa Quarter, a sustainable tourist destination within the community. His plans to regenerate this space began in March 2010, starting with Harlem Street where 13 homes were memorialised. If you want to come to Cape Town and experience a hopeful story, a positive story about the Cape Flats, you can come now,’ he says. ‘We’re hoping Capetonians having Sundays at Camps Bay or the Waterfront will be able to say ‘let’s go and listen to some jazz in Langa’. That shouldn’t be so difficult to do. It’s this ‘can-do’ attitude that is making things happen – Langa Quarter is now on the map, but the challenges is to continually make information about it visible and accessible. It is a good example of collaborative partnerships through arts and culture can bring divided or culturally diverse regions together.

01 MEDELLÍN, COLOMBIA

Once known as one of the most violent drug cities in the world, Medellín’s second largest city, Medellín, has transformed itself and is today known as one of the most innovative cities in the world and a model of social and sustainable urban development. The city successfully used urban planning to transform its more balanced community and housed change and construction around schools, churches, parks and cultural centres. One of its many projects was a cable car system designed to bring improved and impoverished neighbourhoods together, an excellent example of urban acupuncture that has brought peace and hope. The network of cable car systems now links the hillsides of Medellín and all its community and educational centres with the city centre, making getting around an easy and scenic 25-minute ride, instead of taking all day on foot or on unreliable bus transport.

02 AVENUE OF THE ARTS, PHILADELPHIA, USA

Philadelphia’s Avenue of the Arts is a classic case study of how public and private investment in arts and cultural programming and development can assist in overcoming a variety of economic, social and physical challenges. More than $100 million in public funds and $1 billion in private funds transformed South Broad Street from decline into a vibrant corridor that embraces its heritage and provides a home for 12 art organizations, three major art institutions, three large hotels, more than 20 high-end retailers, more than 30 restaurants, 1,450 residential units either converted from office building or newly constructed. Improvements included vintage bus stops, sidewalk planters, benches, decorative subway entrances. Wide sidewalks accommodated outdoor seating, and mixed use developments provided ample space for street level retail and restaurants along with a number of office and residential spaces on upper floors. According to an economic impact study conducted in September 2007 by Econsult, in 2006 the avenue generated an estimated $255 million with an estimated $150 million in total earnings, supporting approximately 6,000 jobs.

03 US/MEXICAN ART FESTIVAL

The MFA arts festival first took place in 1992 in the San Diego Tijuana region and is now held every three years. Regarded as one of the most successful of its kind, the festival brings together artists from both the US and Mexico, and is a testament to the cultural and economic benefits that can be achieved through collaboration and partnership.

What I see and what I feel in the energy here, in the energy behind this city, is not to have the public spaces not only to be transformed but to be transformative.”
WHY ARTS AND CULTURE?

Cape Town is home to two thirds of the province’s population. As a result, it’s also the home of the richest diversity of cultures and is a creative hub. Yet its interaction with the Department of Cultural Affairs and Sport (DCAS) enables it to run unique programmes for the social benefit of the province as a whole.

DCAS’s mission is to encourage excellence and inclusivity and to unite people through sport and culture to ensure a creative and socially active Western Cape. This is achieved by developing opportunities through funding and collaboration, particularly for after-school activities for learners where the social importance of culture is recognised and nurtured.

In addition to this role, and with 28 provincially affiliated museums to manage, key areas include:
- involvement in heritage
- language, archives and libraries
- the youth and physically challenged

WHAT IS THE MOD PROGRAMME?

MOD (Mass participation; Opportunity and access; Development and growth) is a key initiative of the Western Cape Government and DCAS has a significant role in this highly successful initiative, which is primarily involved in after-school youth activities.

WHAT IS A MOD CENTRE?

A hub for sport, recreation, arts and cultural activities for learners. It’s often based in a school. It also services the community at large. MOD Centre activities take place after school, usually between 2pm and 6pm.

CREATIVE CITIES ARE EXCITING BECAUSE THEY GROW VIBRANT, DIVERSE COMMUNITIES THAT ENGAGE WITH EACH OTHER AND USE CULTURE TO UPLIFT LIVES

Australia’s City of the Arts, Melbourne, has embraced this thinking. As the country’s social and cultural capital, it recognises that the arts are for everyone, and participating in the arts, as creator or participant, is good for people. The arts foster connection and belonging by gathering us together; through innovative and celebratory collective experiences they can imbue civic life with new meanings.

They give expression to new ideas and new and diverse ways of seeing and experiencing our city.’ (Melbourne Arts Strategy).

Mike van Graan, Executive Director of the African Arts Institute, takes this further: ‘Citizens are holistic beings with psychological, physical, emotional and spiritual dimensions and our city needs to create the conditions in which all our citizens have these dimensions catered to.’

Increased community cultural development projects that combine an enriched social experience with living and working in a creative city, are a powerful contributor to the health of a city as well as the prosperity of its residents. But a socially dynamic arts scene that generates positive publically also creates an even stronger brand awareness - of an inclusive city and an opportunity city.

As Jay Pather, curator of Infecting the City, Cape Town’s most exciting public arts festival, urges: ‘I trust that your explorations and your enjoyment may be more than just the art works, but also of the engagement with the strangers next to you – of our gloriously complex publics with all its inequalities and difficulties, deeply yearning for that glue amongst us to stick and last a little longer than our 20 years.’

CAPE TOWN IS HOME TO TWO THIRDS OF THE PROVINCE’S POPULATION. AS A RESULT, IT’S ALSO THE HOME OF THE RICHEST DIVERSITY OF CULTURES AND IS A CREATIVE HUB. YET ITS INTERACTION WITH THE DEPARTMENT OF CULTURAL AFFAIRS AND SPORT (DCAS) ENABLES IT TO RUN UNIQUE PROGRAMMES FOR THE SOCIAL BENEFIT OF THE PROVINCE AS A WHOLE

UNITING THE WESTERN CAPE THROUGH CULTURE

I am a born and bred Capetonian, and have been in the funny business for 16 years. South Africans from all walks of life, and particularly Capetonians, have kept me on that stage all this time, a clear indication that regardless of where we stand politically in the country, we are still able to sit under one roof and laugh at ourselves. Many audience members have called this “therapeutic’. I like that idea… a lot’

MARC LOTTERING, COMEDIAN

WHAT IS THE MOD PROGRAMME?

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A hub for sport, recreation, arts and cultural activities for learners. It’s often based in a school. It also services the community at large. MOD Centre activities take place after school, usually between 2pm and 6pm.

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The Arts and Culture unit was established in 1996 under a Social Development mandate, with Cape Town being only one of two such local government arts and culture entities in the country. From July 2012, it officially became a department under a new directorate focused on economic development through tourism and events, signalling a new era.
The methodology and process was designed to include the entire arts and culture community of the City of Cape Town and led to a wonderful year of community meetings, consultation, discussions, thrashing out ideas and concepts by artists and art group representatives that bought together citizens from Camps Bay to Khayelitsha, who discussed and agreed on what they thought an Arts & Culture policy should include and the principles on which all future development would be based. It was an historic milestone: Cape Town was the first city in South Africa to develop an Arts and Culture policy.’

‘After the first three years, a significant achievement for Arts and Culture, which projects that a decision was made that the Arts and Culture policy should include both arts and culture. It became clear that the future development would be based. It was an historic milestone: Cape Town thought an Arts & Culture policy should include and the principles on which all future development would be based. It was an historic milestone: Cape Town was the first city in South Africa to develop an Arts and Culture policy.’

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‘The Arts and Culture Department ran an active programme, from 2012 to 2014, while simultaneously realigning staff, budgets and programmes to its new mandate focusing on the visitor economy. A number of research initiatives were initiated, including a long term programme on cultural mapping. Public Art took centre stage with ward initiatives, support to carnivals and festivals and on underrepresented histories. A cultural infrastructure development programme called Cultural Spaces was started, with the Langa Cultural Precinct as its key showcase and as the Department’s World Design. 24/10/2014, 12.10 P.M., DELECIAR FORBES, 1995-2000, ACTING MANAGER ARTS AND CULTURE, ARTS AND CULTURE UNIT, OFFICIALLY BECAME ARTS AND CULTURE DEPARTMENT, ESTABLISHED PROJEST STARTED 2006/7, ARTS, CULTURE AND HERITAGE SKILLS DEVELOPMENT PROJECT

‘Funding of a mere R2m per annum assisted marginalized organisations to realise their lifelong dream to see performances come to life on stage, to see community pride boosted, and to see development of dancers and performers who were never given opportunities in the past.’

