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DECLARATION

Student Number: 3552-492–8

I .... declare that "MUNICIPAL CULTURAL POLICY AND DEVELOPMENT IN SOUTH AFRICA: A STUDY OF THE CITY OF TSHWANE METROPOLITAN MUNICIPALITY" is my own unaided work, and that all sources that I have used or quoted have been indicated and acknowledged by means of complete references.

....
Signature   Date

(L. L. Nawa)

DEDICATION

I dedicate this thesis to my dear departed mother, Mrs. Zipporah Noisey Vera Nawa, a dedicated teacher and comrade to the end, both professionally and also at home.

I also wish to pay my respect to my late grandmother, Mrs. Aysa Esther Shibambo, a barefoot professor and entrepreneur whose unassuming imparting of indigenous knowledge to me unwittingly nudged me in the direction of this research.

To my children (Lekae, Asante and Aysa): May you bring relevance and logical conclusion to the tale of Sir Lancelot, one of the Knights of the Round Table at the Court of King Arthur, by following in the footsteps of your father in the search for the proverbial Holy Grail with which to generate knowledge towards the upliftment of our country, South Africa, and humanity as a whole. *Nko ya kgomo mogala tshwara thata, eseke yare o utlwa sebodu wa kgaoga…* (Never let go or give up..!)

Most of all, I dedicate this work to the ALMIGHTY GOD of Mount Zion in Moria without whom life would not have been possible…Amen!

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ABSTRACT

This study examines the relationship, or lack thereof, between cultural policy and development at the local government sphere in South Africa and, ascertains the extent to which the City of Tshwane Metropolitan Municipality (CTMM), as the focus of the case study, involves culture in its development framework. The research is informed by an observation from international best- practices that local government, as a sphere of governance closest to the people, is one of the best platforms on which the centrality of culture in the development matrix of any country is located and upheld.

The research was arranged in three sections or phases, namely: exploration, discovery and the consolidation. The exploratory phase, from Chapters 1 to Chapter 4, introduces and discusses the topic of the research, its aim, background, hypothesis, justification, key terms around the topic, and offer lessons from international best-practices or examples in relation to the topic. It further conducts review of literature on the subject investigated, profiles the City of Tshwane as the case study, and explains the research methodology applied in the collection of data. The discovery phase, from Chapters 5, 6 and 7, presents and analyses the findings from the survey questionnaires conducted in the study location. As the consolidation phase, Chapter 8 deals with conclusions and recommendations.

Based on the findings from the relevant chapters, the study posits that indeed culture is an intrinsic part of development the world over. Among the major findings in Chapter 5 is that there is no common understanding over concepts, such as culture and its relation to, or correlation with, development by major role players in the CTMM. Chapter 6 discovers the haphazard inclusion of culture in the City of Tshwane's development template due to the absence of cultural policy as a guide.

In Chapter 7, observations are made on how in Tshwane, socio-economic and political factors in development translate or manifest themselves with racial implications.

It is hoped that the information and recommendations contained in this thesis will assist communities, government office bearers, administrators, policy makers and development planners in South Africa to appreciate, as well as to ensure, that culture, through viable cultural policy, is applied in government as a catalyst towards sustainable integrated development that is crucial for the country's economic growth, and enhancement of social cohesion towards new patriotic national consciousness and national identity.

Key terms: Culture, Cultural Policy, Culturescape, Cultural Mapping, Cultural Planning, Cultural Industries, Development, Integrated Development Planning, Reconstruction and Development Planning, and Urban Regeneration.

LIST OF ACRONYMS

ACH	Arts, Culture and Heritage
ACTAG	Arts and Culture Task Group
ANC	African National Congress
AU	African Union
AUCC	African Union Culture Commission
CASA	Culture in Another South Africa
CCCB	Centre for Contemporary Culture
CCP	City Council of Pretoria
CDC	Culture and Development Conference
CDS	City Development Strategy
COE	Council of Europe
COSAW	Congress of South African Writers
CoT	City of Tshwane
CTMM	City of Tshwane Metropolitan Municipality
DAC	Department of Arts and Culture
DPLG	Department of Local Government
EU	European Union
EUCU	European Union Cultural Policy
FAK	Federation of Afrikaans Cultural Association
FAWO	Film and Allied Workers Organisation
FIFA	Federation of International Football Association
FOSACO	Federation of South African Cultural Organisations
GATT	General Agreement on Tariff and Trade
GNP	Gross National Product
IDP	Integrated Development Planning
IGR	Integrated Government Relations
LSDP	Local Spatial Development Plan

MFMA	Municipal Finance Management Act
MMC	Member of the Mayoral Committee
NAC	National Arts Coalition
NAI	National Arts Initiative
NEC	National Executive Committee
NEPAD	New Partnership for Africa's Development
NP	National Party
PAWE	Performing Workers Equity
PCM	Portfolio Committee Member
RDP	Reconstruction and Development Programme
RSDF	Regional Spatial Development Framework
SABC	South African Broadcasting Corporation
SADC	Southern African Development Community
SALGA	South African Local Government Association
SDBIP	Service Delivery and Budget Implementation Plan
SPO	Senior Public Official
SRAC	Sport, Recreation, Arts and Culture
TSDF	Tshwane Spatial Development Framework
UCLGA	United Cities and Local Governments of Africa
UK	United Kingdom
UN	United Nations
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UNISA	University of South Africa
USA	United States of America
VOC	Dutch East Indian Company
WC	Ward Councillor
WCM	Ward Committee Member
WTO	World Trade Organisation

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CHAPTER 1

Introduction and overview of the study

1.1 Introduction

The purpose of this chapter is to lay the foundation for the study. It introduces the research topic and relevant processes put in place to unpack it. Emphasis of this chapter *vis-à-vis* the research topic is on the aim of the study, research objectives, research assumptions, research questions, hypothesis, and the general approach applied for the study.

The chapter further introduces the study area and explains the significance and justification for the research. It also clarifies concepts related to the research topic. Finally, the chapter concludes with the layout or exposition of chapters treated in the thesis.

1.2 Background of the study

International cultural agencies such as the United Nations Educational, Scientific and Cultural Organisation (UNESCO) and New Partnership for Africa's Development (NEPAD), hold the view that development cannot take place without culture, and that many African, Asian and Latin American countries are yet to appreciate and concede that culture is a key ingredient in any national development process (Sirayi, 2004:2).

Even though a discourse on the definition of culture is reserved for the latter part of this chapter, it is important to note from the onset that, for the purposes of this study, culture is viewed in a broad context that is not limited to the arts, customs and traditions. It is the one that incorporates, amongst others, socio-political orientation, general lifestyle, recreation, entertainment, philosophy, spirituality, economic activities, and development. Put simply, culture is almost anything and everything about life pertaining to human experience.

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To demonstrate its confidence in the power of culture, UNESCO'S umbrella body, the United Nations (UN), took advantage of the recent 2010 Federation of International Football Association (FIFA) World Cup held in South Africa to advance its development agenda, by commissioning a group of African musicians to compose and perform a special song (aptly titled, "*8 Goals for Africa*"), to promote its Millennium Development Goals in the continent (United Nations, 2010).

Various scholars claim that culture is an intrinsic part of development. Kleymeyer (1994:18-35) lists eight ways in which cultural expression can have an impact on societal development: strengthening group identity, building social organisations and communities; preventing destruction and alienation of identity or resuscitating it if already impaired; teaching and raising social consciousness; instilling creativity and innovation; providing linkages to (modes of economic) production; preserving group autonomy; instigating and promoting democratic discourse and social mediation; generating cultural energy; and bringing control over cultural expression. Landry (2000:9) adds:

> Culture can also strengthen social cohesion, increase personal confidence and improve life skills, improve people's mental and physical well-being, strengthen people's ability to act as democratic citizens and develop new training and employment routes.

Statistics show that the role of culture in development has grown world-wide to an extent that culture has replaced traditional commodities, such as mining and agriculture, as major contributors to various countries' economy. According to World Bank records, in 1999 the world's gross national product (GNP) was $30,200 billion; of which the cultural industry contributed 7,3%. From 1977 to 1997, the cultural industry in the US grew at 6,3% (compared to an average of 2,7% of the country's overall economy), making the industry the fastest growing sector and major contributor to overall economy compared to other sectors. In the UK, the number of people employed in the cultural industry has grown many

times faster than the overall population; for example, there are 60% more artists, 55% more musicians, 40% more actors and other performers, 30% more writers and 400% people working in the digital media proportionally than in other employment sectors (Howkins, 2001:86-87). Consequently, Howkins (2001:ix) declares, that: "People with ideas – people who own ideas – have become more powerful than people who work machines, and in many cases, more powerful than people who own machines."

Local government has been identified as a *locus* where culture-led development best finds expression. This view is supported by the South African government when it declares that:

> Internationally, municipalities are the biggest funders of arts and culture, and many cities have made the transition from industrial to post-industrial global centres through the development of arts and culture locally (South Africa 1998a:sec C).

Similarly, several scholars regard cultural policy as an instrument through which various cities create conditions for cultural expression in their development agendas (De la Durantaye, 2002:307-310; Miller & Yúdice, 2002:7-8; Dorland, 2003:106; and United Nations Educational, Scientific and Cultural Organisation, 1969:10). According to Barker (2000:383), cultural policy entails procedures, strategies and tactics, which seek to regulate and administer the production and distribution of cultural products and practices, through an engagement with various institutions and organisations within any given society. Meanwhile, the United Nations Educational, Scientific and Cultural Organisation (1969:10) declares that cultural policy is "the sum total of the conscious and deliberate usages, action, (or lack of action), in a society, aimed at meeting certain cultural needs through the optimum utilisation of all the physical and human resources available to that society at a given time."

In studying cultural policy, it must be understood that it can either be *explicit* or *implicit*. According to Madden (2005:2-50, cultural policy is said to be *explicit* when it is articulated and designed in a structured way through a process officially defined by an agency or structure charged with that responsibility, and *implicit* when it is not directly pronounced. Schuster (2001:5) postulates that it is not necessary for any society to prove that it has cultural policy by publicly pronouncing or uttering that terminology. This means that the absence of pronouncement on the existence of cultural policy does not necessarily mean that such a policy does not exist. Cultural policy can exist by default, stealth or concealment.

Several scholars agree that cultural policy could be seen as instrumental for various cities to create conditions for cultural expression in their development agenda. Cultural policy is the operational dimension or instrument of culture. De la Durantaye (2002:307-310) posits that cultural policy is a tool that could be utilised at local government level to harness socio-cultural resources for use in the attainment of a certain development objective through the participation of the citizenry. Barker (2000:383) concurs by regarding cultural policy as entailing procedures, strategies and tactics which seek to regulate and administer the production and distribution of cultural products and practices through an engagement with various institutions and organisations within any given society. Meanwhile, the United Nations Educational, Scientific and Cultural Organisation (1969:10) declares that cultural policy is "the sum total of the conscious and deliberate usages, action, (or lack of action), in a society, aimed at meeting certain cultural needs through the optimum utilisation of all the physical and human resources available to that society at a given time."

