FIFA 2010 WORLD CUP

SUBMISSION BY THE AD HOC PROVINCIAL WESTERN CAPE ARTS AND CULTURE TASK TEAM

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EXECUTIVE SUMMARY

Introduction

The proposals herein draw on the Arts, Culture and Heritage Policy report of the Cultural Transformation Reference Group and the Creative Industries research conducted for the DEDT as well as submissions from various individuals.

Potential opportunities

The core proposals provide for investment in human resources, clusters of cultural infrastructure and events along linked tourism routes, with these being located in all regions of the province. Other core proposals revolves around the opportunity to build world-class companies and institutions, to improve the rights and status of artists, to undertake extensive marketing of creative products and more effectively to coordinate the sector.

Current state of readiness

A SWOT analysis reveals the existence of many existing world-class events and institutions, but identifies the lack of skilled human resources, the absence of infrastructure in less resourced regions and the absence of a critical mass of cultural entrepreneurs as key weaknesses. The World Cup presents major opportunities to address historical imbalances in the distribution of resources, skills, infrastructure and wealth, but there are threats linked primarily to expectations on the one hand and the capacity to deliver on the other.

Desired state of readiness and possible interventions

The minimums required for 2010 include Multi-Purpose Centres in each region forming a provincial circuit of venues; courses to develop cultural entrepreneurs and service providers; attractive cultural tourism products; excellent marketing; effective mechanisms to coordinate the NGO and Creative Industries sectors and flagship cultural events, projects, companies and institutions.

These require interventions such as high-level courses, co-operation between different levels of government in providing and sustaining infrastructure, appropriate coordinating mechanisms, further research and the establishment and maintenance of extensive databases of artists and service providers.

Lead agencies and costs

Mechanisms to coordinate the NGO sector, the creative industries sector and the World Cup Arts and Culture programme, will be the key instruments of implementation in conjunction with government departments and agencies. The plan as envisaged will cost in the region of R800m over a period of 5 years.

INTRODUCTION

The FIFA 2010 World Cup offers significant leveraging opportunities for the arts and culture sector, and thus for the regional economy and the quality of life of people living within the Western Cape province. At the same time, it is a unique opportunity to locate the province within the continent of Africa, and, as a world event that takes place on the continent for the first time, to use it as a vehicle to showcase African talent and expertise, and to generate benefits for the continent as a whole, and the SADC region in particular.
The document draws on the Arts, Culture and Heritage Policy report submitted by the Cultural Transformation Reference Group to the Department of Cultural Affairs and Sport in March 2005, research into the Creative Industries conducted for the Department of Economic Development and Tourism in the first part of 2005, and on the contributions of individual experts and players within various disciplines.

It outlines in broad strokes what the possibilities and priorities may be, and the strategies and budget required to realise these over the next five years. A programme of events will take place over the 43-day period of the World Cup, as well as for at least one month on either side of this period. This document is submitted as a broad vision, rather than a definitive document in the recognition that wider consultation and more in-depth research may significantly improve the proposals contained herein. The next step would be to identify the actual projects and activities that will be part of this programme, and then to work towards these in some detail.

SECTION ONE: POTENTIAL OPPORTUNITIES

1.1 Principles

The essence of these proposals is based on the “Home for All” vision for the province and is premised on the following principles:

(a) inclusivity and equity resulting in access and empowerment of historically marginalized groups and individuals

(b) democracy and respect for human rights enshrined in the Constitution

(c) transparency in decision-making, allocating public resources, etc

(d) excellence and innovation in the pursuit and creation of creative products

(e) honouring the integrity of our diverse cultures and celebrating their uniqueness in the context of nation-building and

(f) internationalism – asserting our place within the family of nations and welcoming all nations to our country and province.

1.2 Core proposals

The essence of the proposals is six-fold:

(a) investing in human resources to develop the skills, experience and capacity to deliver on a diverse range of activities and products

(b) investing in clusters of cultural infrastructure and world-class events distributed throughout the province

(c) investing in world-class companies, institutions and cultural tourism products

(d) improving the rights and status of artists

(e) improving the marketing of arts and cultural tourism products and

(f) improving coordination and building partnerships to develop the sector.
1.2.1 Investing in human resources

Once an overall plan has been determined for the events, products and activities that will comprise the World Cup Arts and Culture Programme and the lead-in strategies, an audit of available skills needs to be done to assess the human resource needs to support the realization of that programme.

Comprehensive training, mentoring and experience-building strategies need to be put in place to fast-track the development and/or upgrading of skills required to implement the programme and its related activities.

Developing cultural entrepreneurs, arts managers, marketers, educators, tour guides, etc will be fundamental to providing an exciting arts and culture programme, but will also be key to developing sustainable projects and income-generating forms of activity beyond the World Cup itself.