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A BRiEF HIStORY

04/

THE ROLE OF ARTS & CULTURE IN THE FIFA WORLD CUP 2010 PROGRAMME

SPIRITED CROWDS SINGING THEIR HEARTS OUT AND BLASTING VUVUZELAS SAW THE NATION UNITED FOR THIS MOMENTOUS EVENT. FOR CAPE TOWN, IT WAS A MARKETING OPPORTUNITY THAT ROCKED THE CITY, AND A CHANCE TO SHOWCASE CREATIVE INDUSTRIES THROUGH A PERFORMING AND VISUAL ARTS PROGRAMME

The Arts and Culture Department’s role in 2010 was to provide opportunities for local, emerging talent to be showcased at the various fan parks and public viewing areas. Authentic South African gallery pieces (worth R2 million) were exhibited in the public areas of the Cape Town International Convention Centre (CTICC) during the Final Draw, hosted on the 4th of December 2009, as well as in VIP hospitality and media hosting areas during the FIFA World Cup itself. A massive drive to audition and train and prepare selected participants for the staged events was undertaken in partnership with the Performing Arts Network of South Africa (PANSA). Besides mentoring talent, the programme also focused on stage presence, time management, business and contractual obligations. About 3 500 people/group auditioned, of which 1 500 were selected to perform a range of genres in the performing arts sector for 166 acts at 27 different locations. The key outcomes of this performing arts programme included:

- Experience for those who auditioned for the first time
- Valuable experience and exposure gained by those who performed
- Creation of a database of performers to draw from for any future events

The arts programme of events was rated highly by visitors and locals as a major part of their overall experience. In addition, an exhibition of public art pieces displayed at various points in the city and a display of lights using recycled material. Pavement art and face painting also engaged youth and children.

The level of enthusiasm displayed by some 3 000 entertainers auditioning to participate in the city’s 2010 World Cup Project was unprecedented. As the head judge for this process, I was privileged to watch Cape Town’s seasoned pros rub shoulders with relative newcomers, and the dynamic was something special – as was the quality of work the city’s artists presented as the entire world looked on. ‘I’d do it all again in a heartbeat!’

KURT EKELHOF
HEAD JUDGE, CITY OF CAPE TOWN 2010 WORLD CUP ENTERTAINMENT AUDITIONS PROJECT

DID YOU KNOW?

PERFORMING ARTS

A total of

689 performances
were performed in

552 hours

VISUAL ARTS

8 artists participated in the design of 32 original pavement art installations.

They chalked:

26 drawings during 13 public viewing area days.

Wall murals were painted on unattractive walls along the Fan Walk.

Almost 2.2-billion global television viewers watched for 20 consecutive minutes, many seeing the city for the first time and were entranced by its magic and the welcoming openness of its people.
AN INCLUSIVE STRATEGY FOR AN OPPORTUNITY CITY

The Department of Arts and Culture encourages, integrates and supports the development of arts and culture in Cape Town, recognising its importance to the local economy and inspiring a vibrant future, while respecting the past. The approach, principles and broad vision of this department are guided by the challenges the City faces, the opportunities identified, and the strategy and principles outlined in the Arts and Culture policy, as well as the mandate for the future.

‘Access to, participation and enjoyment of the arts, cultural expression and the preservation of one’s heritage are basic human rights; they are not luxuries, nor are they privileges as we have generally been led to believe.’

WHITE PAPER ON ARTS AND CULTURE, 1996
IDENTIFYING CHALLENGES

UNDERSTANDING THE COMPLEX CHALLENGES OF THE ARTS, CULTURE AND CREATIVE INDUSTRIES TODAY IS KEY TO GROWING THE CREATIVE ECONOMY AND PROMOTING SOCIAL COHESION IN CAPE TOWN

The Department of Arts and Culture has identified the following challenges:

- A narrow perception exists of the value of arts, culture and creative industries as a viable means to deal with Cape Town’s complex developmental challenges.
- A limited amount of verifiable and reliable data is available on the value and social and economic impact of creativity, the arts and heritage in promoting city development.
- Externally, the sector is faced with the challenges of poor coordination, persistent fragmentation and limited access to resources within both formal and informal settings.
- Internally, arts and culture and creative industries related activity within City departments needs to be managed more efficiently.
- The arts, culture and creative industries offering needs strategic marketing to attract new audiences and tourists.
- Despite a number of existing multi-purpose centres within communities, a lack of relevant cultural spaces are available to the public.
- The Creative industries are strongly viable but are challenging for new entrepreneurs, whose first three years in business require support in order to become sustainable.
- A lack of funding opportunities that support the growth of arts, culture and creative industries forms a perennial problem for developing the cultural ecosystem.
- Cape Town’s numerous historical and culturally significant architectural landmarks, memorials and monuments require increased maintenance, with necessary funding allocation and supervision needed to ensure their continued existence.
- An appreciation of the historically and culturally significant aspects that make up our society is needed to build social cohesion.

The department of Arts and Culture has identified the following opportunities:

- An increase in social cohesion by giving voice to the ‘lived lives’ of communities, and encouraging social inclusion through local development projects.
- Increased economic growth, through a growing international creative and cultural economy.
- Increased entrepreneurship with new products, design-related services, shops, cafes, galleries, nightlife and others – resulting in the formation of new businesses.
- An increase in tourism that supports the authentic cultural interaction.
- Increased job creation as a result of the above.
- Increased critical concentration of creative talent and enterprises resulting in improved openness and innovation, essential in building a thriving knowledge economy. This indicates a direct link between creativity and economic growth.
- Increase in the regeneration of urban spaces and neighborhoods by artists who turn decaying spaces into vibrant nodes of activity.
- Improvement in the ‘live-ability’ and quality of urban life in cities.

Other reasons why Cape Town is an Opportunity City:

- It’s a diverse and dynamic city internationally recognized for its unique cultural mix, dramatic landscape, compelling location as a global meeting point between East and West, and gateway to Africa.
- Its unique local distinctiveness in the world is shaped by a colourful history including the histories of indigenous populations, colonialism, slavery, apartheid and migrants. All of these have contributed towards building its valuable heritage, providing opportunities for a rich public life. Enhancing such public life offers an opportunity to foster greater citizen engagement and social cohesion in building a more equitable city.
- Cape Town’s beauty is world renowned, with Table Mountain regarded as the New7Wonder of Nature, a unique plant ecosystem (fynbos) and a number of blue flag beaches. These attributes create an inspiring environment for artists and other creatives and a
Cape Town offers an array of high-level amenities to the public, including quality public spaces, community centres, recreation facilities, parks, libraries. It also has an Integrated Rapid Transport (RT) system, which ensures easy access to sporting and lifestyle events, and greater access to spaces to work and to market services and products.

• The city contains within it significant built environment heritage industries necessary for the development of an accessible public art, monuments and memorials.

• A number of tertiary educational facilities offering arts, culture and creative industries skills development programmes, as supported by the state and the private sector, are here.

• Cape Town nurtures a vibrant arts, culture and creative industry environment, with a number of its local talent, museums and arts companies recognised for artistic excellence, both nationally and internationally.

• A strong creative economy sector is located in Cape Town, incorporating vibrant and sustainable creative industries, businesses, galleries, theatres, live music venues, and design stores.

• The city hosts numerous high-quality cultural events, all creative disciplines, with growing audiences both nationally and internationally.

• A growing demand for local product has resulted in a number of enterprises becoming sustainable with only a limited number of traditional arts companies, museums, events and locations still dependent on state grants for operation within Cape Town.

• Cultural activity is strongly supported by these nationally declared cultural institutions in the city. Artscape, Tokai Museums of Cape Town and Robben Island Museum. Additionally, the City supports a philharmonic orchestra, ballet company, an opera company and two carnivals. These organisations are supported significantly financially by either both provincial and national government or by one of those spheres of government.

• Cape Town attracts significant funding from local and international funding agencies for artistic activity.

• The film industries within Cape Town form part of its strongest creative industries and contribute over R15.5 billion to the economy, or around 2% of the GDP. In addition, Cape Town is increasingly becoming popular internationally as location to film and produce both commercial advertisements and feature films.

• Cape Town’s design industry includes furniture, interiors, fashion, crafts, architecture, urban and landscape design, illustration, publishing, communication and advertising, digital communication, animation, graphic and industrial design) forms a growing sector fed by increased local consumption. Design infrastructure is substantial, with the bulk of design and lifestyle media based here.