Cultural policy does not exist in isolation from important *cultural drivers/propellers* such as cultural planning. From a government perspective, cultural policy generally operates at a super-structural level as an over-arching

framework, to which cultural planning is located. Bianchini (1993:23-29) defines cultural planning as an instrument through which to expose and subject a designated area's cultural resources, in a systematic manner in order to protect, enhance and manage its natural resources, spatial patterns, physical characteristics, socio-economic dynamics and political arrangements. In this context, cultural planning is used as a strategy to implement cultural policy. In other words, planning often precedes policy. So, a good cultural policy is informed by conditions that inform particular cultural planning dimensions. Mercer (2002:170) cautions that cultural planning should not be seen as the "planning of culture," but rather as a process that integrates all cultural imperatives within the development framework.

Some overseas countries have realised the significance of the use of cultural policy as outlined above; hence, they have allowed or encouraged their local government structures to design appropriate policies for the local development of cities. This point is illustrated below by citing examples from Barcelona (Europe) and China (Asia). Of course, there are other continents from which more examples could be drawn. One such continent is North America, from which there is Canada's City of St.Catharines cultural policy model the study will look at in Chapter 2 as part of literature review.

1.3. Cultural policy intervention in Barcelona

Barcelona, the second biggest city in Spain, has gone full circle from being a desolate and eerie urban space due to repressive laws by the erstwhile Francisco Franco regime (1939-1975), to being branded as the '*Cultural Capital of the World'* (Espi-Sanchis, 2007:18). Of particular reference to Franco's despotic rule in relation to the topic was the regime's impact on culture. During the period, public spaces, or urban centres were declared no-go areas for certain sections of the residents, as all forms of public gatherings perceived to have a potential to

destabilise the government were outlawed. Local languages were also banned in favour of one official state-sanctioned language, *Castillo*. The same applied to religion as all citizens were forced to become Catholics (Espi-Sanchis, 2007:18).

Since the advent of democracy in 1978, Barcelona has now become a hive of human activity. The urban centre is abuzz with all sorts of cultural activities such as festivals, miming, singing and dancing in the streets. At a broader level, Spain has become one of the most popular destinations from Africa, South America and Asian countries for tourism and socio-economic migration and political asylum. Hence, some of its cities, Barcelona included, have even drawn words from foreign languages, such as *Raval*, from Arabic to name some of its geographical spaces (Espi-Sanchis, 2007:18-21). Reference to the language aspect is significant in that it demonstrates the influence of Arabic language to Spanish culture amidst the 500 plus years of conquest and rule by the Arab and Moors (Salloum, 1999).

Barcelona's turn around did not happen by accident. The instance of the embracing of language that was once associated with dominance illustrates that cultural policy helps to integrate diverse cultural influences going forward into the future. It is within this context that the city had to come up with a plan to create necessary conditions for cultural interactions. One of such plans was the establishment of the Centre for Contemporary Culture (CCCB), with the mandate "to study the phenomenon of the city" in order to make Barcelona one of the shining examples of urban regeneration through culture. Consequently, the city changed from being a claustrophobic area due to overcrowding by an influx of job seekers in the1950s, to one of the favourite places for accommodation during the 1992 Olympic Games. This was achieved through the channelling of 60% of the city's urban regeneration budget to be spent on housing in the depreciating areas, (Espi-Sanchis, 2007:18-21).

1.4. Cultural policy intervention in China: the Dalian experience

To demonstrate that the notion of development or regeneration of urban centres through cultural policy is not an exclusively European phenomenon, the example of a Chinese city, Dalian, is presented as another case of culture-led development intervention. Relatively unknown and very small compared to the mainland China, this coastal city with a population of about 5,5 million, was successfully transformed from a heavy industrial, to a garden city, with a balance between industrial boom and thriving tourism. Consequently, the city has become a model for other cities in China through its public squares which outnumber any other city in the country. The constructions of these spaces were deliberately included in Dalian's overall 1990 Development Plan because "they record the history and embody the culture of the city" (Li, 2003:3).

The 1990 Dalian Development Plan was frequently updated to keep up with the pace of new global development influences triggered by continued cultural interactions via tourism. The cultural idiom in Dalian City's development was elevated over hard core infrastructural items, as observed in a statement by the city's Mayor: "In a city, roads are more important than buildings, squares are more important that roads" (Li, 2003:46). The implementation of the plan brought about notable drastic change in the appearance of the city and an upsurge in the number of tourists to the urban spaces. Hence, the city was eventually nominated for a few tourism and environment-related awards, such as the *'Global 500 Roll of Honor for Environmental Achievement'* which it won in 2001 (Li, 2003:49).

1.4.1. Cultural policy and development in Africa

Studies of emerging cultural policies in Africa reveal the need for the drafting of well-structured cultural policies to guide development processes at local government level within the entire continent, so as to draw on their own models, instead of borrowing from overseas countries (Fasuyi, 1973; Ndeti, 1975; N'Diaye, 1981; Said, 1970; Wahba, 1972; M'Bengue, 1973; Aitnard, 1976). It has been observed that in most instances the realisation of the need to use cultural policy for development is made much later after independence. According to N'Diaye (1981:12), "it was not until fifteen years after the various African nations acceded to independence that the notion of cultural policy appeared in the development programmes for Africa."

1.4.2. Cultural policy in Nigeria: Cross River State (Calabar) example

The Constitution of the Federal Republic of Nigeria does not make an express declaration or guarantee of cultural rights, let alone the role of culture in development (Nigeria. Constitution of the Federal Republic of Nigeria 1999). However, in the '*3rd Period Country Report*' submitted to the African Commission on Human and Peoples' Rights in compliance with Article 62 of the African Charter on Human and Peoples' Rights, the Nigerian government indicates that the Constitution obligates the State to, amongst its policy measures, protect, preserve and promote the Nigerian cultures, as well as to encourage development of technological and scientific studies to enhance the cultural values. The State is further expected to direct its policy to ensure that "there are adequate facilities for leisure and for social, religious and cultural life." Accordingly, these policy imperatives are expected to be applied at various levels of government (Nigeria. Federal Ministry of Justice 2008:82). It is within this context that the City of Calabar, located in the Cross River State, used culture-led development - albeit without structured cultural policy - to turn around the

degeneration of the city after the 1966/69 Nigerian Civil War. During this period, the city's dereliction had reached alarming proportions that it was infected with giant rats. But due to the personal determination of Donald Duke, the governor of Cross River State, to use culture-led town planning and development to reverse the degeneration in the city, Calabar is now popularly known by the moniker '*Canaan City'* due to its physical beauty and cultural attractions such as carnivals, agricultural shows and music festivals (Ebewo & Sirayi, 2009:292-293).

1.4.3. Cultural policy and development in South Africa

Throughout its history, from colonialism to the apartheid regime, various governments in South Africa have used cultural policy, in its various formats, for development, albeit for the benefit of the dominant section of the population. Sirayi (s.a.:5) claims that cultural policy in South Africa has been largely implicit before 1994, while post-1994 cultural policy has been more explicit.

In studying cultural policy in South Africa, it is important to make a distinction between national cultural policy and municipal cultural policy. Cultural policy should be understood to refer to legislation on culture as promulgated by the national government. Inferred hitherto are pieces of legislation, such as the 1996 White Paper on Arts, Culture and Heritage and the Cultural Promotions Act, 1996 (No. 35 of 1996). Municipal cultural policy, on the other hand, refers to legislation on culture as enacted by local government structures for application within their jurisdiction. This distinction does not suggest that the two types of cultural policies are mutually exclusive. In fact, they are two sides of the same proverbial coin and influence each other.

Cultural policy footprint in South Africa could be traced through the study of the evolution of the concept of local government. Municipal governance in South Africa can generally be traced to 1858 when the Afrikaner Volksraad (Legislative Assembly) passed laws governing municipalities. Before then, governance was

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characterised by a plethora of various Dutch colonial influences throughout provinces set down by magistrates (*landdrost*), burgher councillors (*heemraden*), boards of commissioners and village boards that carried out municipal functions. These functions were carried out through *General Plakkaaten* (General Notices or Decrees). For instance, according to Spilhaus (1949:17-20), the *General Plakkaaten* of 1704 identified and regulated over eighteen competences, some elements of which could easily correspond with current municipal functions, such as agriculture and public amenities. However, those worth noting are the ones that determine social stratification and cultural nuances or relationships between races and class. Interestingly in this regard, is that their spirit could perhaps even be traced as far back as to the instructions given to Jan van Riebeeck in 1651 by the Dutch East Indian Company (VOC) about the type of relationship expected of the Dutch on contact with the indigenous people in South Africa. The message reads thus:

> You will make inspection near the fort for the land best suited to morality, defence, fishing, game, gaming, Hottentots, liquor, property and trekking, public health and safety, salt, servants (knechts and slaves), ships, timber and fuel, tobacco, trade and trespass. Of particular significance pasturing and breeding cattle, for which purpose a good correspondence and intelligence with the natives will be necessary, **in order to reconcile them in your customs, and to attach them to you** (author's own emphasis), (Ross, 1993:167).

The first municipality, in Pretoria, took a long time to evolve, as a result of disruptions caused by internal squabbles among some Afrikaner leaders and their lackadaisical attitudes towards political responsibility, financial difficulties, territorial battles and wars, such as the Anglo-Boer and the First World Wars (Green 1957:50-67). Despite this, the basis of what was to constitute the character of the relationship between the Afrikaners and indigenous people within the city was already constructed by The Volksraad in 1843, when it passed legislations barring natives from active participation in governance. This further set up the basis for the Constitution of the Transvaal Republic in 1858, which forbade equality between Black and White cultures in church and state.

These laws were further enhanced by the Union of South Africa government of 1910 through enactment of legislation, like the Native Land Act 27 of 1913), Urban Areas Act 21 of 1923), and the Urban Areas Consolidated Act 25 of 1945, that enforced property ownership, and spatial zoning in terms of race (South Africa. City of Tshwane 2004:43-47). The National Party (NP) government took this approach to its pinnacle, with even more repressive segregatory laws, when it took power in 1948, with the infamous *Apartheid* doctrine. Accordingly, this accorded the government the right to deprive Black South Africans of their own cultural expressions and also access to national cultural resources.