1.2.2 Clusters of cultural infrastructure and events

1.2.2.1 Multi-purpose art centres

In order to spread the benefits, and build province-wide participation, the following core infrastructure and related activities are recommended:

(a) that a multi-purpose centre, dedicated to arts and culture, be located centrally in each of the five provincial regions i.e. Boland, West Coast, Overberg, Central Karoo and Eden, and an additional four in the Cape Metro area, particularly in high-density, historically neglected areas

(b) that a cluster of annual, high quality events and projects be established around each center

(c) that each regional centre becomes the vehicle through which arts and culture are developed further within that sub-region, beyond the particular town in which the centre is located, and that, at the minimum, each centre be linked with the major libraries in that sub-region to distribute information and coordinate activities

(d) that artists within that region are organized into a representative structure to serve as partners in developing the arts, and that they have an office based at the multipurpose centre, with these regional arts organizations being united into a province-wide network to facilitate communication and the distribution of information.

While the centres will have generic functions, it is strongly recommended that each be uniquely designed, so that in themselves, they become architectural landmarks worth making a trip for, on the same principle (although at a smaller scale) as the Guggenheim Museum in Bilboa, Spain.

Each centre is to include

(a) at least one large and one smaller hall for professional music, dance, theatre performances

(b) facilities to show movies and videos, and to host film festivals

(c) rehearsal and training rooms
(d) a library/resource centre both to provide access to material such as books, newspapers, magazines and equipment like computers for internet purposes, fax machines, photocopying facilities, etc

(e) office space for arts organizations and creative industries in the area

(f) a community museum

(g) gallery space for art exhibitions

(h) a range of retail outlets

(i) studios for artists and crafters

(j) a restaurant and coffee shop catering for differentiated tourist and local market markets

(k) accommodation for touring artists and/or community-based guest houses with links to the centre

The functions of these regional centres would include the following:

(a) provide access to skills in the arts for children, youth and adults and mentoring and training opportunities in arts management for individuals drawn from the local communities

(b) coordinate a diverse and excellent annual programme of activities to bring the best of the arts to the people in that community, and to provide that community’s artists with platforms to showcase their work

(c) serve as an outlet for the local community to sell their creative works to local, national and international markets

(d) provide logistical and other support in the development of the arts, creative industries and cultural tourism in other towns in the region till these have the capacity to manage themselves

(e) house democratic, representative organizations of artists in the region

(f) serve as a base for a professional theatre, dance, music or other group i.e. each centre is to have at least a resident theatre company or dance company or jazz ensemble, etc from the local community, or from the outside on a medium-term residency contract to help to elevate standards within that region

(g) serve as conduits of cultural information to all libraries in the sub-region in order to make relevant information as accessible as possible.

The management of these centres – and other metropolitan-based institutions that form part of this provincial circuit – should meet at least twice per year to plan and coordinate a programme that will circulate excellent international, national, provincial and local events, projects and creative products among these regions.

Municipalities in each region would be invited to bid to host such centres in their towns. Criteria that would be used to determine the eventual location in each region should include:
(a) accessibility, particularly to local communities that have historically been denied access to cultural facilities

(b) commitment of the municipality to maintain the centre and to provide an annual grant towards its operational costs

(c) availability of start-up skills and capital (including funds from the private sector) within the municipality

(d) security and safety

(e) their capacity to attract international, national and provincial tourists.

Note: Given the experience of similar infrastructure having been built but that has been sorely underutilized and without the appropriate management structures and human resources in place, it is strongly recommended that an audit be done of existing facilities and available skills to determine how existing infrastructure may be utilized in accordance with this vision, and where new infrastructure needs to be developed as necessary.

1.2.2.2 Discipline-based arts residencies and art holidays

In addition to these multi-purpose centres, it is strongly recommended that further cultural infrastructure be developed in each provincial region that would focus on a particular discipline, and allow for regular and ongoing artistic activity and tourism linked to the arts.

For example,

(a) Region A is to have a number of artists studios for visual artists from around the world and the country – 15-25 in residence at any one time for 3-12 month periods – with quarterly exhibitions that would attract art buyers and the art public; they could also be used for art holidays with international tourists spending two weeks in residence under the tutorship of a local or international master artist

(b) Region B is to have a number of similar studios for crafters from around the world and locally, operating on the same principle as above

(c) Region C would have cottages/facilities for international and local writers – novelists, poets, playwrights, etc – to write in residence for periods of 3-12 months, and they could be linked to other events such as master classes for writers, writer festivals, book fairs, etc in that region

(d) Region D would have similar facilities for musicians – composers in different genres: classical, jazz, traditional, etc - following similar patters to those above

(e) Region E may have facilities to accommodate 3-5 dance and theatre companies for three months at a time as they work on new productions, culminating in a mini-festival of innovative work at the end of each three month period.

Facilities to underpin such residencies are important in attracting international markets on art holidays to the region. Combining these art holidays with other attractions e.g. tours of the province’s hot springs, game parks, etc will be even more attractive.

Again, municipalities would be invited to pitch to host one of these and they would be allocated on the basis of similar criteria to those listed above for the arts centres, but include the criterion of “proximity to/package of other possible tourist experiences”
1.2.2.3 *Clusters of events*

It is strongly recommended that around each of these regional multi-purpose centres, preferably located in a town that does not already have a major cultural event, an annual cluster of events be established that drives tourism - with its consequent economic spin-offs - towards that town.