• Cape Town’s title as World Design Capital 2014, which is Cape Town based, recognises the city as a global hub of creativity and innovation. The embedding of design thinking in a number of critical service institutions included in the City as a result of this title is likely to have a significant positive influence on its future.

• Arts, culture and creative industries have an important role to play in stimulating Cape Town’s tourism and events, which together with related service industries account for 17% of economic activity in the Western Cape. By emphasising the city’s unique cultural assets, and by facilitating major cultural events, Arts and Culture plays a key role in positioning Cape Town as a city of global significance.

• The City stimulates local creativity and innovation, activates investment into the economy, increases foreign exports, creates jobs, which gives it’s unique edge globally as it’s cultural mix continues to unfold.

• The City identifies affected role-players and stakeholders, providing directives to aid networking, coordination and information sharing internally and externally.

The strategy enables the City to facilitate cultural activity in a manner that solidifies Cape Town’s distinctiveness, create convivial spaces and opportunities for residents to reflect and express themselves, and enable its creative economy to further economic growth and boost the city’s image and global positioning.
ENHANCING PUBLIC LIFE THROUGH CULTURE

As part of its commitment to engaging citizens in the issues of their city, the department has begun a programme focusing on the enhancement of public life. This includes projects that encourage the public to participate in dialogue around history and memory, while providing opportunity for creative expression.

Enabling active citizenry focuses on intangible and tangible heritage such as public art, carnival, intercultural dialogue through music, art, sculpture and memorialization, leads to the creation of an inclusive city. Activating intercultural dialogue through community cultural development, ward projects, partnerships, high school leadership programmes, public art, museums, and the celebration of music, art and culture through public carnivals not only enhances public life but also brings about deeper public ownership of the city’s future. The city is an ecosystem and a sense of belonging and community is further enhanced by café culture, bars, bookstores, markets, parks and even neighborhood farms. Even dedicated areas for skateboarders, joggers and cyclists, the young and elderly, for example, are all essential elements for active citizens.

‘The decline of public places represents a loss far deeper than simple nostalgia for the quiet, comfortable ways of the past. The street, the square, the park, the market, the playground are the river of life,’ explains Kathleen Madden, one of the directors of the New York-based Project for Public Spaces, that works with citizens around the world to improve their communities. Public spaces are favourite places to meet, talk, sit, relax, stroll, flirt, people-watch, boywatch, read, sun and feel part of a broader whole. They are the starting point for all community, commerce and democracy.’

WHAT IS PUBLIC LIFE?
‘Public Life is 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/or participation rather than for private or limited engagement. Public space or public domain, both actual and virtual, can be seen as a site where democracy can be realised.’
Heritage provides a sense of belonging, fostering greater understanding between communities and ultimately building a cohesive society respectful of diverse cultures and traditions.

Heritage awareness projects and exhibitions play a vital role in animating history and continuing to inform younger generations of our past. Museums such as District Six Museum, the Homecoming Centre and Robben Island play a vital role in growing cultural tourism, with a steady stream of international and local visitors showing their support and interest in our heritage.

Our heritage is unique and precious. It helps us to define our cultural identity and therefore lies at the heart of our spiritual well-being and has the power to build our nation. It has the potential to affirm our diverse cultures, and in so doing shape our national character. It celebrates our achievements and contributes to redressing past inequities. It educates, it deepens our understanding of society and encourages us to empathise with the experience of others.

**Like most museums, District Six Museum has objects and stories that illuminate the past. It provides a sense of what life, in all its complexity, was like when District Six was in its heyday: how people navigated their way through life under apartheid, having been at the receiving end of many of its brutal instruments, in this instance, the Group Areas and Population Registration Acts. Looking at this history helps us to understand both how life went on, and how it was disrupted. This history helps us to make sense of the current landscape of our city.**

**Bonita Bennett, Director of District Six Museum**
The Importance of Public Art In terms of Community Cultural Development and Giving a Sense of Place Cannot Be Underestimated. It Doesn’t Only Refer to Monuments, Sculptures, Graffiti, Murals, Statues and Decorative Features, But Also to Dance and Procession, or Buskers and Street Theatre.

Unlike art in private spaces, public art is tuned-in to its context, contributing to urban design, revitalising areas of neglect, enhancing public spaces and activating civic dialogue and engagement. It requires a shared vision, established together with community and stakeholders, to shape a new plan for a city to create, design and plan for public spaces. Up until 2012, the Arts and Culture Department had played a largely reactive role with respect to public art. Ward council initiatives were implemented, such as the competition that resulted in White Horses, Kevin Brand’s statues on the Sea Point Promenade, and it supported mural art and other street art via grants and through community development initiatives. But the future over the Safety and Security Department’s Graffiti Bylaw, which street artists unanimously complained had criminalised their creative activities, and more recently, the heavy-handed treatment of blind busker (Goodman Nono), brought the need for a Public Art Management Framework (PAMF) forward.

From 2013, the development of PAMF was initiated. The first full-time staff member to manage all projects of a public-art nature was employed. Meetings were held with factions in the street art community, and with Safety and Security. A more tolerant and open implementation of the bylaw and a process of revising this piece of legislation began. PAMF was kicked off formally during the ‘2013 Ways to Do Public Art’ project, held jointly with the Visual Arts Network of South Africa (VANSA) at the City Hall, which included a series of workshops and an exhibition of public art practice. The workshops were influential as they sparked a discussion on public life, with the philosophy behind the notion of fostering more active citizens and more democratic public spaces being incorporated into the broader departmental approach.

As part of a proactive pilot project to enable more temporary public art initiatives, the department worked with Ward 54 (Atlantic Seaboard), focusing especially on one of the most democratic and diverse public spaces in the city: the Sea Point Promenade. Art54 was born and a committee of residents and public art-savvy individuals were gathered to make decisions on a six-monthly call for temporary art projects in the Ward. Six projects were chosen for implementation in 2014. According to the database, the City issued approximately 72 Public Art permits between 2006 and May 2013, and declined no more than 15 applications. The Arts and Culture department has also issued three self-permits to well-known artists Ricky Lee Gordon, Falko and Faith.

‘A public art festival in South Africa should invariably mirror the range and complexities of our nation. Our public life is not uniformly simple and straightforward as might be that of a small European town. Our chequered history forces us to be inside a moment that bristles with contradiction: conflict, celebration, dizzying heights and terrible lows. The mourning period following Madiba’s death epitomised this: deep sorrow and joyous celebration played out equally. Infecting The City this year then is an infection of multiple hues’

Jay Pather, Infecting The City 2014
Carnival

Cape Town is known as ‘Carnival City’, attracting locals and international tourists to its festive events that celebrate the City’s creative and cultural identity. These are powerful drivers for social cohesion as people come together to celebrate unity in diversity.

Cape Town is home to vernacular carnival traditions rooted in historically marginalised communities, as well as more recently produced carnivals referencing public carnival performance globally. Carnival occupies a unique and established place in the Cape Town cultural calendar. The City recognises that its role is not limited to logistics and planning, but includes a more holistic approach to development of carnival. The City aims to facilitate the creation of platforms to market and support carnival traditions, recognising their importance for cultural expression, social development and economic growth, opportunities and as a way of celebrating our diversity. Two key events take place annually: the Tweede Nuwe Jaar minstrel carnival on 2 January, and the Cape Town Carnival, launched in 2011 but expanding each year to include many more floats and dancers, creating a festive atmosphere along the Fan Walk. Cape Town Carnival projects the cultural diversity our African identity, and celebrates the transformative power of creativity.

Cape Town Carnival is a National Flagship Event. It is part of the Arts and Culture Department’s Mzansi Golden Economy (MGE) strategy that seeks to increase and enhance the economic contribution of the arts. In 2012/2013, the Carnival involved over 1,500 performers from 47 communities and was attended by an estimated number of 55,000 people, creating over 800 jobs. The core of the event created 150 jobs, of which 76% were opportunities for young people, across a wide range of creative, technical, marketing and events management areas. Furthermore, 642 jobs were created through the suppliers to the festival.