Government involvement or interest in culture was concealed through the creation of clandestine organisations, such as Federation of Afrikaans Cultural Association (FAK), and the Afrikaner Bond with its brain-child, the infamous Broeder Bond (BB). The BB virtually spread its tentacles throughout the South African industry and *politico*, dispensing jobs and promotions, amongst others, as reward for loyalty to the Calvinist-orientated Afrikaner agenda which sought to promote separatist Afrikaner nationhood and simultaneously dominate African people and suppress their cultural expressions (Mbeki, 2006; O'Meara, 1983:62-77; Omer-Cooper, 1987:82). Consequently, culture was eventually elevated to the apex of the society such that it occupied the base of the country's four-level national paradigm called the *Volk's pyramid*. Next to follow, in this order, were politics, the economy and education (O'Meara, 1996:48). This implies that the apartheid era South African society under the NP government was built on a cultural foundation.

At its inception, the post-1994 government envisaged a central role for culture in development, particularly at the local government sphere. But, critics now reveal dramatic contrasting reality. Even though the debate is to ensue earnestly in Chapter 2, it is prudent to allow a snap preview at this point for emphasis. The general perspective that unfolds from some of the arguments advanced by some

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authors seems to attribute problems of development in South Africa partly to lack of cultural incorporation in development planning. For instance, Sirayi and Anyumba (2007:16-17) identify two major problems relating to culture and development. The first is that culture is not accorded "specific strategic roles" in development by key government structures, such as the Department of Arts and Culture (DAC), Provincial Local Government (DPLG) and the South African Local Government Association (SALGA). Secondly, they argue that "very little attention has been given to local cultural policy through government as a tool for addressing social, economic and physical development at grass root level." The latter sentiments are echoed elsewhere, thus:

> Ever since the transition to a new democratic constitutional dispensation in 1994, the South African government has put cultural policy formulation on the proverbial back burner and little attention has been given to cultural policy as a tool in social, economic and physical development (Roodt 2006:3).

Pursuant to the claim above, Sirayi and Anyumba (2007:17) cite Ruiz (2003) claiming that 'culture is forgotten and relegated to a "no-man's land" as it struggles for recognition with competing policy imperatives including economic and social matters.' They also quote Schuster (2002) theorising that "even at the academic level, the notion of local cultural policy as a field of study or public inquiry is neglected in South Africa." Schuster's view finds particular resonance in the episode 'African Conditions' of the talk-show *INSIDE OUT* (Pillay 2010), where the Wits University-based Prof. Achille Mbembe contends that "South Africa lacks the imagination to draft a cultural policy" which would project it onto world stage, as was the case with the FIFA World Cup. Mbembe points out that the current national cultural policy in South Africa is not suitable to deal with complexities of the modern world, particularly in an African context, characterised by the legacy of colonialism.

1.5. Research assumptions and hypothesis

A hypothesis is a statement that seeks to test relationships between variables. Such relationships can either be causal or covariate. They are causal when one condition on one variable can have predictable effect on the other (Neumann, 2006:164,353). Covariance is said to exist when the relationship between variables correlate i.e. how they influence or change each other, instead of one causing the change of the condition of the other unilaterally as in the case with causality (Bordens & Abbott, 1988; Mitchell & Jolley, 2007). Covary usually happens in descriptive types of research such as this work. On this count, this study seeks to establish correlation between culture and development.

The process of making the hypothesis involves the making of certain assumptions about a study. In this regard, the following assumptions are advanced:

i.   Historically, culture was not used adequately for the development and regeneration of urban centres by the erstwhile governments to benefit all racial groupings in the country, including the City of Tshwane.

ii. There is lack of awareness and research-based knowledge on the part of some communities, government officials, policy makers and development planners in South Africa, that culture-led development planning, through viable cultural policy especially at local government level, can act as a catalyst towards sustainable integrated development, with benefits such as economic development, and social cohesion.

iii. Policy gaps in the new South Africa's legislation, including the Constitution of the Republic of South Africa Act 108 of 1996, in not placing culture at the centre of development, has led to, amongst other effects, lack of synergy between tiers of government on how to discharge their duties on cultural mandates, and the perpetuation of previous racial spatial planning.

iv. Culture, through a viable structured policy, is crucial for the development and rejuvenation of South Africa's urban centres.

Having made the above assumptions, the research hypothesis is crafted as follows:

Development without, or with inappropriate, use of culture as the driving force can lead to its unsustainability and irrelevance to communities at the local government level, hence causing physical decay of places and cultural suspicions and even tensions amongst divergent communities. On the other hand, correct infusion and application of cultural expression within development planning by government, through viable cultural policy, can promote sustainable development, economic growth and social cohesion to local communities as part of the building of a new South African society.

1.6. The aim of the research

The aim of the research is two-fold:

i. To examine the relationship, or lack thereof, between cultural policy and development at the local government;

ii. To ascertain the extent to which the City of Tshwane involves culture in its development framework:

1.7. Research objectives

The study seeks to achieve the following objectives:

- To generate a new body of information in the field of cultural studies, in general, and appropriate municipal cultural policy and management in particular, which government policy makers, sociologists, cultural activists could use to advantage.

1.8. Research questions

The following research questions are pertinent to the study:

➢ To what extent can culture-led development, through cultural policy, be used as a central point around which development should be planned and integrated into, and across, departments in South African municipalities, with specific reference to the City of Tshwane Metropolitan Municipality (CTMM)?
➢ What would the impact be of concise and comprehensive municipal cultural policy on a national development matrix that includes economic development and social cohesion?
➢ What should constitute features of cultural policy for development purposes?
➢ What should be the theoretical paradigm informing the cultural policy model as advocated?

1.9. Significance and justification of the study

It has been noted that even though apartheid has been expunged from statue books in South Africa, there still exists a huge cultural divide, manifested especially on cultural symbols. Thus, as government tries to bring together cultures at a political level, in reality various cultures are pulling away from each other, (Shepperson, 1996; Bornmann, 2005; Du Preez, 2009; Malala, 2009). This study seeks to contribute towards the reversal of the racial polarisation through the creation of a policy framework that allows genuine cultural

integration necessary for the building of a new culturally all-inclusive yet African-orientated or inclined South African national consciousness. Secondly, as demonstrated earlier in this chapter, the government has unequivocally acknowledged the role culture could play in positioning South Africa from the industrial into the post-industrial era. Thirdly, when completed, this study will serve as a necessary compendium to the development of local governments in line with the African Union (AU) Culture Commission mandate (as adopted by the United Cities and Local Governments of Africa (UCLGA) during its founding conference in 2005, in Tshwane). The mandate is to: "Facilitate and coordinate the development of appropriate cultural policies within African local governments." It is hoped lessons from this exercise will permeate all development-related agendas of the Southern African Development Community (SADC), the Pan African Parliament, and the AU.

The findings from the study shall complement efforts by institutions, such as the University of Cape Town, which has created organograms within its institutional framework for the exploration of the concept of urban regeneration as part of the overall cultural philosophy. The University of South Africa (UNISA), on the other hand, has designed a course in cultural institutions, located at the Centre for Pan African Languages and Cultural Development, and the results from this study may inform the contents of such an offering. It is hoped the study may influence other academic institutions elsewhere in the world, where similar scholarly initiatives are undertaken in order to allow for a cross-pollination of ideas for the betterment of the universe through culture. The study will be of immense value to policy makers, sociologists, government parastatals, etc, as it would provide information necessary for cultural policy formulation not only for the benefit of CTMM, but all the municipalities of South Africa.

1.10. Clarification of key concepts

It is common for misunderstanding and confusion to arise in any discussion if participants do not have agreement over concepts driving the discourse. It is therefore prudent to provide a definition of concepts around which the study is organised. They are:

- Culture,
- Cultural policy,
- Development,
- Urban regeneration,
- Culturescape
- Cultural planning, and
- Cultural industries.

One of the reasons why these other concepts are included is to demonstrate that culture operates maximally in conjunction with other strategies as reflected in the quotation below:

> The notion of cultural policy should not be a stand alone project or policy, but rather a broader strategy, which should be aimed at poverty alleviation, improving safety and security, rehabilitation of redundant buildings, facilitating social and economic development, improving environmental, and cultural qualities, addressing dead time and space and also solving traffic congestion and improving the transport system (Sirayi, 2004:161).

1.10.1 Culture

Varadarajan (1995:22) and Darussalam (1998:xx) agree that there is no universal prescription in respect to the definition of culture as it varies from one society to the other. Derived from the Latin word *cultura*, culture refers to a process or action such as to grow or cultivate as in agriculture or horticulture

(South Africa. President's Council 1985:5). From an artistic point of view, Tomaselli (1995:3) argues that for many people, culture denotes that from which people are viewed as developing their cultures under conditions that are not of their own making. This reductionist view of culture pulls it away from an all inclusive anthropological and/or ethnographic definition touted by culturalists, such as Tylor (1924:1), that views culture as "that complex whole which includes knowledge, belief, art, morals, law, custom and other capabilities and habits acquired by man (sic) as a member of society." It is clear from the latter view that people are instead regarded as active agents in making their own cultures.

Mazrui (1990:8-30) develops this view further by defining culture as "a system of inter-related values, active enough to condition perception, judgment, communication, and behaviours in a given society." Mazrui's emphasis on *'active enough'* is influenced by his view of culture as a force which influences world politics when he declares that "culture is at the heart of the nature of power in international relations" and further that "there is a hidden cultural agenda in world-order problems which ranges from dogma (both sacred and secular) to international stratification." It is within this context that culture can at times be used as a tool for dominance and, at the same time for liberation, as can be seen below:

> When Goebbels, the brain behind the Nazi propaganda, heard culture being discussed, he brought out his revolver. That shows that the Nazis – who were and are most tragic expression of imperialism and of its thirst for domination – even if they were all degenerates like Hitler, had a clear idea of the value of culture as a factor of resistance to foreign domination (Cabral, 1973:39).

As a body that has directly and practically dealt with the consequences of such a scenario as painted above, the UN, through its subsidiary body UNESCO, defines culture as follows:

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> The whole complex of distinctive spiritual, material, intellectual, and emotional features that characterise a society or social group. It includes the arts and letters, but also modes of life, the fundamental rights of human beings, value systems, tradition and beliefs (United Nations Educational, Scientific and Cultural Organisation, 1996).

Similarities in UNESCO and South Africa's definitions of culture as contained in the 1996 White Paper on Arts, Culture and Heritage, suggest that the country has drawn its definition, almost verbatim, from the former as its signatory (South Africa 1996:sec A).

In trying to fuse the UNESCO and South Africa's definitions into a comprehensive whole, it becomes significant to coin a new definition of culture as a dynamic and complex totality of human interaction through which people are socialised and conscientised in a particular manner, such that their individual and collective knowledge, spiritual, modes of life, aesthetic and recreational practices guide them in dealing with socio-economic, political, environmental and spatial challenges, from one generation to the next.