To this end, it is recommended

(a) that there be an annual “Home for All” Heritage Festival that rotates between the six provincial regions each year, and that celebrates and teaches others about the diverse cuisines, fashions, religions, histories, languages, artistic and other practices of people within the region: this Festival would be the premier provincial festival, and would be linked to an ongoing project to excavate the history and heritage of the province, and celebrate these both through the Festival and in new museums and new heritage projects and sites. It is further recommended that the links between heritage and sport be made within these festivals, perhaps each year in the build-up to the 2010 World Cup to focus on a particular sporting and heritage theme.

(b) that each region hosts an annual secondary school festival where the best works from various schools are celebrated e.g. Region A hosts a music festival, Regional B a drama festival, Region C a dance festival, Region D a literature and debating festival and Region E a visual arts festival – these school festivals will attract both the participating children and their parents and will be a way of getting people who live in the province to experience other parts of the province.

(c) many of the major events in the province are located in the Cape Metropolitan area; it is therefore strongly recommended that at least one major festival be held annually in each of the five other regions, perhaps along a particular discipline e.g. Region A hosts an international dance festival; Region B, a music festival; Region C, an international theatre festival, etc, perhaps linked to the additional artist residency infrastructure in that region.

These events could be in any or any combination of the following:

- Fashion
- Music
- Theatre
- Cuisine and wine
- Dance
- Craft
- Design
- Visual art
- Comedy
- Film
- Clubs and clubbing
- Heritage
- Literature
- Language
- Arts education
- Conferences/workshops/seminars

It is recommended that agencies, institutions and companies be invited to pitch for start-up capital (including support from the private sector) and three-year core subsidies for such events, climaxing in 2010, but which will then continue after the World Cup.
For 2010 itself, there should be a year-long programme of such events climaxing over the threemonth period around the World Cup itself i.e. one month before the World Cup, during the World Cup itself, and then one month after the World Cup. That they coincide with the World Cup period will also mean that subsequently, these events will be held in winter in the province, thereby contributing to the province’s year-round appeal.

Consideration should be given to those proposals that

(a) are world-class and able to attract international tourists in their own right
(b) are geared towards identifying and displaying the best of country and province
(c) prove a real commitment to the transfer of skills and general development of those who have been marginalized historically
(d) can show acceptable levels of black economic empowerment and/or community ownership of the initiative
(e) link to other tourist options and packages and spread benefits and income across the province.

In the preceding years, these events will be established, and held annually over a 2-4 year period to acquire sufficient expertise and experience in organizing and managing these.

These events are in addition to the annual programme of activities that the regional Multi-Purpose Art Centre would host.

1.2.2.4 Cultural tourism routes and products

All of the proposals thus far, make the direct link between the arts and tourism. But, in addition to these event-related proposals, it is strongly recommended that

(a) once the sites for the multi-purpose art centres and/or major provincial cultural festivals are determined, that “recommended routes” be developed that link these centres to each other and to the Cape Metropolitan area, and which will encourage the development of other cultural nodes and economic activity along those routes
(b) entrepreneurs be trained and/or encouraged to provide a range of cultural tourism products including dinners with top local musicians, tours of historical sites, introductions to the Xhosa language and culture, winter and summer schools in South African literature, art, music, etc and that these be provided throughout the province.

These products should be designed in close consultation with the tourism sector to ensure synergies and the viability of such products.

1.2.3 World-class companies, institutions and products

International tourists travel not only to arts and culture related events and institutions, but also to see world-class companies in performance. Sometimes it is the product that they travel to see e.g. in the case of a major musical, and at other times, it is to see the company whose brand is associated with uniqueness, excellence and innovation e.g. the Netherlands Dance Theatre.

Similarly, serious consideration should be given to investing in local theatre, dance and musical theatre companies so that they can create works of excellence, travel abroad and build their
brands, and attract international tourists to their bases in the Western Cape, or simply to market their places of origin to the international community.

For example, *Umoja* has traveled the world, even in two or more companies because of the demand, and is now establishing itself in its own theatre in Johannesburg so that international tourists who come to the city, can experience *Umoja* right there. Similarly, the Market Theatre built its brand internationally during the seventies and eighties with its form of theatre, so that even today, international tourists visit the Market Theatre and international agencies seek to have links with that theatre because of its brand built through its international tours.

Accordingly, it is strongly recommended that the Province

(a) invests in and supports at least one contemporary dance theatre company and helps to build its brand internationally e.g. Jazzart

(b) invests in and supports Cape Town Opera and helps to build its brand internationally

(c) invests in and supports the Baxter Theatre as the home of South African theatre in the Western Cape and assists in building its brand overseas through international tours of its various South African products

(d) invests in and supports the development of at least one top quality musical around the theme of soccer, and that this musical travels the world in the 2-3 years prior to the World Cup, building the brand of the Western Cape

(e) includes the works of the region’s writers, visual artists, crafters, musicians and filmmakers where appropriate and possible in trade delegations and official engagements abroad by Western Cape government officials.

**1.2.4 Improving the working conditions and rights of artists**

At the centre of the arts are artists. The 2010 World Cup thus offers an opportunity to improve the working conditions and status of artists in the province in accordance with UNESCO’s Recommendation on the Status of the Artist.