‘I am originally from Johannesburg and I find Cape Town has more of an outdoor street culture, which I really enjoy. I think there is a mixing and blending that happens here, particularly with the Cape Malay and Muslim influence on the musical heritage of the Cape – things like the Kaapse Klopse and Ghoema music that you don’t find in the rest of South Africa. There is a unique sound here’

Kyla-Rose Smith, Artist, Violinist and Member of Freshlyground

Public Life 07
INTERCULTURAL DIALOGUE

YOUTH DEVELOPMENT PROGRAMMES CONFRONT THE SOCIAL ISSUES FACED AT SCHOOLS, AND ENCOURAGE LEADERSHIP SKILLS THROUGH INTERCULTURAL DIALOGUE AND ARTS-RELATED THEMES

A youth development programme, called the High Schools Capacity Building Programme (HSP), was initiated by the Social Development Department, City of Cape Town in 2003. Although there were a number of interventions in schools dealing primarily with social welfare orientated issues, there appeared to be a gap, whereby youth themselves needed the skills to deal with negative social issues they faced at schools. This gap was identified as a lack of skilled leaders such as the Representative Councils of Learners (RCLs) and similar learner bodies or associations.

The intervention that was designed by the youth programme within the Social Development Department was meant to deal with running and managing the learner structures and implementing their projects effectively. While the focus of the social issues may have changed over the years, the consistent skills elements remained organisational development, project management, facilitation, presentations, fundraising, debating, emotional intelligence, democratic principles, leadership and cultural diversity. In the past five years the primary focus has been on intercultural dialogue and arts-related themes.

The programme initially represented 23 schools but is currently involved with 60 schools spread across Cape Town. The membership base is made up of two learner representatives per school, although over time, more learners will be accommodated when necessary.

In 2008, a decision was taken to establish an Alumni so that those learners who benefitted from the programme could give back into the HSP programme. The current Alumni membership base is approximately 60, with 20 active members.

Over the past 11 years the programme has engaged with about 1500 learners and Alumni members. ‘The High Schools Programme has taught me that through intercultural interaction we should be able to find common ground, and know that despite our different cultural beliefs that we are all faced with the same challenges.’

MICARLO LULAMILE MALAN

The current focus is to develop the programme as a Social Enterprise in partnership with the City over the next three years. As HSP Alumni member Ayesha Hamdulay testifies: ‘It gave me the necessary confidence to stand in front of any group of people and speak about the pressing issues we face as youth, to mobilise groups to assist in our projects and to be real agents of change. No longer were schools working in isolation of other schools. It provided a platform for youth from various backgrounds to work together in addressing social ills of all types’.

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Ayesha Hamdulay

I believe leaders are made, not born, as one can only truly lead if you are equipped with the necessary skills for leadership.

COMMUNITY MURAL

CREATIVE MUSINGS

CRITICAL NESTLINGS
COMMUNITY CULTURAL DEVELOPMENT

THE COMMUNITY CULTURAL DEVELOPMENT UNIT HAS BEEN CREATED TO CONTINUE WORK DONE ON BRINGING ABOUT POSITIVE CHANGE AND SOCIAL COHESION IN COMMUNITIES AND WARDS

Since 1996, the work of the Arts and Culture Department has been rooted in developmental initiatives focusing heavily on marginalised communities. This work has included arts management training for community-based artists, programmes in heritage education for youth, the elderly and cultural workers, as well as successful leadership programmes for school-going youth. These programmes have taken the arts to communities through the Concerts in the Park programme, and grant-making that incentivised arts bodies to provide developmental programmes to build audiences or to empower local talent.

Support has continued for community events such as Mitchell’s Plain Festival and The Voice of the Cape Festival, both aimed at the Muslim community and Diwali. In addition, support for the historic New Year Carnivals (the Minstrels, Malay Choirs and Christmas Choir) included the historic marches as well as the 11 boards involved in organising community-based troupes into competitions.

COMMUNITY CULTURAL DEVELOPMENT UNIT

In 2012, the department established a Community Cultural Development Unit (CCD) to continue this work, while establishing other units to assist with cultural promotion, co-ordination, research and cultural infrastructure. Drawing on experiences from two leading countries, Canada and Australia, which have developed sophisticated community cultural development methodologies, while building on its experiences and those in other countries in the South, the department has adopted the following definition for the CCD unit: ‘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. This provides ways for involving people of a community to take action to develop and improve their shared culture and for cultural identities to be recognised.’

The work of the unit is rooted in cultural planning: this includes the strategic and integrated planning and use of cultural resources in urban and community development.

CULTURAL MAPPING PROGRAMME

The department has created a cultural mapping research programme which will, over a period of years, develop a thorough inventory of cultural resources throughout all neighbourhoods in the city. Cultural Resources encompasses a diverse range of subjects: local traditions, heritage, arts, media, crafts, topography, architecture, urban design, recreation, sports, entertainment, tourism and the cultural representations of places. It also provides a culturally sensitive approach to urban and regional planning, but also to social, environmental and economic policy making. The departments’ cultural mapping has, to date, mapped Khayelitsha, Mitchell’s Plain, Salt River, Observatory, Woodstock, Athlone, Bonteheuwel, Guguletu and Langa, and new research is currently underway.

Using these identified cultural resources, a bottom-up planning exercise can be initiated in each neighbourhood to develop a cultural plan for the area. Drawing on the opportunities in the Expanded Public Works programme – a national initiative aimed at skills development and short-term employment for those who are un/under-employed – the Department hopes to enable sustainable, locally relevant hood-based cultural programmes supported by CCD-trained community-based cultural workers.

COMMUNITY CULTURAL DEVELOPMENT METHODOLOGY

- EPWP
- ARTS AND CULTURE & OTHER CITY DEPTS
- WARD AND SUBCOUNCIL FUNDING
- EXTERNAL SUPPORT
- NEIGHBOURHOOD/SUBURBS/WARD THREE YEAR CULTURAL PLAN FOR IMPLEMENTATION (PRIORITISED)
- COMMUNITY-BASED CULTURAL WORKERS AND COMMUNITY LEADERS ANALYSE RESOURCES AGAINST NEEDS (DESIGN THINKING)
- CULTURAL RESOURCES MAPPING (WHAT DO WE HAVE IN OUR COMMUNITY) AND BASELINE AID TO COMMUNITY CULTURAL WORKERS
- CAPACITY BUILDING VIA CCD
- ARTS AND CULTURE & OTHER CITY DEPTS SUPPORT WARD AND SUBCOUNCIL FUNDING
The Arts and Culture Department acknowledges that creatives and heritage workers are the essential lifeblood of the cultural economy. A forward-thinking strategy is key to growing the industry because the city’s creative talent is rapidly gaining international recognition.

Cape Town’s vibrant cultural ecosystem is rich with talent and with institutions that support these, but there are still challenges limiting growth. To ensure growth, it’s essential for government to play a role in boosting and engaging the creative economy.

We do this by:

a) working together with a range of role players involved in the cultural industries from various government departments and bodies, to significant sector collectives and other strategic initiatives; and

b) playing a strategic role in supporting the greater global and local visibility of our cultural assets.

This role is fed by a growing global economic sector that includes visual, performing and literary arts but also, importantly, the design, communication and media industry, especially film. As a result, the Arts and Culture Department has supported the broader work of the Directorate, which has taken on major events such as Cape Town Fashion Week, The Loonies and Design Indaba.

Bryan Ramkilawan, CEO Cape Town Fashion Council (CTFC), points out that their ‘strategy is about developing partnerships and cultivating entrepreneurship. Research is the foundation for developing competitive intellectual property in all design disciplines. The CTFC’s analysis of the status of the sector has resulted in interventions that have impacted on Cape Town moving up 27 places in the international fashion capital city rankings, and number one in Africa. We are led by global trends to encourage fair trade and ethical practices for our international export programmes, thereby positioning Cape Town as a destination with a difference.’

Likewise, Erica Elk, Executive Director of Cape Craft and Design Institute (CCDI) points out that over the past 12 years of the CCDI’s existence we have seen a steady stream of new entrants into the creative economy as our tourism market has increased and South Africans have learnt to appreciate and love local over imported. From a base of 63, we now have over 5,000 small creative businesses registered with us – and while business may not be easy, and this is not a quick road to wealth, we see businesses with longevity and resilience.

In the past year alone (2013/2014) 1,111 creative businesses benefited from CCDI’s product, business, and market support services and rural outreach programmes.

And we can feel and see tangible shifts in the marketplace – we have generated over R30m in direct sales to producers through our market platforms over the last 10 years – with new boutique stores, the Woodstock Exchange, increased activity of food and goods markets, and new developments at the V&A Waterfront, to mention just a few.

‘There are many false assumptions made about art and its impact, and mostly an underestimation of its impact on the economy and its creative capital: in other words, its longer-term effects beyond rands and cents.