1.10.2 Cultural policy

Abraham (1978:10) illustrates that the term "cultural policy" is made out of a combination of two words – *'culture'* and *'policy'*. At first glance, the two concepts seem to reflect contradictory qualities when analyzing them. For instance, in the previous section, the definition of culture is presented as a dynamic and spontaneous phenomenon. Yet, according to Radborne (1997:8), it can simultaneously be viewed as deliberate, methodological and static as a "set of guidelines informed by an ideology through particular consultation." Similarly, Shore (1987:49) regards it as, "general guidelines for the management of actions

needed to achieve stated guidelines." The apparent contradiction inherent in the concept of cultural policy is pursued further to reveal additional dimensions.

Some authors (Pick, 1988:10-12; McGuigan, 1996:23-24) trace the origin of the word 'policy' to 500 BC in Greece when the ancient City of Athens encouraged public involvement in government matters through the famous *agora* and *cothegi*, respectively. *Agora* refers to the situation whereby citizens were given opportunities to interact with government or express their views about government, especially around the arts, at selected public spaces. *Cothegi* means the payment for arts production by members of the public. From this perspective emerged the word 'polis' (city-state) from which other words such as 'metropolitan' and 'politician' arose.

McGuigan (1996:6) further links policy to the old French word *'police'* that came into English usage in the sixteenth century, when it initially referred to government in general. With time, the word came to assume a narrower meaning of the 'police' within the context of combating of crime. While, according to McGuigan (1996:6), the British drew *'policy'* out of *'police'* in its narrow sense. The French, on the other hand, came to use the word *'police'* to refer to both politics and policy. From the feminine form, *'la politique'*, the French made reference to science of politics and policy. In this context, cultural policy came to merely reflect the politics of discourse between contending schools of thoughts based on ideologies, rather than apolitical technical engagement of what policy means in actual fact or reality, from a practical point of view (McGuigan, 1996:6).

Trend, as cited in Pick (1988:97), unveils the history of the word 'policy' below:

> If you look it up in the largest dictionary of quotations you find this simple message – 'Policy; see Cunning'. Under 'Cunning,' it adds 'see also Deceit

and Hypocrisy'. What it shows is the older meaning of the word – a policy: a device, expedient, stratagem or trick. Now, however, politicians have chosen to make the word respectable. Policy is thought to be a good thing and parties must have lots of it.

Though coming from a public policy perspective, Dye's views on cultural policy still holds true for this study. According to Dye (1976:3-4), various diametrically opposite views on the origins and definitions of cultural policy are mere symptoms of the existence of various schools of thought on the matter, rather than the rejection of the significance of the concept for development purposes; hence, the elevation of the discourse culminated in the emergence of *'policy science'* dominated by sociologists, economists, research engineers and so forth.

Amid apparent discrepancies in definitions of cultural policy, the common denominator in all submissions seems to suggest that cultural policy, notwithstanding all its positive virtues as advocated by the study, ought not to be, as cautioned previously , declared a panacea for development at local government level, but rather, that it be applied in conjunction with other development strategies and tactics, (De la Durantaye, 2002:307; Barker, 2000:383; McGuigan, 1996:6; Pick, 1988:97; Miller & Yúdice, 2002:7-8; Dorland, 2003:106; and the United Nations Educational, Scientific and Cultural Organisation, 1969:10).

1.10.3 Development

A definition of the term 'development' is not easily accomplished, due to its fluidity and over-expanded use. Development means different things to different people. Ongoing discourses on the terminology have become a field of study or discipline on its own. From this emerged, and will continue to emerge, various schools of thought and theories. There is agreement by some scholars that

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development refers to growth and change of material and physical conditions. Sometimes it can be about the consolidation of the conditions. Central to this view, is the human element. People are said to be active agents in development, either through systematic or non-systematic means. From an institutional perspective, government is seen as one of the agents charged with the responsibility of ensuring development of, and within, communities through, amongst other means, allocation of resources (Harris, 1957; Kleymeyer, 1994; Kaplan, 1996). Mercer (2002:17) reasons that since development is a process and not a mere collection of capital goods, this allows culture to be positioned in processes that seek to determine what needs to be done in terms of the creation of infrastructure for a society to be sustained. Thus, for the purpose of the study, development is seen as the totality of physical development, through culture that forms part of the process of urbanisation, which results in fully functional cities with buildings, streets, parks, the provision of services and so forth.

Development is given relevance to local conditions in the South African context by the 1998 White Paper on Local Government, in that it is viewed not in general terms, but as synonymous with local government; hence, the term 'developmental local government'. Developmental local government is regarded "as local government committed to working with citizens and groups within the community to find sustainable ways to meet their social, economic and material needs and improve the quality of their lives" (South Africa 1998a: sec B). This definition, to which the study subscribes, contains four inter-related characteristics, namely: maximising social development and economic growth; integrating development; democratisation of development by empowering communities to participate meaningfully in its programmes; and providing leadership and creating opportunities for learning and the sharing of information (South Africa 1998a:sec B). Most of the concepts applied in this study, such as Integrated Development Planning (IDP) and the Reconstruction and Development Programme (RDP), are located within this context.

1.10.4 Urban regeneration

Jones, Hillier and Comfort (2003:54) define urban regeneration as:

> Comprehensive and integrated vision and action which leads to the resolution of urban problems and which seeks to bring about a lasting improvement in the economic, physical, social and environmental condition of an area that has been subject to change.

The situation described above, often arises after a serious decay of physical space has been observed. In the cultural sphere, development or regeneration of infrastructure or physical space could be reflected in, amongst others, the building of theatres, museums, shopping complexes, statues, pedestrian walks, cultural arena and recreational facilities. The focus on the word urban is not meant to undermine the importance of rural areas, nor the linkages that urban areas have with the latter. After all, urban areas evolve from the rural base. Thus, the philosophy and findings of the research could be applied to rural areas as well.

1.10.5 Culturescape

According to Schaper (1978:33-61), "culturescape is an exposition of all the different cultural features – natural, historical, sensorial, social, economic, political, aesthetic and human – of an environment." From this view point, communities are treated as "total rather than partial environments" whereby all their needs and related costs are taken into consideration through an adoption of cultural approach to development. Culturescape perspective sets the basis or foundation of cultural planning.

1.01.6 Cultural Planning

Bianchini (1993:23-29) views cultural planning as an instrument with which to expose and subject a designated area's cultural resources in a systematic manner, in order to protect, enhance and manage its natural resources, spatial patterns, physical characteristics, and raise the standard of living via socio-economic dynamics and political arrangement. Cultural planning is not about physical infrastructure alone. It is also about its soft components, the people. Mercer (2002:167,171) theorises that when planning is being conducted, it is people about whom planners are, or should be, concerned about, because they are the ones to experience its impact. In this way, planning is more of a human science than a physical science. Thus, it is important that planners need to be informed by anthropologists, economists and geographers about how people live, work, play and relate to their environment in order not to plan infrastructure that is irrelevant to their livelihood resulting in serious neglect and eventual decay.

1.10.7 Cultural industries

This concept is more often than not interchangeably used with 'creative industries' and as a result causes confusion. To some, it could be argued that there is no difference at all, whereas others may say the difference is very profound or fundamental. But that is a debate for another occasion or platform. Of interest to this study is that the notion of cultural industries is applied as the umbrella of creative industries whilst is itself seen as a component of the latter. Creative industries are generally associated with advertising, architecture, art, crafts, design, fashion, film, music, performing arts, publishing, research and development, software development, toys and games, TV and radio, and video games. Cultural industries are described as those social practices which have as

their primary purpose the transmission of meaning but could also include the arts and hard core technical sciences such as architecture, town engineering and horticulture. In South Africa, the preferred term is cultural industries. It includes craft, music, film, publishing, design, visual arts, performing arts, and photography (Howkins, 2002; Bianchini, 1993).

1.11 The outline of the study

This section of the study presents a summary of the structure of the thesis. It provides summaries of the chapters as well as the purpose of each chapter.

Chapter 1 introduces and explains the topic of the research, its aim, background, international best practices or examples in relation to the topic, problem statement, the study area, hypothesis, justification of the study, and the explanation of key concepts around the topic.

Chapter 2 presents a review of literature on the subjected investigated. The purpose of the review is to put into context the research problem. In other words, it seeks to illustrate why there is the problem as identified by, amongst others, showing shortcomings in the country's legislative frameworks pertaining to culture, particularly cultural policy, as well as suggesting historic and political dimensions that inform the status quo. The chapter also attempts to present lessons that could be drawn from international best practices in the subject as informed by some well known expert literature in the field of cultural policy.

Chapter 3 profiles the character of the City of Tshwane as the case study from a national historic and geo-political perspective. It seeks to motivate why it is necessary for the area to be studied by showing its potential as a cultural Mecca if certain institutional loopholes could be closed through cultural policy as the mediator for development.

Chapter 4 devotes attention to the methodology used in the collection of data for the research. Distinction is made between various types of research methods and explains reasons for selection of some of these. Also covered in this section is the crafting of research tools such as interview and questionnaire, selection of respondents or sample for data collection, piloting of the research tools, actual data collection after revision of the tools based on findings of the pilot study, coding and analysing the results of the questionnaire, identifying limitations to the research and suggesting possible solutions to the limitations.

Chapters 5, 6, and 7 present the findings of the survey field research, each focusing on the particular aspect from the questionnaire. This staggered approach was preferred over one chapter in that the latter would have been too cumbersome and voluminous. The thematic approach by each chapter on the other hand is considered more focused, easily read and manageable.

Chapter 8, guided by the main objective of the study, presents the conclusions and recommendations of the research.

1.12 Summary of the Chapter

The major objective of Chapter 1 was to lay the foundation of the thesis. As a parting shot, pursuant to the assignment, the chapter had to outline the fundamental research parameters on the basis of which the study is justified as crucial towards culture, through cultural policy, ought to be at the centre of development in a modern city. This included the research problem statement, hypothesis, research assumptions and so forth. In this regard, various important points were raised in this regard. One of which is that notwithstanding the fact that there are a wide range of scholarly contestations over the concept of culture, a point has been sufficiently made that there is nonetheless general agreement that culture, through cultural policy, is very crucial for development and regeneration of urban centres with major spin-offs for economic prosperity and nation building. This view has indeed become relevant to South Africa in the

context of nudging the country away from the disjointed apartheid development paradigm to a new integrated development path.

The chapter further established the fact that even though the concept of cultural policy may appear new to the post-1994 democratic dispensation or that it did not exist as such during the previous apartheid regime, it however did play a very powerful role in development during the latter period, albeit for the benefit of the White minority and dominance over the Black South African majority through some measure of deft concealment or camouflage. Thus, for the new South African government to redress the imbalances of the past by creating a state of equilibrium within its diverse national groups, it would need to enlist culture to mediate all the social schisms as created by apartheid's skewed development based on cultural idioms relevant exclusively to a fraction of the society.