In this regard, it is strongly recommended that

(a) representative, democratic arts organizations be supported to serve as vehicles through which artists may articulate and lobby for their interests, and which may serve as partners of the provincial government in implementing strategies in this sector

(b) a provincial register of artists, arts organizations, institutions, service providers, educators, etc in various disciplines be created and maintained so that there is a database of practitioners in the region

(c) advice and legal centres for artists – at least one per region - be established to advise on contracts, remuneration and other related issues and

(d) a system of social benefits for artists be explored with the help of the provincial government to cover basic areas such as medical aid, unemployment and pensions for artists e.g. in the form of a Artist Benefit Trust (Note: similar initiatives are being undertaken at a national level)
1.2.5 Marketing

There are excellent events, companies and artists in the Western Cape. Often, they are not as well supported as they could be largely because of poor marketing to local, provincial, national and international audiences.

The Soccer World Cup provides an opportunity for the arts sector to put into place exceptional marketing strategies, to develop the requisite marketing skills and tools and to reap the benefits.

These strategies would include

- websites dedicated to the arts in the province
- print publications aimed at the local, national and tourist markets
- international strategies linked to general marketing of the country and province

1.2.6 Coordination and partnerships

The full potential of the sector can only be realized through effective coordination and a combination of partnerships.

Accordingly, it is recommended that

- a Creative Industries Chamber be launched in which SMMEs in the cultural sector unite and plan and coordinate the creative industries in the province in conjunction with Province
- representative, democratic arts organizations in each region and in the province as a whole be supported as recommended above
- private sector support be harnessed e.g. through Business and Arts South Africa, and that synergetic relationships be forged
- the international community – those countries that will most likely participate in the 2010 World Cup and particularly African countries – be partnered in helping to develop the creative industries and the arts and culture sector as a whole

SECTION 2: CURRENT STATE OF READINESS

In pursuing and realizing the above goals, it is appropriate to undertake a SWOT analysis of the sector in the Western Cape to determine the nature of the strategies required to pursue these goals.

The strengths, weaknesses, opportunities and threats within the sector vary from discipline to discipline, but generically, they may be listed as follows:

2.1 Strengths

1. There are excellent educational institutions in a range of disciplines.
2. The province already has many world-class events.
3. There is excellent cultural infrastructure, particularly in the Metro area.
4. The province has a range of outstanding skills – creative, technical, digital, organizational – and a few world-class companies already exist in the province.
5. There is excellent variety and diversity of cultural practice and experience.

6. There is huge government and business support for the World Cup to ensure that it is a resounding success so that the arts can leverage off that.

2.2 Weaknesses

1. There is an absence of cultural entrepreneurs and a lack of high level, skilled human resources in management and in providing visionary leadership.

2. This is a dependence on funding within the sector with the nature of such funding rewarding a “non-profit” orientation.

3. There is poor cultural infrastructure in historically disadvantaged communities and an absence of such infrastructure in many regions outside the metro.

4. There are few training facilities and programmes for cultural entrepreneurs, arts and culture managers, marketers, etc and few opportunities to mentor such practitioners in the skills that are most needed at this point.

5. Even where there are skills, there is a lack of capacity to deliver on the scale required by national or international demand, thereby limiting the potential of the sector that is characterized by SMMEs.

6. There is poor co-ordination and a general lack of organization within the sector, even more so outside the metro area.

7. Marketing of, and within the sector of creative products is poor.

8. There is a digital divide between historically resourced areas and historically marginalized communities with limited access to internet possibilities.

9. There is an absence of consistent public space performances and thus our public spaces are not as textured as they could be.

10. There is little international marketing and branding of the province’s cultural assets which might be a reflection on some of these institutions e.g. museums, not realizing anywhere near their potential.

11. The sector is often in survivalist mode, with limited access to sponsorship, funding, capital so that the potential for growth is severely limited.

12. Artists are vulnerable to exploitation because of limited work opportunities and the concentration of such opportunities in a few institutions.

2.3 Opportunities

1. The World Cup offers the possibility to put in place a comprehensive infrastructure, human resource development, events and entrepreneurial plan that would lay the basis for ongoing and sustainable growth in the sector.

2. There are opportunities to target and work with 32 countries that will be part of the World Cup in the build-up to, and during the World Cup.
3. It provides opportunities to develop skills and experience e.g. we could invest in people and companies that could organize and manage large scale events, opening and closing ceremonies, etc.

4. A range of cultural tourism products can be created and tested prior to the World Cup, and offered during and after the event on an ongoing basis, and the event itself will see a huge demand for local creative goods e.g. music CDs, craft, fashion, heritage products, etc.

5. The World Cup offers a scale of unprecedented international exposure of our artists e.g. before the games, during half-time, at after-parties, etc as well as at a range of public and other festivals and events taking place in that period.

6. Businesses, particularly SMMEs, need to be alerted to the potential of the arts as vehicles to boost their profiles and image to the World Cup markets.

7. There is a huge opportunity to develop spaces for public art performances for music, clowning, street theatre, dance, memorials, etc.

8. There can be greater synergy between the cultural and tourism sectors, with more formal representation of the cultural sector on the province’s tourism structures to ensure these synergies are facilitated.

9. With the opportunities provided by the World Cup, there could be a greater impetus towards organization and coordination within the arts and culture sector.

10. This could be an opportunity to work with a major company to provide internet access at particular nodes in historically disadvantaged communities.