So research in this field is critical, especially into the relationship between art and the economy, to assess impact and make clear-sighted judgements’

Jay Patner, Director of the Gordon Institute of Performing Arts and Curator of Infecting the City festival

‘Cape Town has the capacity to generate new creative industries as well as rejuvenate existing or hard-hit traditional industries, such as the clothing and textile industry, by creating value in terms of design. By using our abundant talent and passion we can create products that have our unique signature and live up to international quality standards if we support young designers and businesses’

Anthony Smith, Owner, Throbe Clothing
With prestigious design and art events such as Design Indaba, the new Open Design Festival, plus the inaugural Fringe Performing Arts Festival, adding even more creative juice to our city, it’s no wonder that Cape Town is proving to be a hidden powerhouse of talent. Behind this new energy, the Cape Craft and Design Institute’s consistent support for the creative industries is seeing heartwarming results. Each one adds significant growth to the creative economy.

**CAPE TOWN SHOULD RECOGNISE THE IMPORTANCE OF A SUCCESSFUL CREATIVE INDUSTRY LEADERS AND INNOVATORS. CAPE TOWN HAS MANY PLAYERS, BIG AND SMALL, AND THEIR TALENT IS GAINING TRACTION, LOCALLY AND INTERNATIONALLY**

**CAPE CRAFT AND DESIGN INSTITUTE (CCDI)**
As part of its growing engagement in creative industries, the Department supported the Cape Craft and Design Institute and the African Cultural Network to successfully win the bid to host the African Creative Economy Conference at the City Hall in November 2013. Some of the most innovative thinkers attended to discuss the future of Africa’s creative industries.

Erica Elk, Executive Director of CCDI explains why research into the creative economy and the sharing of knowledge between creative cities is so vital:

‘It helps to build sound knowledge and justification to strengthen a sector that draws on and rewards the artistic and cultural talents of citizens from every walk of life. Shared infrastructure and marketing break down the silos between the creative disciplines, thereby strengthening and manifesting the intangible links to make the artistic network more visible.’

**DESIGN INDBABA**
2015 is Design Indaba’s 20th year and Ravi Naidoo, isn’t looking back. Statistics reveal the success of the conference event, year on year, with tickets selling out early on and loyal conference attendees coming back for more each time, reaching a maximum of around 3 000 delegates from all over the world. What’s most impressive are the expo visitor stats. 8 000 visitors in 2004 and 34 080 in 2013, all easily handled by the world-class facilities at the Cape Town International Convention Centre (CTICC) and representing a triple Return on Investment since 2004.

**EVENTS AS DRIVERS OF THE CULTURAL ECONOMY**
The importance of the creative industries can not be underestimated. Besides the direct growth of new artistic and creative products, projects and events, the creative industries will play a crucial role in innovation, green growth and alternative energy, social integration and general economic growth and welfare.

**OPEN DESIGN CAPE TOWN**
As part of its commitment to events taking place in low season, the City’s support of the inaugural Open Design festival at the City Hall for 10 days in August 2013, saw significant media publicity worth R5 million. With 11 events on offer, it brought 5 815 visitors into the historic City Hall alone. The second festival, held during the World Design Capital 2014 year, was even more inspirational and attracted 8 000 visitors.

‘South Africa’s diversity has been pivotal to the evolution of its design industry, and has been instrumental in defining what design means within our country’s context. By creating a platform like Open Design Cape Town, we’re creating a space where this diversity of design can be celebrated in an accessible and visible manner. By highlighting that design is about more than just pretty objects, we’re able to show the relevance that design and design thinking has within a societal context, and in turn the impact it has on each of us as individuals.’

**THE FRINGE FESTIVAL**
A three-year agreement was signed with the National Arts Festival (NAF) to host an annual performing arts festival in Cape Town, starting 25 September to 5 October 2014. The festival, the first outside Grahamstown for the NAF, will be inspired by and based on the Edinburgh model and will take place in theatres and other venues in and around Cape Town and Langa. The event will draw on local, national and international talent to attract visitors to the city during what is still low season. The organizers explain:

‘A significant part of the revenue of the Fringe is coming from the City. They are doing so because, the world over, Fringe Festivals are major drivers of tourism and contribute substantially to the local economy. Last year the Grahamstown event boosted the Province’s GDP by over R350 million… mostly through tourism, which in turn generates jobs and helps the city thrive. While Cape Town is going to be a lot smaller than Grahamstown (to start off with!), we expect the event will eventually be a flagship event on the City’s calendar.’

**DESIGN INDBABA FAST FACTS**

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**RAVI NAIDOO, FOUNDER AND MANAGING DIRECTOR OF DESIGN INDBABA**
GLOBAL DEMAND FOR CULTURAL TOURISM IS RISING RAPIDLY, AND THE ARTS DRIVE CULTURAL TOURISM. IT’S THEREFORE VITAL TO PRESERVE AND GROW THE REGION’S UNIQUE HERITAGE AND MARKET CAPE TOWN AS A CREATIVE AND CULTURAL DESTINATION OF CHOICE

Through active engagement with partners and research conducted, the Arts and Culture Department has recognised that, while we have excellent cultural offerings in the city, there is still a great deal more to be done to market our unique brand of cultural tourism. There is rising interest in local content with heightened global demand for local music, art, literature and design products. Our museums, galleries, live music venues, theatres and cultural events are growing audiences at a fast pace. But locals and visitors still tell us that they find it challenging to find information on what’s happening in the arts, despite this increasing interest. The need for a more intensive and coordinated approach to marketing the arts and culture offering of the city has been identified as a key area of importance in which the Department plans to play a pivotal role in future years. By working closely with state mandated visitor development agencies such as Cape Town Tourism and WESGRO there is the opportunity to increase visitor numbers to our major cultural spaces and events and to grow the interest in local product produced by our vibrant creative industries. Equally, an abundance of positive publicity builds and nourishes the brand and boosts economic activity, which has a knock-on affect for the city and its communities.

Since our new democracy in 1994, South Africa has seen an average visitor growth rate of 6.9% per year, which compares with a global average annual growth rate of 4%, according to research by statistical analysts Grant Thornton, indicating that our fullest potential has not yet been realised. But there’s more to this precious ecosystem than visitors: we also need to attract artists to live and work in our city, while providing a supportive, safe and creative structure in which artists and cultural organisations can thrive and sustain the city’s reputation as a creative hub that is enjoyed by residents and visitors alike.

World Design Capital 2014 has fast-tracked the profile and reputation of the city, but maintaining its momentum will also require continuing creative activation of the arts and constant engagement with the public. Events such as the Cape Town (International Jazz Festival) over 37 000 attending), Design Indaba Expo (attracting 34 080 visitors in 2013) are both examples of how increasing global exposure brings the international footfall we need.

‘Cape Town’s incredibly vibrant history and melting-pot of cultures is a huge part of what makes up its unique appeal. By immersing themselves in the stories of our people through talking to a local on a music tour, attending a spoken-word performance or dancing along in a street carnival, visitors are able to experience the real essence of the city. Cultural tourism is not about sitting inside a bus and peering out at the world, but rather about becoming part of that world by connecting with its people.’

ENVYR DUMINY
CEO, CAPE TOWN TOURISM
THE DEVELOPMENT OF A CULTURAL PROMOTIONS STRATEGY BEGAN WITH SUPPORT FOR A CALENDAR OF WORLD-CLASS EVENTS THAT SPANS DIFFERENT ARTISTIC DISCIPLINES, DRAWS LOCALS AND FOREIGNERS TO THE CITY ALL YEAR ROUND, AND GROWS THE CREATIVE ECONOMY

**JANUARY**

**TWEDE NUWEJAAR-MINSKRIE CARNIVAL**
The oldest running carnival in South Africa, also known as the Tweede Nuwejaar Minskriekarnival or Kaapse Klopse, is steeped in culture and tradition. On 2 January each year, the streets of Cape Town come alive with the infectious vibe of the minstrels who prepare for months in advance, honing their musical performances and creating vibrant costumes for the event. The Cape Minskriekarnival has become symbolic of the forced removals of the community from District Six, many of whom, and their descendants, still participate in the parade. As many as 40 000 minstrels in 75 groups took part in the 2013 celebrations. [capetown-minstrels.co.za](http://capetown-minstrels.co.za)

**FEBRUARY**

**CAPE TOWN ELECTRONIC MUSIC FESTIVAL**
When it comes to music, Cape Town is the ‘beats’ capital of South Africa thanks to its vibrant community of music producers and also to the fact that it's the only city in Africa with its own Red Bull Academy of Music. It's no wonder then that the city hosts the Cape Town Electronic Music Festival (CTEMF), where music aficionados and party-goers are treated to workshops, seminars and talks unpacking the many influences of the local electronic music scene. In 2014 (the festival’s third year), it included nine international acts and DJ’s playing at the event’s main stage at the Grand Parade, making it the most important annual platform for the inclusive showcasing of electronic music in the country. [ctemf.com](http://ctemf.com)