From a technical perspective, the chapter by and large demarcated the field of study for the benefit of other chapters. Stated differently, the chapter served as a road map for the entire study, providing concise indications of each of the remaining chapters of the thesis.

CHAPTER 2
Literature Review

2.1 Introduction

Glense (1999:21) states: "Literature review is not a summary of various studies, but rather an integration of reviewed sources around particular trends and themes." Hart (1998:12) acknowledges that a literature review provides a background to a research topic being proposed through an effective and critical evaluation of selected documents on the topic dealt with. Such a literature review would have to meet some of the following general objectives relevant to the study, namely: distinguish previous work in the past with the view to ascertain what new dimensions can be introduced; discover important variables relevant to the topic; synthesise and gain new perspectives; establish the context and rationalise the significance of the research problem, enhance and acquire the subject vocabulary; understand the structure of the subject; relate ideas and theories relevant to the research for application; and lastly, place the research in a historical context in order to show familiarity with state-of-the-art developments.

Initially, a separate section was set aside, in this thesis, for discussion of theoretical framework in cultural policy discourse. But the researcher wishes to state that the arrangement made the work cumbersome, repetitive, and even risked shifting away from cultural policy per se. For this reason, a decision was taken to collapse the theoretical component of the discourse under literature review. This is considered as acceptable and even at times common practice in research.

2.2 Evolution of municipal cultural policy in Europe

Dorland (2003:106-107) distinguishes three historical phases of cultural policies which took place during the nineteenth century, namely: (1) ideological, (2) governmentality and (3) emancipatory.

1. The *Ideological* phase is characterised by an interest in linking the infrastructural development of museal institutions and national galleries in the guise of educating the masses about nation-building, art for art's sake, proletarian art, and nationalist protectionism. Bianchini (1993:2) and Bianchini and Parkinson (1993:9-10) contend that cultural policies were at that time, particularly in Western Europe where they found their roots from the Victorian England period to the 1970s, relatively unimportant and non-controversial, as they were largely based on a narrow definition of culture linked with pre-electronic arts. While these policies initially made few connections between municipal cultural resources and their possible impact on urban renewal and economic development, they eventually ended up linking the question of cultural expression to issues of class, gender and ethnicity as an attempt to integrate communities in a growing urban environment. This social integration consensus among such institutions however, failed to include any meaningful indicators of the potential role culture could play in local economic development.

2. Dorland (2003:106) states that certain salient points of the ideological phase overlapped into the *governmentality* phase in the 1980s. During this period, the state emerged as a key player in the shaping of cultural policy. However, the involvement of public and private partnerships was allowed. According to Bianchini (1993:3-4), cultural planning was conceptualised at that stage in Great Britain as a very important factor of economic development. For

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example, as a response to financial difficulties faced by the Thatcher government during this period, government subsidy for the arts was reduced or completely withdrawn in certain instances, inadvertently forcing the affected artists to make their case for funding of the arts to government. To succeed in their application, applicants were forced to move away from basing their application on moral or social grounds, as was the case before. They now had to promise government that their projects would assist in the economic regeneration of the country by attracting tourists, to bring in foreign currency and create jobs. Bianchini and Parkinson (1993:9-10) cite other factors that made cultural policies more politically relevant and even controversial. They indicate that at that time, most politically left-wing controlled municipalities broke away from the narrow definition of culture as a neutral and non-political phenomenon due, to the influence of 1960's social movements, whose politically-motivated activities had clear cultural dimensions.

3. Dorland (2003:107) identifies the *emancipatory* phase as a difficult period, during which municipalities tried to counter a situation where most national governments in western Europe were shifting more towards neo-conservatism and neo-liberalism, that was accompanied by a squeeze in local government financing and expenditure, particularly in culture. The shift from funding social to economic development projects as the result of the recession of the 1970s, which was initially used by national governments as an excuse for preserving existing cultural expenditure, ironically forged more positive arguments for expansion of cultural expenditure.

Bianchini (1993:4-5) avers that local governments failed to achieve their objectives of integrating cultural policy into local economic and infrastructural

development and regeneration during the *governmentality* phase. Success was achieved during the realist phase when certain UK cities adopted, from their USA counterparts, arts-led urban development and regeneration strategies that aimed at four goals: reconstruction of cities' external images; attraction of new investments and skilled personnel to the cities; physical and environmental renewal; and the boosting of retail and tourism industries. It is partly against this background that in the early 90s, many European cities and regional authorities came up with a 'transversal approach' on cultural policies that encouraged diversities of cultures worldwide to exist side-by-side with European traditions, (Les Recontres, Association of European Cities and Regions for Culture, 2004:17-25).

This approach is significant on four levels for the benefit of Europe. Firstly, it indicates that culture is conceptualised as part of human development and rights. It became extremely useful in this regard that "cultural policy must include the whole breadth of culture, and must see this breath as a seamless whole" (Les Recontres, Association of European Cities and Regions for Culture, 2004:17-25). Stated differently, the transversal approach to culture is a "concept that makes cultural policy an integral part of urban and rural development strategies" (Sirayi & Anyumba, 2007:19).

Mercer (2002), in (Sirayi & Anyumba, 2007:19), states that, in this context, cultural planning is seen as intrinsic part of the development process and not as an add-on. Secondly, a transversal approach acknowledges cooperation with other nations while protecting or holding on to their own interests; thirdly, that cities ought to be assisted to a point where they are mature enough to exist and operate independently of, and parallel to, central governments, while at the same time supporting own initiatives in the same field and; fourthly, that it accords cities and regional authorities an opportunity or platform from which to canvass common objectives and rally together in an organised manner, so as to effectively lobby the European Union (EU), and other agencies on matters of culture (Les Recontres, Association of European Cities and Regions for Culture,

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2004:17-25).

Europe's collective approach to culture can be traced back to 1949, when the Council of Europe (COE) was formed, with culture at the core of its function. In 1954, COE initiated the European Cultural Convention with the intent to "foster among the nationals of all members, and of such other European states as may accede thereto, the study of the languages, history and civilisation of the others and of the civilisation which is common to them all" (Sassatelli, 2006:25). This set the basis for the formation of the European Union Cultural Policy (EUCU), which in turn led to the formulation of cultural policy guidelines on the basis of which cities, or regional authorities can create own model, such as EUROCULT's Four-plus-One '**E's** Cultural Policy Model, based on the principles of **E**nlightenment, **E**mpowerment, **E**conomic Impact and **E**ntertainment, and **E**xperience.

2.3 Municipal cultural policies in Canada

A brief cultural profile of the Chinese city, Dalian, was cited in Chapter 1 to illustrate that cultural policy is not an exclusive European phenomenon. This chapter intends to review literature from continents other than Europe to draw lessons on the concept of cultural policy. Canada, from the American continent, is selected as one country for observation.

According to De la Durantaye (2002:309-310), analysis of the cultural policies of Quebec municipalities reveals the following common denominators:

- Policies are aimed at catering for the cultural needs of families rather than of the artists *per se*;
- The quality of life of citizens is of utmost importance to elected municipal officials;

- Application of freedom of artistic expression is conditional to the rotational use of existing facilities by artists;

- Formation of partnership between municipalities and cultural organisations with clear role clarification between parties and various spheres of governments;

- Dissemination to communities of heritage (i.e. libraries, museums, art galleries etc), the visual arts and crafts, rather than the performing arts;

- Encourage protocols and agreements with other municipalities that promote tourism for economic development.

Against this backdrop, we now examine in detail the cultural policy model of the Municipal Council of the City of St.Catharines in Canada, from which South Africa can draw key lessons. In fact, located within or viewed from the *emancipatory* component of Habermas's Communicative Theory, the model opens an avenue for South Africa to redress the imbalances or injustices of the past pertaining to suppression of indigenous African languages. At the risk of running ahead of the presentation, the observation above could be applied in two ways: increase number of languages in the interpretation and translation services during official council meetings as well as passing of by-laws to make it compulsory for civil servants to learn the predominant indigenous African language in a particular metropolitan area as precondition to employment.

The St. Catharine's cultural policy drafting process was initiated in 15 January 1996, when the City ratified its Recreation Master Plan, which *inter-alia* called for the establishment of a 'Municipal cultural policy.' Below follows an abridged version of the template (Canada. City of St. Catharines 1999):

- Vision

The city must be viewed as liveable space which recognises the contribution of culture; promote access to cultural opportunity for all citizens; encourage diverse artistic creation; acts responsibly to pass on cultural legacies entrusted to us; and integrate culture into the city's broader vision and goals.

- Goals

Goal 1: To facilitate the development of the cultural community and to provide cultural opportunities for citizens.

Objectives of this goal are to: confirm or modify city's cultural plan; administer and implement the cultural plan; establish joint marketing initiative; establish financial and human resource support for the setting up and maintenance of a cultural website; develop and manage cultural website; establish methods of events scheduling; develop ongoing strategy to facilitate collaboration between festivals and cultural organisations or individuals; facilitate networking and dissemination of information within the cultural community; work with Recreation and Community Services on the Leisure Guide to support the city's arts, cultural industries and heritage resources; complete an Arts Facilities Inventory, and assist cultural organisations and individuals requesting guidance on facility selection.

Goal 2: Support self-determination for the cultural community, recognising that autonomy and self-direction by cultural groups and individuals are critical to vibrant cultural production.

Objectives of this goal are to: include primary producers (artists) and members of the cultural community in the membership of the Culture Committee; act as a resource to cultural groups; facilitate networking and dissemination of information within the cultural community; develop ongoing strategy to facilitate

collaboration between festivals and cultural organisations or individuals; facilitate networking and dissemination of information within the cultural community; work with Recreation and Community Services on the Leisure Guide to support the city's arts, cultural industries and heritage resources; complete an Arts Facilities Inventory and assist cultural organisations and individual's requesting guidance on facility selection.

Goal 3: Collaborate with cultural community towards developing sustainable financial support for cultural activity.

Objectives of this goal are to: promote fee-for-service contracts in the annual Cultural Plan, establish clear and equitable guidelines and eligibility criteria; consult with the City and any future Community Foundation on funds to be dedicated to culture; develop sustainable funding mechanism(s) for the public art programmes; establish a *'percentage-for-art'* programmes in which one-percent of the total cost of construction or renovation of city buildings and public spaces, be expended on works of art; develop ongoing strategy to facilitate collaboration between festivals and cultural organisations or individuals; establish joint marketing initiatives; foster and maintain effective relationships with federal, provincial, regional and other municipal agencies relevant to cultural matters.

Goal 4: Promote art in public places.