11. The World Cup and its focus on tourism could be a huge impetus towards re-orientating some of our moribund institutions like museums into a different direction (China is building excess of 100 new museums in Beijing alone to cater for the Olympics in 2008) with new heritage sites and routes being developed.

12. The World Cup offers an opportunity to promote innovation and excellence through a funding system that is competitive i.e. where institutions and projects don’t receive funding simply because they always have, but because they can show that they will use it in putting on excellent projects.

13. In the build-up towards the World Cup, there are opportunities to undertake research and unearth new and recent histories for display e.g. soccer history within the province.

14. The World Cup can encourage greater co-operation across diverse cultural practices and old divides.

15. It is an opportunity for sport and art to be combined in programmes rather than for them to be seen as competitors.

16. There is an opportunity to develop a Cultural Research and Information Centre that would complement the work of practitioners by doing economic impact studies, developing databases, recording developments, etc.

17. There are opportunities to create our own experts in the creative industries.
18. The World Cup will provide opportunities to train tour guides and tour operators and support cultural SMMEs in a variety of international languages that will be important for the World Cup, but will also be sustainable in the tourism market after the event.

2.4 Threats

1. The pursuit of limited resources or the desire from a range of disparate interests for commercial and other gain form the event could create conflicts.

2. The poor levels of experience and governance within elements of the sector may contribute to mismanagement of funds.

3. The increasing racial polarization within the province and the perception that soccer is a "black sport" may limit the realization of social and economic gains.

4. Even with the development of excellent infrastructure in outlying areas, poor markets in those areas may not sustain such infrastructure and activities.

5. Entry to the sector is relatively easy with many people participating in it because of basic talent and interest, and yet never take the step up because of a lack of access to appropriate training opportunities, so that they might feel resentment when excluded in favour of others who can deliver good products.

6. Potential opportunities could be limited by FIFA compliance requirements.

7. With sport and the commercial imperatives being paramount, artists could potentially be disregarded as an add-on, and be exploited through the event.

8. Lack of interdepartmental co-operation or potential turf battles could hinder development.

SECTION 3: DESIRED STATE OF READINESS, GAPS AND POSSIBLE INTERVENTIONS

3.1 Minimum requirements by 2010

1. At least one, multi-purpose arts and culture centre in Eden, Central Karoo, West Coast, Overberg, Boland and at least one in four major sub-metro areas e.g. Khayelitsha, Mitchell’s Plain, Athlone, Gugulethu, comprising an official provincial circuit of venues together with other metro venues.

2. Additional infrastructure for artists’ residencies in each of the six regions to serve as the basis for “art holidays”.

3. At least 3 medium to large-scale, annual arts and culture events per region outside of the Cape Metro, at least 15 world-class events in the Cape Metro and an annual, rotating Provincial “Home For All Heritage Festival”.

4. Established, representative arts and culture organizations in each of the six regions united into an umbrella provincial body, and sector forums/bodies to coordinate heritage, dance, theatre, music, literature, etc in the NGO sector.

5. At least 500 SMMEs conforming to desired demographics and desired empowerment indices offering cultural tourism products and services: Cape Metro: 240; Boland and Eden: 100; Overberg and West Coast: 25; Central Karoo: 10.
6. Creative Industries Chamber to coordinate commercial cultural companies.

7. At least one provincial tertiary institution offering undergraduate, diploma and post-graduate courses in arts management, marketing, heritage management, cultural tourism, etc coupled with an extensive mentoring programme.

8. An established Research and Information Unit developing and maintaining databases, undertaking economic impact studies, recording developments.

9. An agency dedicated to the distribution and marketing of provincial arts and culture products and services locally, nationally and internationally.

10. A unit dedicated to the rights and status of artists, providing legal advice, coordinating social benefits, etc.

11. Identification of and support for a minimum of five world-class companies and the establishment of a programme to support “Individual Provincial Treasures” i.e. 5-12 individuals in the arts each year, for three years, who make a real difference in various disciplines and who would make a greater difference with some level of regular support.

12. Access to the internet with at least one internet facility for every 100 000 people in the province, particularly in less-resourced areas.

13. Fully functional, transparent statutory funding agencies with substantial funding allocated on a competitive basis for the arts, culture and heritage sectors.

14. Support for libraries – or even flagship libraries in each region (at least one per town of 25 000 people plus) - as key providers of access to information, resources, internet facilities, learning and skills.

15. Provincial audits of infrastructure and skills and a detailed plan as to how to fill the gaps in these areas.

3.2 Key interventions

With the gaps between these ideal minimums and the current situation being identified in the SWOT analysis, the following key interventions are recommended:

1. Establish sound education and training courses in arts management, cultural entrepreneurship and cultural tourism at the Cape Peninsula University of Technology as a matter of urgency to upgrade the skills of current practitioners and to train new practitioners (it may be a requirement of the World Cup Procurement in the Arts and Culture Sector that applicants undergo a minimum of training on particular courses if they haven’t already done so), and ensure that a critical mass of entrepreneurs, arts managers, guides and others is trained in time to acquire experience in their respective areas before the World Cup.