**MARCH**

**CAPE TOWN CARNIVAL**
Now planning for its sixth event in March 2015, this themed street carnival along Cape Town’s Fan Walk illustrates the transformative power of creativity. Talented creatives in the dance, live-performance, set-design and costume-making fields, as well as the public, come together to celebrate our African identity, but also the diverse cultures of communities and residents in the city. [capetowncarnival.com](http://capetowncarnival.com)

**INFECTING THE CITY**
This is a city wide public art festival held in late summer every year, when the inner city streets become the stage and canvas for a variety of performances by a host of renowned local and international artists. Known as Infected The City, the intention of this public arts festival is to reach the people who use the city and its streets on a daily basis and to bring an element of surprise and wonder to their everyday lives in the form of performance and art. Some performances are based on audience participation, allowing dynamic interaction. [infectingthecity.com](http://infectingthecity.com)

**APRIL**

**SUIDOOSTERFEES**
Although mostly geared towards an Afrikaans speaking audience, the drawcard of the annual Suidoosterfees is the gravitas it places on cultural diversity and inclusivity. Now in its 11th year, the event’s three main venues are the Cape Town City Hall, Fugard Theatre and Artscape Theatre Complex, and it is here that audiences can expect an array of performances, musical shows, historical tours and art exhibitions as diverse as the cultural landscape of the city. The theme of honoring the Mother City and her people is the common thread among all the shows. [suidoosterfees.co.za](http://suidoosterfees.co.za)

**MAY**

**ENCOUNTERS DOCUMENTARY FILM FESTIVAL**
Described as ‘Africa’s premier documentary festival’, Encounters Film Festival, now in its 15th year, provides an opportunity for local film-makers to present their work to the South African public alongside screenings of other world-renowned documentaries. [encounters.co.za](http://encounters.co.za)

**JUNE**

**CAPE TOWN INTERNATIONAL JAZZ FESTIVAL**
Fondly known as ‘Africa’s Grandest Gathering’, the Cape Town International Jazz Festival (CTIJF) is the largest music event in sub-Saharan Africa. Now preparing for its 16th year, it opens with a free community concert in Greenmarket Square. The festival delivers a star-studded line-up on five stages and with more than 40 artists, half of whom are international. This proudly South African produced event is hosted at the Cape Town International Convention Centre (CTICC) for two nights on the last weekend of March or first weekend of April. It attracts over 37 000 music lovers to the city each year. [capetownjazzfest.com](http://capetownjazzfest.com)

**JULY**

**INFECTING THE CITY**
This is a city wide public art festival held in late summer every year, when the inner city streets become the stage and canvas for a variety of performances by a host of renowned local and international artists. Known as Infected The City, the intention of this public arts festival is to reach the people who use the city and its streets on a daily basis and to bring an element of surprise and wonder to their everyday lives in the form of performance and art. Some performances are based on audience participation, allowing dynamic interaction. [infectingthecity.com](http://infectingthecity.com)

**SEPTMBER**

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**OCTOBER**

**CAFE TOWN ELECTRONIC MUSIC FESTIVAL**
When it comes to music, Cape Town is the ‘beats’ capital of South Africa thanks to its vibrant community of music producers and also to the fact that it’s the only city in Africa with its own Red Bull Academy of Music. It’s no wonder then that the city hosts the Cape Town Electronic Music Festival (CTEMF), where music aficionados and party-goers are treated to workshops, seminars and talks unpacking the many influences of the local electronic music scene. In 2014 (the festival’s third year), it included nine international acts and DJ’s playing at the event’s main stage at the Grand Parade, making it the most important annual platform for the inclusive showcasing of electronic music in the country. [ctemf.com](http://ctemf.com)

**NOVEMBER**

**ENCOUNTERS DOCUMENTARY FILM FESTIVAL**
Described as ‘Africa’s premier documentary festival’, Encounters Film Festival, now in its 15th year, provides an opportunity for local film-makers to present their work to the South African public alongside screenings of other world-renowned documentaries. [encounters.co.za](http://encounters.co.za)
CAPE TOWN WORLD MUSIC FESTIVAL
Showcasing music from a range of alternative disciplines (such as Nu World music), the Cape Town World Music Festival aims to enlighten people in the various genres of world, traditional and experimental music. Taking place at a venue in the city, the events’ line-up includes a host of local and international musos, promising to leave festival-goers inspired and collectively connected through the power of music.
openstreets.co.za

MABONENG TOWNSHIP ART EXPERIENCE
The Maboneng Township Arts Experience is a national public arts initiative that turns homes in townships into galleries and outdoor spaces into performance spaces. In the past 10 years, over 70 homes in South African townships have been converted into galleries, exhibited over 50 artists and encouraged township residents to invest in art. Every year the Maboneng Township Arts Experience holds a festival that includes visual art, film screenings, dance, theatre productions and music.

OPEN DESIGN CAPE TOWN
Launched in 2013, the Open Design festival attempts to de-stigmatise the elitist approach to design disciplines by encouraging participants from all walks of life with a keen interest in design, to share their ideas or take part and show the transformative nature of design. For 10 days in August, at the City Hall and satellite venues, participants attend a host of cross-disciplinary events, such as workshops, talks, exhibitions, tours, networking events and parties, all of which attempt to share knowledge and sound design-thinking. The festival also connects design-related events such as Design Dialogues, Open Streets and World Design Capital projects.
opendesignct.com

Ongoing Annual Events

OPEN STRREETS
Open Streets is about activating street culture at various Open Street events in the city and its suburbs. Known as Open Street days, public spaces and urban arteries are transformed into pedestrian-only venues for one day, where visitors interact with each other and participate in recreational activities.
openstreets.co.za

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maboneng.com

OPEN BOOK FESTIVAL
Launched in 2011 and now in its fourth year, the five-day Open Book Festival brings together over 500 literary minds to attend 100 key events. The festival attracts authors and audiences from all over the world who converge in two key venues in the city: the quaint Book Lounge and the Fugard Theatre in District Six. One of the key goals of this festival is to make a significant contribution towards growing a love for books and reading, particularly among the city’s youth, but also to showcase local writing. The Arts and Culture Department has identified it as an ‘incubator event.’
openbookfestival.co.za

SEPTEMBER/OCTOBER

CAPE TOWN FRINGE FESTIVAL
A three-year agreement has been signed with the National Arts Festival (NAF) to host an annual performing arts festival in the city, with the inaugural festival from 25 September to 5 October 2014. The festival, the first outside Grahamstown for the NAF, will be based on the Edinburgh model and will take place in theatres and other venues in and around Cape Town. The event will draw on local, national and international talent to attract visitors to the city, during what is still low season.
capetownfringe.co.za

OCTOBER

ELECTRONIC MUSIC FESTIVAL
Launched in 2012, the Electronic Music Festival attracts a large crowd to its annual event, held in October at various venues around the city. The festival features a range of electronic music genres, with international and local DJs performing sets that cater to all tastes.

SEPTMBER

LOERIES AND CREATIVE WEEK CAPE TOWN
The Loeries and its affiliated celebration of creativity, innovation and culture, Creative Week Cape Town, is a week-long event. The latter, now in its fourth edition, is crowd-sourced by Capetonians and co-ordinated by Creative Cape Town, and culminating in the prestigious Loerie Awards – the 35th annual showcase of the region’s best in brand communication. The city is transformed into a creative village, with activities planned in public spaces across the central city precinct, including the historic City Hall, the V&A Waterfront and Long Street.
the-loerieawards.co.za; the-loerieawards.co.za; creativeweekct.co.za

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the-loerieawards.co.za; the-loerieawards.co.za; creativeweekct.co.za

In addition, Langa Township Art Gallery (TAG), with the support of the Langa Quarter, is now a permanent art route with 10 homes open for viewing. Organised by Siphiwe Ngwenya, who achieved success with a similar event in Alexandra in Johannesburg, this too, has been identified as ‘an incubator event’.
maboneng.com

Boosting Creative Economies

July

August

September

September/October
Dedicated cultural spaces provide support for artists to develop and grow but also create an environment for audiences to be fostered, and most importantly, provide safe spaces for interactive dialogue in communities.