Objectives of this goal are: to establish a Public Art Programme (mandate, policies and procedures), develop sustainable funding mechanisms; review city by-laws, policies and procedures to facilitate the use of parks and public spaces for cultural events and activities; establish a percentage-for-art programme in which one-percent of the total cost of construction or renovation of city buildings and public spaces be expended on works of art.

Goal 5: Use human and financial resources judiciously through collaborative management based on clear mandates, task identification and delivery of services.

Objectives of this goal are to: act as a resource to cultural groups; liaise with Directors of designated community cultural facilities to enhance collaborative opportunities; foster and maintain effective relationships with federal, provincial, regional and other municipal agencies relevant to cultural matters; provide expert advice to other City Departments on Arts, Cultural Industries and Heritage matters.

Goal 6: Promote collaboration amongst City Departments in reflection of the multi-disciplinary nature of culture, recognising that culture, the urban environment; economic development and tourism benefit one another through integrated and collaborative planning.

The objective of this goal is to enhance participation of representatives of Recreation and Community Services Department, Economic Development & Tourism Services and Department of Planning Services on the Culture Committee. To this end, a Cultural Committee of Council, comprised of representatives from various sections of the city, having direct interests in cultural matters, has to be established.

2.4 Municipal Cultural policy in South Africa

Literature review of cultural policy in South Africa should be conducted with a precautionary note: the author is forced to walk a very thin line between literature review *per se,* as it is commonly understood in research, and a review of legal frameworks, within which culture is presented in the country. One of the challenges to contend with in conducting literature review in the context of this study, is the fact that, according to Atkinson (2002:7), "there is far too little research and writing being undertaken on the actual functioning of municipalities, with the result that secondary reports are scarce." Thus the

author is compelled to take as a point of departure the fact that the country has indeed gone through a cross-pollination of global political experiences within a few centuries, characterised by distinct five political epochs, namely: Pre-colonial, Dutch colonial rule, British colonial rule, Apartheid rule, and the ANC democratic rule. This scenario suggests that these epochs could be located within, or correspond with, Dorland's three phases of municipal cultural policy as discussed earlier, from a European perspective. This discussion shall only focus on Dorland's last stage, corresponding to South Africa's last two political epochs, namely: the apartheid regime, and the post-1994 democratic governance. In this regard, the focus is on legal precedents set by government on culture through various pieces of legislation.

2.5 Legislative review of cultural policy in South Africa

In some countries, South Africa included, the primary source or foundation of policy making is national legislation, such as the Constitution of the Republic of South Africa Act 108 of 1996. Thus, a good point to start in the evaluation of the strength or weakness of legislation on a particular subject is the Constitution of the country. To achieve this, one has to ascertain whether or not such legislation is enabling, prohibitive or prescriptive. From the onset, it needs to be pointed out that there is a possibility that legislation in general, can vacillate between these realms. Pick (1988:109-112) declares that policies can be prescriptive, descriptive and reactive. Dye (1998:3) cautions that complete lack of policy, may create space and conditions for the existence of a default policy.

The argument above effectively evokes Adam Smith's "Invisible hand[1]" where government would promote some objective, say to a particular cultural paradigm, which it did not design or intend to either promote or, worse still, is not aware that it is promoting in the first place. Or could it be that government may feign ignorance of the importance of cultural policy or even deliberately dismiss it as a

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[1] The term "invisible hand" is usually associated with the economist Adam Smith (see Heilbroner 1986:265).

strategy to distort and implement it, without being publicly held accountable for its consequences?

For a democratic government like South Africa to be seen as transparent, it needs to openly come up with pieces of legislation to which it must be held accountable. In this regard, there is no gainsaying that (cultural) policy must exist, not as pieces of puzzles drawn from various sources and presented as policy, but as a well structured tool to be used, almost like a one-stop cultural reference centre, in a well coordinated manner, to sustain the development process. Culture should appear as a 'distributor' in the development 'engine'.

The Constitution of the Republic of South Africa Act 108 of 1996 does indeed display a certain degree of indifference towards government's role in culture. From the onset, the Constitution does not offer any definition of culture; implying, as the maxim goes, "that which cannot be named, cannot be explained clearly and thoroughly". Secondly, culture has not been given full attention on its own, like some other concepts such as justice, agriculture, finance and so forth, with specific expectations or directives. Culture merely appears sparingly and in different configurations throughout the document as an appendage to other concepts such as language and religion; some of which are ironically supposed to be its component parts. At the most, specifics on culture appear in schedules in a scattered manner in relation to various government departments and supportive institutions, but there is no reference to it at all in the entire Chapter 7 on local government.

The culture-deficiency in the South African Constitution could arguably be linked to a controversial paper by Albie Sachs (1990), entitled *"Preparing ourselves for freedom."* Sachs' research, conducted in his personal capacity as one of the senior leaders of the ANC, could be summarised in two parts, but for the purposes of this research, only the relevant section shall be looked into, namely: **"Constitutional Guidelines should not be applied to the sphere of culture"** (author's own emphasis). As a parting shot towards the discourse

around the article, is the particular statement contained therein authoritatively, like some sort of declaration, to the effect that:

> We [the ANC] exercise true leadership by being non-hegemonic…by showing people that we are fighting not to impose a view upon them but to give them the right to choose the kind of society they want and the kind of government they want (Sachs, 1990:19-30).

The paper triggered a flurry of outright condemnation across the country (Campscheur & Divendaal, 1989:215; De Kok & Press, 1990:60; Grundy, 1993:9-17; Kgositsile, 1992:48; Oliphant, 1993:38,150; Siers, 1990:64). The essence of the critique could perhaps be exemplified from the inputs of Grundy. Grundy (1993:44) expresses a worry that Sachs's paper could hoodwink the country into looking at culture from its liberal perspective, especially that the article appeared a few months before *Culture for a Democratic South Africa;* the first and only of such conferences convened by the ANC after its banning to prepare for governance on culture after the 1994 democratic general elections. It was expected that this conference would set the tone for formative legislation of the new order. "He [Sachs][2] who makes a statement often determines who listens especially if that person was, in this context, by far the highest ranking ANC official and one of its influential intellectuals to speak out on this issue," theorised Grundy. Grundy went on to further predict that, as a result of Sachs's line of thinking, the new government "may take a hands-off attitude towards the art, thereby allowing practitioners rather than politicians to lobby and try to steer policy without partisan or governmental hindrance" (Grundy, 1993:18).

The above said, the question is: '*where and how exactly in the body of legislative framework in South Africa did the paradigm shift on culture manifest itself?*' The Reconstruction and Development Programme (RDP), once envisaged by the

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[2] It is interesting to note that Sachs was later appointed to the bench of the Constitutional Court as one of the first panel of judges to serve the new democratic South African State as the defender or custodian of the Constitution.

ruling party as the formative source for future development policies or programmes in South Africa, is the first point of reference in providing the answer to the question. The roots of both the RDP and its spilt, the Integrated Development Planning (IDP), can be traced to policy documents and pronouncements of the ANC around the early 1990s, when the organisation was preparing to take over political power from the National Party government. For instance, in 1993, the former Head of the ANC's Department of Arts and Culture (DAC), Dr. Mongane Wally Serote, emphasised the need for the inclusion of cultural policy in development during the watershed *Culture and Development Conference*[3] when he proportioned that:

> Legislation will have to be put in place that ensures that all South Africans have access to cultural expression and activity. This principle must permeate the implementation of the RDP: when housing is planned, cultural recreation facilities must be included in those plans; when health schemes are devised, art must be included as legitimate forms of counselling and therapy; when the departments of defence and safety and security develop their programmes, they must embrace arts and culture as bridge-building exercise…If we refuse to recognise the importance of culture, we will be removing the potential for development (Mayibuye, 1995:5).

A few years later, Serote's philosophy of the centrality of culture in development was subsequently incorporated into the RDP as per the following clause[4]:

> The RDP arts and culture policies aim to … link culture firmly to areas of national priority such as health, housing, tourism, etc., to ensure that culture is entrenched as a fundamental component of development (African National Congress, 2005a).

[3] *Culture and Development Conference*, held in Johannesburg from 25 April to 1 May 1993, is significant in the evolution of cultural policy in the new South Africa in that it served as a platform for the generation of ideas towards the formulation of the RDP, as well as to assist the ANC in negotiating terms on the country's new cultural policy framework during CODESA.

[4] The same clause appears (verbatim) in the ANC Draft National Cultural Policy (African National Congress 2005c). Actually, it can be reasoned that the policy served as the repository from which ideas were drawn for the benefit of various doctrines.

The ideas were expanded further in the same text as above wherein an entire section was devoted to the arts and culture. Surprisingly, however, is that these ideals, together with twenty-one other related salient propositions on arts and culture contained in a lengthy section of the document under the theme, *'Developing our human resources,'* had totally disappeared from the discussion radar by the time the paper graduated to the RDP White Paper status (African National Congress, 2005b). Thus, South Africa's new development path was laid without culture as originally envisaged by the ruling party. Consequently, the impact of the omission of culture from the country's new development trajectory is still felt decades later. This argument is supported by the following development, amongst others.

In 2010, the government formed the National Planning Commission as part of its "efforts to improve long-term planning and rally the nation around a common set of objectives and prioritise to drive development over the longer term." However, conspicuously absent in the Commission's *'South Africa Vision-2025,'* was the role assigned to culture alongside other issues such as poverty, education, transport, health (especially HIV/AIDS), and housing. Stated differently, culture was not listed as one of the thematic or cross-cutting issues that were supposed to be the subject of focused investigations by the Commission (South Africa. Revised Green Paper 2010:1-5). In the 66-pages long Executive Summary of the final report of the Commission, presented to the National Assembly (Parliament) of the Republic of South Africa on 15 August 2012, arts and culture, as a distinct sector, is allocated a mere half-a-page. By the same token, the sector is mentioned in passing, over a few scattered sentences, in Chapter 15 of the 430-pages main document entitled, *'National Development Plan – Vision for 2030.'* The lack of substance or serious input on culture in South Africa's new development blue-print seems to coincide or correspond with the absence of at least one representative or expert from the arts and culture sector in the

Commission's 25 members panel[5] (South Africa, 2011).

Owing to the observations above, it could be concluded that the consistent introduction of new interventions to already existing plans by the South African government will continue to recur as a vicious cycle until it (SA government) learns to accurately identify and define actual problems in the system. Logic or common sense has it that proper diagnosis of the problem results in accurate prescription of interventions. The flip-side is endless misdiagnosis of the country's development planning problems, despite good intentions.