2. Establish an Events Fund, outline the kinds of events that the Province would like to support and invite applicants for these, with the roll-out of such events beginning in 2007 at the latest. Each event is to incorporate an international dimension, targeting countries that will potentially participate in the 2010 World Cup.
3. Initiate a programme to identify the ideal locations, and to build the multi-purpose centres as identified, to form the provincial circuit of venues, as well as the additional infrastructure in each region.

4. Undertake detailed research into the state of each discipline within the province over 3-4 month period leading to discipline-based seminars, the launch of discipline-based forums/organizations and regional and provincial representative NGOs that would then be assigned various tasks, with the Department of Cultural Affairs and Sport providing the funding for these organizations.

5. Host a conference on the creative industries that will lead to the establishment of the Creative Industries Chamber to be supported by the Department of Economic Development and Tourism, and which will then coordinate a range of tasks in developing this industry including research and information, marketing and distribution, SMME development, product development, etc.

6. Outline the kinds of services and products required for the World Cup particularly as they relate to arts and culture tourism, outline the procurement and empowerment requirements related to the provision of these, and then advertise for SMMEs to apply and be placed on a database. Establish an SMME Fund and/or a RED Door facility to assist in the further training, mentorships and access to capital for those SMMEs that require these.

7. Ensure synergies between the Province’s various cultural bodies, tourism bodies and creative industries bodies by having representatives of each serving on the decision-making/governing structures of the others.

8. Initiate a five-year programme, culminating in 2010, where companies and organizations that combine representatives of the province’s diverse communities are encouraged, particularly among 25-45 year-olds.

9. Set up a website to keep stakeholders informed of developments with regard to the 2010 World Cup Arts and Culture component, and to allow for interactive dialogue with the sector.

10. Overhaul the existing cultural statutory bodies in accordance with the proposals of the Cultural Transformation Reference Group, and ensure greater alignment with the World Cup and broader provincial imperatives.

11. Invite proposals for, and support the development, creation, performance and export of a soccer-based musical from the Western Cape to tour the world from 2007.

12. Assess the need for practitioners in the different World Cup languages, and embark on a recruitment and training programme to ensure that sufficient practitioners will be available within the province.

13. National and provincial government must ensure that there is sufficient space for entrepreneurs and others to generate income and make economic gains from the World Cup, given the constraints of the FIFA contract.

14. Locate the arts, culture and artists as central to the World Cup and its related activities, including the opening and closing ceremonies.
## SECTION 4: PLANS, ACTIVITIES, RESPONSIBILITIES AND TIME FRAMES