**Cape Town**’s increasingly diverse society needs spaces where shared values can be celebrated and differences challenged. Without such spaces, developing an inclusive and socially cohesive city is limited. The Arts and Culture Department is committed to ensuring such spaces flourish and to play its own part in providing such spaces.

An ongoing request to the City of Cape Town is to provide arts and culture centres for communities. This is a common concern around the world and many municipalities provide relevant cultural infrastructure for cultural development, cultural promotion and for community integration. The City of Cape Town currently supports these eight cultural facilities as part of its Cultural Spaces programme. They are all in either custom-built or in under-utilised buildings.

- **Rust en Vrede** is an historic building in a garden setting in Durbanville. The centre hosts art exhibitions and arts classes and it has a clay museum, coffee shop, florist and a jewellery designer. It’s run by the Durbanville Arts Association.
  
  **10 wellington rd, Durbanville**

- **Rhodes Cottage Museum** is a simple house in Muizenberg, which was the favourite hideaway of Cecil John Rhodes, the wealthy and influential industrialist and imperialist, who was best known as a mining magnate, politician and philanthropist. Rhodes spent his final days at this cottage, now a heritage site that contextualises his legacy. It is run by the Muizenberg Cultural Society.
  
  **246 Main Road, Muizenberg**

- **Hugo Lamprechts Music Centre** is a state-of-the-art symphonic music auditorium in Parow, built by the City of Cape Town on the grounds of the Hugo Lamprechts Music Centre, a body contracted by the Western Cape Government to provide symphonic music training for students and to provide teacher training. Picton st, Parow
  
  **Art.b Gallery and the Bellville Arts Centre** is based in the Bellville Library. Art.b, managed by the Bellville Arts Association, hosts regular arts exhibitions. The Bellville Arts centre runs art classes. Carel van Aswegen St, Bellville
  
  **Delft Rent Office** is the newest of the cultural spaces of the Arts and Culture Department in one of Cape Town’s post-Apartheid neighbourhoods. Currently housing the Rainbow Arts Organisation, the space will shortly be put out on a call for a long-term management body.
  
  **Corner Essenhout and Delft Main rd, Delft**

- **The Lab.** Set up as a performing arts development space in an old Fire Station in Woodstock, this space is currently being used as a practice space for a local minstrel troupe. It will shortly be put out on a call for a long term management body.

- **Behind Woodstock Library and Hall, cnr Clyde and Aberdeen Rds, Woodstock**

- **Goodwood Museum.** For many years this ran as a neighbourhood museum set up and run by local collectors in the area. Many of the original residents are aged and as yet no young blood has risen up to carry the space forward. In 2015, together with the local ward councillor and committee, the space will be re-imagined.
  
  **43 Church street, Goodwood**

**Future Vision**

New cultural spaces will be added to the portfolio once budget and other similar buildings become available and will be awarded via an open call for Arts and Culture bodies to tender. Spaces are provided on a ‘peppercorn rental’, with the City maintaining the exterior, but the organisation awarded needs to prove it can maintain the interior of the building and be able to run it sustainably into the future without additional City council support.
The Langa Cultural Precinct project is a key cultural node, visited regularly by locals and tourists and based in the centrally located neighbourhood of Langa, the oldest black township in Cape Town.

The Langa Cultural Precinct in Washington Street comprises the Guga S’thebe Arts and Culture Centre, The Langa Museum (consisting of the Old Pass Office Museum and the Old Post Office) and Mendi Park.

The Arts and Culture Department’s World Design Capital project is to use design thinking to engage stakeholders in developing the principles and mechanisms to activate the centre so that it becomes a significant and vibrant cultural location that is relevant to all the citizens in Cape Town. This year-long process culminates in May 2015 with a shared and implementable plan of action. Capital budget for 2015-2017 will ensure that the centre’s infrastructure responds to the vision of the precinct and the mechanisms for managing the space into the future.

The Guga S’thebe Arts and Culture Centre was built in 1999 as part of a national Reconstruction and Development programme’s “Culture in the Community” initiative, and the planning included a great deal of public participation with funding from all levels of government. It has six active and tenanted studio spaces, a gathering space, an external, outdoor auditorium for performances and a arts and crafts shop. A two-hundred seater, multipurpose theatre/cinema/live music venue is being built on the site, which will enable the centre to run all year programming. The design for the innovative space was created and donated to the City by students of the RWTH Architecture School in the city of Aachen, Germany. Local architect, Carin Smuts, gave input too. The building is to be completed in late 2014.

The City’s Langa Cultural Precinct is a prime example of the Arts and Culture Department’s strategy of promoting partnerships and bringing about an environment where stakeholders in the arts and culture sector share their knowledge and complement each other in establishing Cape Town as a global arts and culture hub.

For me, the thing about Langa is that it is pretty much the geographic centre of the metropole. It is not “on the periphery”, it is not “the edge” of Cape Town, “the other side” – it is a central node, and Langa needs to be seen and treated as such. The possibilities for Langa are enormous, especially as the redevelopment of the Athlone Power Station precinct unlocks the apartheid town planning that separated Athlone and Pinelands. Langa’s role in unlocking economic and cultural opportunity in the city is significant, and it will play a huge role in shaping the city’s future.

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IAN HARRIS, CREATIVE DIRECTOR, COFFEEBEANS ROUTES
Cape Town’s historic City Hall opens onto the historic Grand Parade, which together with the Cape Town Castle, was the first development in Cape Town after its occupation by the Dutch. In 1990, Mandela made his first speech from the City hall balcony and the rest, as they say, is history.

Today it is used regularly as a venue for cultural events ranging from the Thursday evening symphonic concerts, to the popular City hall Sessions (profiling music from the Cape, South Africa, Africa and the Global south), the Cape Tattoo Expo, Music Exchange, Gordon Institute for Performing and Creative Arts, and the Breathe Sunshine Music Conference, to name but a few.

In 2013, the City Hall hosted the first Open Design Festival, and then launched World Design Capital 2014 with Cape Town’s first ever, free New Year’s Eve celebration, using creative design elements such as 3D mapping and laser lighting to celebrate the New Year and the start of World Design Capital 2014.

In partnership with the Strategic Assets Department (that collectively manages the nearby Good Hope Centre, the City Hall and Grand Parade), the Arts and Culture Department as well as the Place Marketing Department are embarking on a project that will amplify the City hall’s usage as a multi-functional cultural space. This venue will service Cape Town as a whole, providing a quality experience for visitors and locals. The City Hall cultural precinct completes a route from Cape Town stadium and Green Point Urban Park (also managed by the Tourism, Events & Marketing Directorate) that creates a dynamic public space for tourism and events.

CITY HALL THEN
- Cape Town municipality offices until 1979
- Municipal library and two courts remained here until 2009
- Cape Town Philharmonic Orchestra has performed here since 1914

CITY HALL NOW
- A thriving cultural venue with historical value
- A vital public space for the people of Cape Town and its visitors
- Host venue for many music concerts and key cultural events
- Beautiful mosaic floors, stained-glass windows and marble staircases enjoyed by all who visit today

MUSIC CONCERTS AND KEY CULTURAL EVENTS HELD

2010
- Gordon Institute for Performing and Creative Arts
- Spier Contemporary art exhibition
- Pan African Space Station

2011
- Start of popular City Hall Sessions
- Toffie Pop Culture Festival

2012
- Sónar at Design Indaba

2013
- Cape Tattoo Expo
- Open Design Festival

2014
- Launch of World Design Capital 2014
How can the public and private sectors take arts and culture more seriously? What can be done to join the dots so that a significant portion of the cultural ecosystem is able to speak with a consolidated voice on issues rather than disparate voices? What are the common challenges and what strategies can address these? What information and support is needed to make this happen?

These are some of the key questions the department is faced with. It recognises the vital importance of partnerships and commits to quality research that enables strategic decisions and garner greater support of cultural development.

Partnerships and coordination

Partnerships are essential if the arts and culture ecosystem is to grow. Partnerships enable different players to overcome resource challenges and collaborate from small projects to mega events, to important lobbying. Sharing best practice and contacts, building joint strategies for audience development, developing economies of scale, where possible, are all ways in which partnerships can reduce costs and maximise impact. Partnerships can also lead to creative collaboration, including interdisciplinary collaboration, resulting in new innovations.

The department will create the conditions for partnership development by creating opportunities for networking between interested parties and by sharing information.

The team’s Arts and Culture Indaba is one environment in which sharing of information, networking and partnership is enabled and encouraged.