Reverting to the position of culture within the Constitution after the Sachs debate, it is observed that the placement of culture as a concurrent competency between national and provincial government within the Constitution, at the exclusion of local government, creates a knock-on effect further downstream in other supportive pieces of legislation related to culture. The last point to be made about the ambivalence of the country's Constitution on culture, is to highlight the fact that its Eurocentric character is directly and/or indirectly antagonistic towards African culture. For instance, it is indicated that, "Customary international law is law in the Republic unless it is inconsistent with the Constitution or an Act of Parliament" (South Africa 1996:sec 232). This is followed by another statement to the effect that "when interpreting any legislation, every court must prefer any reasonable interpretation of the legislation that is consistent with international law over any alternative interpretation that is inconsistent with international law" (South Africa 1996:sec 233). The interpretation of the statement clearly reveals that African law has been relegated to the background in preference to international law that is evidently European in character.

From a purely arts-related angle, Hagg (2003:3) argues that Schedules 4B and

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[5] The National Planning Commission panel members were drawn from broad range of sectors, such as the academia, business, parastatals, and government departments.

5B of the South African Constitution, do not allocate responsibility to arts and culture as a result of unintentional oversight, rather than deliberate purpose. It is the author's considered opinion that although some elements of "oversight" may not be ruled out, Hagg would have perhaps provided a different view had he reflected on the Sachs debate. Roodt (2006:79), comments that because Chapter 3 of the Constitution prohibits spheres of government from assuming powers it did not confer to them, municipalities end-up simply sidelining culture from their service delivery or development agenda, because of the absence of the express reference of arts and culture in Schedules 4B and 5B.

Atkinson and Roefs (2003:3-5), attribute the problem of the non-allocation of responsibilities to culture in the South African Constitution, to the fact that it (the Constitution) does not offer a definition of the developmental local government system. In fact, even the very notion of development, captioned "urban and development" in Part A of Schedule 4[6] of the Constitution, is listed as a concurrent function between national and provincial government. Of course it may be argued that Section 41 (1) of the Constitution makes provision for principles of cooperative governance and inter-governmental relations on the basis of which all spheres of government should work together in relation to the rendering of services to citizens. However, Roodt (2006:79) observes that: "There are very few indications that local authorities realise fully the importance that the principles of cooperative governance and inter-governmental relations as enunciated in Chapter 3 of the Constitution."

The above notwithstanding, a clear distinction of competencies, functions, roles and activities still must be made to avoid any confusion. Atkinson, McIntosh, Smith and Visser (2002:61-68) indicate that at times some functions are informally assigned to municipalities through a process called "devolution by stealth," which is not necessarily unconstitutional, but has implications on the

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[6] Part A of Schedule 4 of the Constitution of the Republic of South Africa covers functional areas of concurrent national and provincial legislative competence. Included in the section are provisions for cultural matters.

administration and finances of municipalities. However, the approach may reach the stage of unconstitutionality when the imposition of a duty to local government through legislation does not carry legislative power. In another context, Atkinson and Roefs (2003:14-16) assert that culture falls into this category through a "creeping devolution" whereby "government departments have typically drawn up their own policy frameworks, and then slotted in the local government sphere in those policy frameworks, as and how it seemed meaningful to them." Hagg (2003:4) contends that even when such assignment was done correctly, at least at the level of the administration at art centres, various municipalities still found it difficult to translate it into their organisational structures because of lack of formal arts and culture policies and concurrent support from those spheres. This argument is supported, with practical example, by the official statement by Mr. Mokebe[7] of the City of Tshwane, about the configuration of its Department of Sport, Recreation, Arts and Culture (SRAC) and relevant budget allocation.

According to the Mokebe (2008), SRAC has employed about 659 personnel to perform cultural responsibilities. In so doing, the municipality automatically finds itself executing, wittingly or not, responsibilities not assigned to it in terms of Schedules 4 and 5 of the Constitution of the Republic of South Africa Act 108 of 1996, in that almost all functions carried out by SRAC are indeed not local government competencies. With the staff component of 167, the Sport & Recreation Section responsibilities could be seen as the exclusive functional areas of provincial legislative competency, in Part A of Schedule 5[8] of the Constitution. An exception could perhaps be considered if those sports functions could be interpreted to mean *local sports facilities* in terms of Part B of Schedule

[7] Mr. Mokebe participated in the research as an official designate for the City of Tshwane in his capacity as the Deputy-Director: Policy and Systems, Department of Sports, Recreation, Arts and Culture.
[8] Part A of Schedule 5 of the Constitution of the Republic of South Africa deals with functional areas of exclusive competence to provincial government. Listed therein are: abattoirs, ambulance services, archives, libraries other than national libraries, liquor licenses, museums and other national museums, provincial planning, provincial cultural matters, provincial recreation and amenities, provincial sport, provincial roads and traffic, and veterinary services, excluding regulation of the profession.

5. But, the reality on the ground is that what is implemented is virtually of provincial magnitude. The same applies to library functions as located within the Library & Information Section, with a staff component of 374 of the 659. Then there is, thirdly, a Culture Section of SRAC which could easily be interpreted as in charge of cultural *matters* in Part A of Schedule 4 as a concurrent national and provincial competence or if as *provincial cultural matters* would qualify to be a provincial legislative competency in Part A of Schedule 5. The last unit, the Project Coordination & Information Services Section could easily be classified as *media services,* appearing as a concurrent national and provincial competency in Part A of Schedule 4.

As a guide for local government competencies and operations in South Africa, the 1998 White Paper on Local Government, expects some legislation to be drawn up to give some credence to the development and promotion of arts and culture, at least in so far as community art centres and libraries are concerned, with a proviso that "a legal framework will have to be developed to manage them" (South Africa 1998:sec 2.1). To date, there is neither a trace of such a framework nor a strategy for cultural industries as envisaged, which could otherwise help leverage their economic potential at the municipal level, and also make the heritage sector more representative of the country's diversity.

Related to the issue of devolution of functions to local government is the matter of funding of culture by government. The matter has received considerable attention from some scholars (Atkinson et al., 2002; Atkinson & Roefs, 2003; Hagg, 2006; Mokebe, 2008). One significant observation that the study would like to highlight is that funding of cultural projects is not channelled directly to local councils. Instead, cultural organisations and individual artists have to apply to, amongst others, the National Arts Council (NAC) and the National Lottery for funding as prescribed by the Public Entities Act, 1992 (No. 93 of 1992).

The problem with the NAC set-up is that nowhere in its funding criteria or

requirement of the Act does local government appear as a critical stakeholder that must of necessity endorse applications which may have a direct impact on its development plans. As a result, money allocated to arts organisations is in isolation to, or without local government ratification, and ends up duplicating cultural resources. At worst, funding arts projects without the endorsement of municipalities could threaten peace and stability in cases where such projects challenge the status quo or even offend other cultural groupings. The absence of the involvement of local government in arts funding structures such as the NAC undermines the role that is supposed to be played by local government in the funding of the arts as originally envisaged in the formative RDP dispensation as follows:

> Funding for arts and culture will also be obtained through encouraging partnerships between government, business, non-governmental organisations, communities, and the international community. Within this framework, the national budget will carry an allocation specifically for culture. The framework will make provision for tax incentives and rebates to encourage investment in arts and culture (African National Congress, 2005a).

Local government is furthermore not even declared as part of the cultural industries in terms of the Cultural Institution Act, 1998 (No. 119 of 1998) which describes the formation and roles of various cultural institutions, yet the Department of Education has been accorded that status. The Cultural Promotions Act, 1983 (No. 35 of 1983), does not at all envisage a role of local government in cultural promotion.

The Town and Regional Planners Act, 1984 (No. 19 of 1984), which is solely aimed at empowering the local government sphere in setting up of residential areas, in conjunction with other laws, does hint at cultural appreciation when it provides local authorities powers to refuse approval of building plans on aesthetic grounds. It is still not clear, though, as to how such judgment on aesthetics would have to be arrived at and, more importantly, whether it would take into consideration the African character of such architecture. Thus, another

golden opportunity is missed for South African cities' architectures to reflect a unique national identity.

Lastly, there are challenges pertaining to the implementation of laws that are supposed to give the nation-specific identities based on their geographical locations and history. One such law is the South African National Geographic Names Act, 1998 (No. 118 of 1998). The cumbersome and strict nature of the Act itself makes it easy for those who resist change in local government offices to stall name changes as a process of the restoration of the dignity of Black South Africans as previously trampled upon by colonialism and apartheid. In insisting that, for example, geographic places should preferably not be named or renamed after living persons, the Act and municipal policies drawn from it, creates a situation where the heroes and heroines of the liberation struggle, across political affiliation, will not be honoured by having places or buildings named after them. Thus, only the names of colonial and apartheid leaders would remain intact; meaning that the image of the country would remain that of a society polarised and balkanised through European cultural icons and resources.

In lieu of the entire discourse above, it could be reasoned that the absence of concise legal framework for cultural matters in South Africa has deprived the country and its various agencies, sources on which to rely in drawing cultural policy models. It is against this background that the failed attempts by the four major metropolitan municipalities (i.e. City of Tshwane, City of Cape Town, City of eThekwini and Nelson Mandela Metro) could be understood.

2.6 The City of Cape Town Draft Policy on Arts and Culture

The City of Cape Town Metropolitan Municipality (CCMM) came into existence

in 2000. When it got into office, it inherited a Cultural Policy from its forerunner, the City Council of Cape Town. The policy, initiated by the municipality in conjunction with the Interim Committee of the Cape Town Arts and Culture Forum, was adopted by the Metro council, as new incumbent entity, on 28 August 1997. The CCMM took over the process to ensure that "the policy was moved from policy to action" by converting its "ideas into reality as implementable and visible practices." (South Africa. City of Cape Town 2002). To date, the policy is yet to be implemented in the current format, if at all. Of more relevance for the study is that the policy does not position culture in the city's mainstream development matrix, but rather continue to treat it within the traditional confinements of the arts.

2.7 eThekwini Metropolitan Municipality Draft Policy on Arts, Culture and Heritage

The eThekwini Metropolitan Municipality (Durban) was established in 2001. During this period, the municipality noted the significance of "placing arts, culture and heritage at the heart of development in the city and positioned it as a global player in this arena" (South Africa. City of Durban 2003:2). There is no indication that there were, since then, major developments in the direction of implementing the objective above. For instance, the document does not provide specifics such as time-frames in its terms of references save that it "…offers a framework through which the local authority, tourism bodies, NGO cultural agencies, private sector partners, sports, heritage, media, business, universities and schools can work together towards a common goal." Apart from this statement, no other process was embarked upon. The only time when the idea of a cultural policy resurfaced was at the 2008 *'Time of the Writer Conference'* hosted in Durban by the University of Kwa-Zulu Natal's Centre for Creative Arts. Regrettably, the intervention fell short of the original expectation of coming out with a cultural policy for the eThekwini municipality. As the conference got underway, the focus of the objective in the relevant commission shifted from "notes towards a cultural policy for Durban [eThekwini Metropolitan

Municipality]" to merely passing a resolution that "...a policy for Literature in Durban should be formulated as part of an overall Cultural Policy" (University of KwaZulu-Natal, 2008). To date, there is no trace of the formulation of such a policy, let alone the broader version, i.e. the eThekwini municipal cultural policy.