<table>
<thead>
<tr>
<th>Item</th>
<th>Activity</th>
<th>Milestone</th>
<th>Responsibility</th>
<th>Deadline</th>
<th>Cost</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>MPCCs X 9</td>
<td>ID sites, obtain funds</td>
<td>Approve sites X 9, raise R60m, call for designs</td>
<td>DEDT/DACS</td>
<td>31 Dec 2006</td>
<td>R75 000</td>
<td>DEDT/DACS</td>
</tr>
<tr>
<td>Build enters X 4</td>
<td></td>
<td>1 in Central Karoo, 1 in West Coast, 1 in Metro, 1 in Overberg</td>
<td>DEDT/DACS</td>
<td>31 Dec 2007</td>
<td>R60m</td>
<td>DEDT/DACS</td>
</tr>
<tr>
<td>Build enters X 5</td>
<td></td>
<td>1 in Eden, 3 in Metro, 1 in Boland</td>
<td>DEDT/DACS</td>
<td>31 Dec 2008</td>
<td>R75m</td>
<td>DEDT/DACS</td>
</tr>
<tr>
<td>Train leadership</td>
<td></td>
<td>45 graduates</td>
<td>CPUT/DEDT/DACS</td>
<td>30 June 2007</td>
<td>R3m</td>
<td>DEDT/DACS</td>
</tr>
<tr>
<td>Obtain operational budgets</td>
<td></td>
<td>9 X R2,5 m per year X 5 years approved</td>
<td>DEDT/DACS/SALGA</td>
<td>31 Dec 2006</td>
<td>R112,5 m</td>
<td>Municipalities</td>
</tr>
<tr>
<td>Establish training courses</td>
<td>Research and design courses, approve courses</td>
<td>Obtain buy-in from CPUT</td>
<td>DEDT/CPUT/British Council</td>
<td>31 July 2006</td>
<td>R250 000</td>
<td>DOE</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Recruit students</td>
<td>Obtain bursary funding</td>
<td>DOE/Tourism industry/CPUT</td>
<td>31 July 2006</td>
<td>(see above)</td>
<td>(see above)</td>
</tr>
<tr>
<td>Provide mentorships</td>
<td>Design mentorships</td>
<td>Find coordinating agent ID mentors</td>
<td>CPUT/Tourism industry/Arts sector/Busines and Arts SA</td>
<td>31 Dec 2005</td>
<td>R25 000</td>
<td>Tourism industry</td>
</tr>
<tr>
<td></td>
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</tr>
<tr>
<td></td>
<td>Recruit, run programme</td>
<td>ID mentees</td>
<td>Coordinating agency</td>
<td>Annually X 25 people</td>
<td>R1 m</td>
<td>Private Sector</td>
</tr>
<tr>
<td>Coordination</td>
<td>NGO sector</td>
<td>Conference on policy</td>
<td>DCAS</td>
<td>31 Dec 2005</td>
<td>R500 000</td>
<td>DCAS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6 regional bodies and provincial umbrella</td>
<td>DCAS</td>
<td>31 Dec 2006</td>
<td>R1,2m</td>
<td>DCAS</td>
</tr>
<tr>
<td>Creative Industries</td>
<td>Research X disciplines</td>
<td></td>
<td>DEDT</td>
<td>31 Dec 2005</td>
<td>R300 000</td>
<td>DEDT</td>
</tr>
<tr>
<td></td>
<td>Sector seminars</td>
<td></td>
<td>DEDT</td>
<td>31 March 2006</td>
<td>R150 000</td>
<td>DEDT</td>
</tr>
<tr>
<td></td>
<td>Creative Industries conference</td>
<td></td>
<td>DEDT</td>
<td>30 June 2006</td>
<td>R350 000</td>
<td>DEDT</td>
</tr>
<tr>
<td></td>
<td>Launch Creative Industries Chamber (CIC)</td>
<td></td>
<td>DEDT</td>
<td>31 July 2006</td>
<td>06: 1,5m 07: 1m 08: 500k</td>
<td>DEDT</td>
</tr>
<tr>
<td>Event</td>
<td>Activity</td>
<td>Start Date</td>
<td>End Date</td>
<td>Budget Notes</td>
<td>Responsible Parties</td>
<td></td>
</tr>
<tr>
<td>-------</td>
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</tr>
<tr>
<td><strong>World Cup Arts and Culture Coordination Team</strong></td>
<td>Determine composition and find budget, recruit</td>
<td>31 Dec 2005</td>
<td>31 Dec 2005</td>
<td>05: 250k 06: 1m 07: 1,5m 08: 2m 09: 2,5m 10: 3,5m</td>
<td>DEDT/DCAS</td>
<td></td>
</tr>
<tr>
<td><strong>Synergies between sectors</strong></td>
<td>Ensure A&amp;C representation on Tourism, etc bodies</td>
<td>31 March 2006</td>
<td>-</td>
<td></td>
<td>DEDT/DCAS</td>
<td></td>
</tr>
<tr>
<td><strong>Events</strong></td>
<td>Set up events budget</td>
<td>2006: R25m 2007: R40m 2008: R60m 2009: R75m 2010: 100m (40 flagship events)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>National Treasury/Privat e Sector/International donors</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Targets realized by end of preceding year</td>
<td>R300m over five years</td>
<td></td>
<td></td>
<td>DEDT to drive process</td>
<td></td>
</tr>
<tr>
<td></td>
<td>World Cup Coordinating Committee (WCCC)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Targets to be realized by the end of each year</td>
<td>R15 000</td>
<td></td>
<td></td>
<td>DEDT/ WCCC/ CIC</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Draft procurement criteria, bidding process</td>
<td>31 Dec 2005</td>
<td>-</td>
<td></td>
<td>DEDT to drive process</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Decide on core bouquet of events</td>
<td>31 Dec 2006</td>
<td>-</td>
<td></td>
<td>DEDT/CIC WCCC/ DCAS/ Tourism</td>
<td></td>
</tr>
<tr>
<td><strong>Host Provincial &quot;Home for All&quot; Fest</strong></td>
<td>06: Eden 07: W. Cst 08: Overbg 09: Boland 10: Karoo</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Heritage Day weekend each year</td>
<td>R3m per year as core subsidy</td>
<td></td>
<td></td>
<td>Premier's office, DCAS/ DEDT</td>
<td></td>
</tr>
<tr>
<td><strong>Annual international cultural conference</strong></td>
<td>500 people in attendance, at least 20% international</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>May each year</td>
<td>R350 000</td>
<td></td>
<td></td>
<td>DCAS/ DEDT and international partners</td>
<td></td>
</tr>
<tr>
<td><strong>Marketing and communication</strong></td>
<td>Libraries as conduits of information and internet</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ID 40 flagship libraries in province, equip with internet, other resources</td>
<td>2006: 10 2007: 25 2008: 40 These totals to be realized by end of each year</td>
<td></td>
<td></td>
<td>DCAS and private sector</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DCAS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Website to market and inform</td>
<td>31 March 2006</td>
<td></td>
<td></td>
<td>DEDT/ DCAS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Website to market and inform</td>
<td>31 Dec 2006</td>
<td></td>
<td></td>
<td>DEDT/ Private</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Publications and CIC/WCCC/ DEDT/BASA</td>
<td>06: R2,5 07: R2,7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marketing and Distribution Agency</td>
<td>brochures, id opportunity abroad</td>
<td>08: R3m 09: R3,5 10: R4m</td>
<td>sector/CIC</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>----------------------------------</td>
<td>--------------------------------</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soccer Musical</td>
<td>Market the province abroad</td>
<td>DEDT/DCAS/Private company</td>
<td>31 Dec 2006</td>
<td>Set up: R2,5m Then: own income</td>
<td>DEDT</td>
<td></td>
</tr>
<tr>
<td>Artists' rights and benefits</td>
<td>Improve artists' rights and social benefits</td>
<td>Legal Advice Centre</td>
<td>DCAS/Arts Sector</td>
<td>30 June 2006</td>
<td>R300 000</td>
<td>DCAS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Database of artists and arts orgs</td>
<td>DCAS/Arts Sector</td>
<td>30 June 2006 and ongoing</td>
<td>R75 000</td>
<td>DCAS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Provinces provident fund for artists</td>
<td>DCAS/private sector company</td>
<td>31 December 2006</td>
<td>?</td>
<td>DCAS to drive</td>
</tr>
<tr>
<td>Cultural Tourism/ Creative Products</td>
<td>Establish fund to support development of creative products</td>
<td>SMMEs established or strengthened</td>
<td>DEDT</td>
<td>See time lines above</td>
<td>Related to products – see below</td>
<td>DEDT/CIC and private sector</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bidders invited for funds X 3 years</td>
<td>DEDT</td>
<td>Annual funding available</td>
<td>06: 10m 07: 12m 08: 15m 09: 18m 10: 25m</td>
<td>DEDT/CIC and Private Sector</td>
</tr>
<tr>
<td>RED Door Facility</td>
<td>Establish RED Door exclusively for Cultural SMMEs</td>
<td>DEDT</td>
<td>30 June 2006</td>
<td>R300 000 X 5 years: R1,5m</td>
<td>DEDT</td>
<td></td>
</tr>
<tr>
<td>Art holidays</td>
<td>Infrastructure</td>
<td>ID sites, build colonies</td>
<td>DEDT/DCAS</td>
<td>Writers: 30 June 07 Artists: 30 June 07 Theatre: 31 Dec 07</td>
<td>R5m X 4: R20m</td>
<td>DEDT/SALGA/Private sector</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ID, recruit managers</td>
<td>DEDT/SALGA/DCAS</td>
<td>As per infrastructure</td>
<td>R1,5m X 3 years: R4,5</td>
<td>DEDT/DCAS/SA LGA</td>
</tr>
<tr>
<td>Sector-specific interventions</td>
<td>To improve the overall product development, marketing, etc within the sector</td>
<td>Each sector/ Agencies within the sector to apply and motivate for funds</td>
<td>DCAS/DEDT</td>
<td>Apply per year</td>
<td>R1m per year x 4 years X 10 sectors: R40 m</td>
<td>DCAS/DEDT/CIC/WCCC</td>
</tr>
</tbody>
</table>
Breakdown of costs:

<table>
<thead>
<tr>
<th>Category</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Human resource development</td>
<td>4 275 000</td>
</tr>
<tr>
<td>Product development and SMMEs development</td>
<td>81 500 000</td>
</tr>
<tr>
<td>Infrastructure</td>
<td>272 075 000</td>
</tr>
<tr>
<td>Marketing</td>
<td>59 200 000</td>
</tr>
<tr>
<td>Coordination</td>
<td>17 600 000</td>
</tr>
<tr>
<td>Events</td>
<td>355 345 000</td>
</tr>
<tr>
<td>Artists’ rights</td>
<td>375 000</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>790 370 000</strong></td>
</tr>
</tbody>
</table>

SECTION 5: LEAD AGENCIES AND IMPLEMENTATION

The arts and culture component of the World Cup and its lead-in strategies would need to be coordinated by a small team with proven skills and networks. At least a core of the team may need to be remunerated to undertake tasks on a part-time to full-time basis. Other components of the team may be representatives of key sectors (tourism, education and training service providers, relevant government departments and agencies, etc) to ensure synergies and flow of information.

5.1 Education and Training

(a) Cape Peninsula University of Technology (CPUT), British Council, Department of Economic Development and Tourism, (DEDT), Department of Cultural Affairs and Sport (DACS), Department of Education (DOE), Cape Routes Unlimited, Arts Sector

(b) Funding for bursaries: Tourism industry/DEDT

(c) Mentorships: Arts sector, Business and Arts South Africa (BASA)

5.2 Infrastructure

DEDT, DACS, SA Institute of Architects, Department of Social Welfare, SA Local Government Association Western Cape

5.3 Coordination

(a) NGO sector: DACS

(b) Creative Industries Sector: DEDT

(c) World Cup Coordinating Team: DEDT/DACS

5.4 Marketing, Research, SMME Development

(a) Creative Industries Chamber

(b) DEDT

5.5 Artists rights and status

(a) Arts and Culture organizations

(b) DACS

(c) UNESCO
5.6 Events and activities

(a) DEDT, DACS, Lottery, International partners, BASA, Municipalities, Private Sector

(b) Musical: DACS, DEDT, ARTSCAPE/Baxter

(c) In keeping with the principles of transparency, all events and activities to which the World Cup brand will be connected, should be opened up for tender/bidding. The service providers for these will then be key stakeholders in the process.

CONCLUSION

This document provides a broad basis for the minimum developments for arts and culture to have a significant place in the lives of the people and the economy of the province, and in the 2010 World Cup. At the same time, it is not all encompassing, but allows for further developments and is open-ended in some places precisely to allow for initiatives that others will bring to the table.

The total cost for what is outlined in this document amounts to about R800m from now till, and including 2010 or in the region of R160m per year.

Sources of funding would include the three tiers of government, international agencies, the lottery, the private sector and income generated by many of the events themselves.