The Arts, Culture and Creative Industries sectors need to be structured more efficiently. And despite the fact that the arts disciplines are very different from each other in many ways, there are interesting similarities between the arts and creative industries, with significant opportunities for cross-discipline organisation. As part of its attempts to help sectors organise better and to talk across disciplines, the department builds close working relationships with entities who help organise their sectors in a representative manner. Work began in 2014 to establish an arts, culture and creative industries partnership, a network of sector and membership bodies, with the aim of meeting regularly to address some potential cross-discipline organisation, and to advise government, where necessary, on strategic sector development actions. In addition to external partnerships, the Arts and Culture Department plans to start a regular municipality wide forum for departments in the city. Those with cultural programmes will be able to develop annual approaches to supporting arts and culture.

In addition, it hosts regular meetings with other departments in province (and nationally) that work with arts and culture and with local parastatal bodies, such as Cape Town Tourism and Wesgro.

The City of Cape Town hosted the third annual African Creative Economy (ACE) Conference in October 2013 to discuss ways to address some of the continent’s most pressing challenges. The ACE conference aims to focus attention on Africa’s creative industries as economic drivers and attracted some 400 delegates, including visitors from at least 60 African countries. The 2013 conference was held at the historic Cape Town City Hall and the Homecoming Centre. Previous conferences were held in Nairobi in 2011 and in Dakar in 2012. ACE 2013 took place under the auspices of the Arterial Network – a network of individuals, organisations, donors, companies and institutions engaged in the African creative and cultural sector. The bid for the conference was submitted by the Cape Craft & Design Institute (CCDI), as the primary implementing agency, assisted by the Conference Bureau of Wesgro, the Western Cape’s investment and trade promotion agency.
Research
There is a paucity of research in the sector. And, what research exists cannot often enable easy comparisons across sectors. There are also differences of opinion on indices, and very little has been done to understand the consumer or client. The department plans to work with research organisations and academic bodies to address these shortages, and to ensure that material can be accessed by all.

Thought leadership
The department plays an ongoing role in the area of thought leadership, with staff speaking at conferences and other learning forums, or communicating through published works. Staff have visited other cities to meet and learn from relevant cultural bodies and collectives, independent museums, artists of all genres, amateur historical societies, community arts organisations and events. Although funding has typically been in the small time, one of which was a municipal government aid. For instance, Cape Town had two orchestras at the time, supported over a hundred arts bodies and collectives, independent museums, artists of all genres, amateur historical societies, community arts organisations and events. Although funding has typically been in the small time, one of which was a municipal government aid. 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The Grants Programme
Funding has played an important incentive and support role for the arts and culture sector in the city. The First Arts and Culture unit was precipitated by the political change in the country and lobbying by arts bodies who hadn’t been receiving government aid. For instance, Cape Town had two orchestras at the time, of which was a municipal orchestra whose members were council employees. Lobbyists were able to convince government of the consolidation of the two orchestras and the freeing up of funds for the support of the arts sector. From 1997 to 2010, the Arts Unit was able to support the arts via a peer-review group made up of members of the arts and heritage sector. From 2000, as a result of changes in government regulations, this mechanism was ended and it became council’s prerogative to decide who received funds. The grant-in-aid programme has, over time, supported over a hundred arts bodies and collectives, independent museums, artists of all genres, amateur historical societies, community arts organisations and events. Although funding has typically been in the small time, this programme, the Grant Programme (as it is now called), has played an important incentive and support role for the arts and culture sector in the city.

ACKNOWLEDGING EXCELLENCE
Cape Town is blessed with incredible talent - internationally recognised artists, creative, collective and companies in every discipline, who have received accolades and been validated by their peers. However, many are not acknowledged by locals, so the Department will be exploring various ways to acknowledge our talent, recognising their contribution to the cultural life of Cape Town and ways in which they have raised the profile of the city. And, as part of a commitment to arts companies through its cultural promotions programme, the City has been meeting regularly with various role players in the arts and culture sector in the city. From 2000, as a result of changes in government regulations, this mechanism was ended and it became council’s prerogative to decide who received funds. The grant-in-aid programme has, over time, supported over a hundred arts bodies and collectives, independent museums, artists of all genres, amateur historical societies, community arts organisations and events. Although funding has typically been in the small time, this programme, the Grant Programme (as it is now called), has played an important incentive and support role for the arts and culture sector in the city.

CELEBRATING 100 YEARS: CAPE PHILHARMONIC ORCHESTRA
Now celebrating its 100th year, the Cape Philharmonic Orchestra (CPO) continues to impress local and international audiences. However, more impressive than this is its extensive Outreach and Education Programme, which started in 2003 as part of its Transformation Plan, resulting in the launch of both the Cape Philharmonic Youth Orchestra and Cape Philharmonic Youth Wind Ensemble in 2004. As part of the programme, study grants, an instrument bank and the realisation of ensembles in the Cape’s rural areas were all made possible (including the Masidlale’s Strings project). In 2007 this programme won an award from the Western Cape Department of Arts and Culture for Outstanding Achievement in Youth Development.

cpo.org.za

CELEBRATING 80 YEARS: CAPE TOWN BALLET
The year Cape Town City Ballet celebrates 80 magnificent years of dance. It’s South Africa’s oldest ballet company and one of the oldest in the world. It kicked off the year with the popular modern ballet Night & Day at Artscape, followed by the outdoor performances of The Freckled and Les Sylphides at Maynardville, and then performed one of the best known ballets of all time, Swan Lake, at the Artscape Opera House. In September, CTCB performed three ballets by John Neumeier, including La Sacre and Spring and Fall. Ballet Beautiful is the theme for the 80th birthday programme, giving insight into the past, present and future of Cape Town City Ballet.

capetowncityballet.org.za

‘Interestingly, it was in 2010 that Andrew Boraine, CEO of Cape Town Partnership at the time, asked: ‘Where is the portrayal of life in our townships and inner cities? Where are the sounds of our cities: kwelto, hip hop, rap, reggae, goema and Cape jazz, as well as the more historical marabi, kwela and mbaqanga? Where are the scenes of taxi ranks and train stations, the informal markets and shopping centres, the shebeens and spaza shops - the everyday experience of the majority of South Africans? Why not use the cityscapes of artists to tell our story?’ Indeed, the time has come to tell our story’

ANDREW BORRAINE
FORMER CEO OF CAPE TOWN PARTNERSHIP
WHO WE ARE

THE ARTS & CULTURE TEAM’S MANDATE IS TO MARKET AND DEVELOP ARTS AND CULTURE IN A MANNER THAT CELEBRATES THE CITY’S RICH DIVERSITY, TO CONTRIBUTE TO ECONOMIC GROWTH, DEVELOPMENT AND AN OPEN-OPPORTUNITY CITY THAT IS INCLUSIVE FOR ALL ITS CITIZENS

As a team, our principles are based on inclusive partnerships, supporting entrepreneurship and opportunity. Growing audiences at events, increasing media exposure, meeting South Africa’s transformation agenda of inclusivity and incorporating community cultural development in all projects is vital, while ensuring that cultural, social, economic and spatial balance is achieved.

The Arts and Culture Department has a happy and diverse team of 30 people. Staff come from all over Cape Town and our ages range from 22 to 58 years.

A significant number of the staff are experienced cultural management practitioners and, in some cases, are creatives themselves, who have worked with and in the sector for a number of years. Others are seasoned administrators who have worked in government for a number of years, or are promising young administrators.

Back row (seated)
Nadia Thomson, Professional Officer

Third row back (left to right)
Zulile Pehale, Project Developer; Albert Webster, Head (Community Cultural Development); Xoliswa Morusa, Clerk; Melanie Meyer, Project Administrator; Shumila Rahim, Professional Officer; Shaneka Stiles, Clerk; Lebo Vilaqan, Project Administrator; Lesley Treyler, Project Developer; Nosiso Nyainiso, Project Administrator; Goodman Mungo, Cleaner; Renee Hielemann, Professional Officer.

Middle row back (seated, left to right)
Ria Brier, Professional Officer; Lesanie Ing, Professional Officer (Acting Head: Cultural Spaces)

Front row (left to right)
Natalie Harper, Project Administrator; Bianca McTernan, Professional Officer; Andile Dyant Centre Co-ordinator; Thandiswa Mhlwa, (seated) Clerk; Seemah Toefy, Secretary; Sumaya Abader, Clerk; Assimah Parker, Project Administrator; Nikita Campbell, Professional Officer; Robin Jutzen, Head (Partnerships and Promotions)

Front (standing)
Zayd Minty, Manager

Absent
Landile Mzali, (Attendee)

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