2.8 Cultural policy at the Nelson Mandela Metropolitan Municipality

In 2004, the Nelson Mandela Metropolitan Municipality (NMMM) commissioned the Arts Teaching Initiatives (ATI) to conduct research towards the drafting of the cultural policy for the municipality. The ATI team was supported by the Johannesburg Centre for Cultural Policy and Management, represented by Prof. Peter Stark[9], an internationally renowned expert in cultural policy development and cultural management.

The commissioning of the ATI was informed by findings of earlier research at the NMMM that suggested that it "is exceptionally well placed to develop" a policy that will "set the standard" for other municipalities throughout the country and "align itself supportively with public policy elements (and budgets) at National and Provincial level as well as within the Integrated Development Plan of the Metro." Two complementary policy priorities were subsequently derived from the above, namely: the role of "arts and culture programmes in previously disadvantaged communities" and "the sector's economic potential" (South Africa. Nelson Mandela Metropolitan Municipality: Arts and Teaching Initiative 2005:2).

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[9] In South Africa, Prof. Peter Stark is popularly known as the brain-child behind the Johannesburg Urban Renewal Programme featuring the laudable Newtown Cultural Precinct and the Constitution Hill projects about which Sirayi ([sa]:4) notices that were implemented outside the ambit of cultural policy at the City of Johannesburg Metropolitan Municipality.

It is argued that the two priorities could be the major sources of the reduction of the focus and redirection of the commission towards a framework that sought to address immediate infrastructure backlogs for a fraction of the city population instead of producing actual cultural policy that would embrace the cultural needs of all its residents. This is manifested through the conducting of other research in 2005/6, namely: the *Nelson Mandela Bay Development Agency Strategic Spatial Framework*, featuring projects such as the Mandela Bay Cultural Precinct, similar to the Johannesburg counter-part, the Newtown Cultural Precinct.

Regardless of the conspicuous limitations above, the framework was, according to Stark (2011), placed before council for approval. Since then, it has "been described in all subsequent meetings by politicians and officials as the Metro's adopted cultural policy." Semantics or intentions aside, it appears as if the reliability of the policy at NMMM will continue to remain suspicious or even short-lived because, according to Stark, the department under whose auspices the policy is located has since become "almost completely dysfunctional."

2.9 Review of cultural policy in the City of Tshwane

The idea of municipal cultural policy in the City of Tshwane was first introduced to the council in 2003 by its founding Executive Mayor, Father Smangaliso Mkhatshwa in the following statement:

> We are busy exploring the possibility of drafting a Tshwane Cultural Policy that will ensure that the city resonates with a distinct African character," (South Africa. City of Tshwane 2003:22*).

Five years later, the muted policy had yet to become a reality. The statement by the council official sets the record straight:

The municipality (City of Tshwane) does not have a policy framework on arts, culture and heritage and this can be attributed to the following reasons; there is no national legislation on arts and culture; arts, culture and heritage is a national and provincial competency; the City's Arts, Culture and Heritage Division lacks capacity and financial resources to implement any developed arts, culture and heritage policy framework (Mokebe, 2008).

The closest doctrine to cultural policy obtainable from the City of Tshwane is the '*Arts, Culture and Heritage Facility User Policy*.' This document is, however, only meant to be used as a guide for "proper management, reasonable access and self-sustainability of all cultural facilities" in Tshwane. It operates in the absence of a broader cultural policy framework. Otherwise, even though the municipality has not officially pronounced on the national legislative framework, on the basis of which it conduct its business on culture, it can however be observed from its operations that it seemingly and generally draws its cultural mandates from a combination of national legislation such as the Constitution of the Republic of South Africa Act 108 of 1996, and the 1996 White Paper on Arts, Culture and Heritage. The sourcing of insights from these doctrines for the purposes of drawing own policy frameworks and concomitant application is however flawed. For instance, the 1998 White Paper on Local Government acknowledges that the "Constitutional definition of local government's powers and functions is ambiguous is some respects, and requires further clarification." Inferred hitherto, are powers pertaining to competencies on culture.

2.10 Summary of the Chapter

The major aim of Chapter 2 was to explore the wide spectrum of literature written around the notion of cultural policy as a tool for development, particularly at local government level. Through this exercise, it was observed that some cities across the globe, as cited in Chapter 1, have fully embraced the claim that indeed culture can play a major role in attaining not only local and

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national objectives, but continental ones as well. To this end, such cities have invested many resources, human and otherwise, to position culture at the centre of governance and governability. The opposite was found to be true for South Africa.

The chapter identified certain dimensions within the country's legislation that impedes the positioning of culture within the development realm. This notwithstanding, there seems to be efforts by some municipalities in South Africa, including the City of Tshwane, to bring about a new paradigm shift of viewing culture, not as a subject of curiosity or kitsch, but rather as a compass with which to recalibrate government's development approach towards a culturally orientated visit. Yet there is still no trace of a reliable cultural policy framework to follow in this regard.

CHAPTER 3

Profile of the City of Tshwane

3.1 Introduction

This chapter seeks to present the profile of the City of Tshwane. This exercise is very fundamental to the thesis because Tshwane has been identified as the study location. Thus, it is of paramount importance for the reader to be familiar with the Tshwane cultural context as well as to understand and appreciate conditions that triggered the research. Amongst other things, the chapter focuses mainly on Tshwane's institutional character, particularly as influenced by certain cultural dynamics and vice versa. An obvious entry point in this regard is to first locate the City of Tshwane within a national historic and geo-political context.

3.2 Panoramic history of South Africa

As a geographical space within Africa, South Africa's history is old as the continent itself. But as a modern societal construct with governance features incorporating those from the west, its history could be traced to the first colonial sea explorers, starting with the arrival of the Portuguese merchants, Bartholomew Dias and Vasco da Gama, in the 15th century. However, colonial governance started in earnest in South Africa with the tenure of Jan van Riebeeck from 1652. Since then, the country has experienced four political epochs, each with its own administrative type of governance that incorporated the concept of municipality. They are: Dutch colonialism, British colonialism, Apartheid rule, and ANC dispensation.

These various governments in each of the eras demarcated the country into geographical entities for administrative purposes with different labels. Both the Dutch and British colonial powers, respectively, called their territories colonies, though the latter also used the term Union towards the end of its prowess in South Africa just before the apartheid dispensation. Parallel to these were the Boer Republics, which later came to be provinces under the National Party government in 1948. They were: The Transvaal, Orange Free State, Cape and Natal Republics. Scattered throughout the provinces were ten *'self-governing'* Black Homeland States. Upon coming to power in 1994, the ANC government created nine provinces after the collapsing of these structures. They are: Gauteng, Free State, KwaZulu-Natal, Western Cape, Eastern Cape, Northern Cape, Mpumalanga, Limpopo, North West. Gauteng Province is composed of a fraction drawn from Transvaal. Tshwane is in Gauteng Province, as displayed in the map[10] on the next page.

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[10] It should be noted that this map presents the City of Tshwane before the 2009 municipal re-demarcation which gave rise to an expanded *'new City of Tshwane'*. The process is elaborated in Chapter 4.

Fig 3.1: **Map of South Africa**
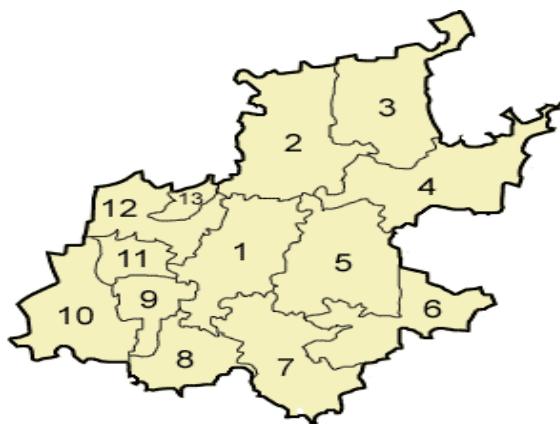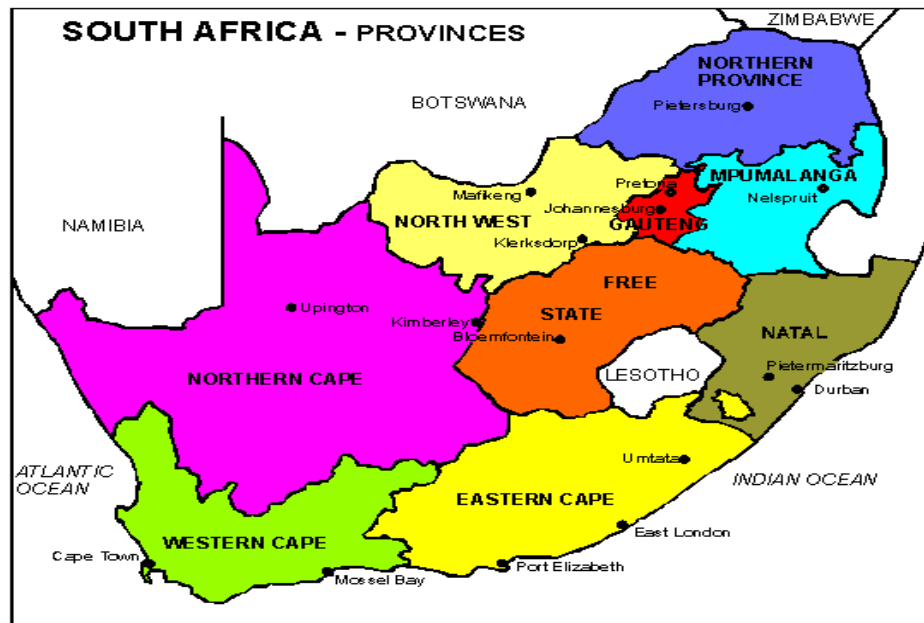
Gauteng Province is divided into thirteen municipalities:

1   City of Johannesburg Metropolitan Municipality

2.   City of Tshwane Metropolitan Municipality

3.   Nokeng tsa Taemane Municipality

4.   Kungwini Municipality

5.   Ekurhuleni Metropolitan Municipality

6.   Lesedi Municipality

7.   Midvaal Municipality

8.   Emfuleni Municipality

9.   Westonaria Municipality

10. Merafong City Municipality

11. Randfontein Municipality

12. Mogale City Municipality

13. West Rand Municipality

SA Statistics (2005)

3.3 Gauteng Province: a geo-cultural profile

Gauteng is one of the nine provinces in South Africa established by the post 1994 government. Before then, the province was one of the components of the old Transvaal province under the apartheid government. Transvaal stretched between the Vaal and Limpopo Rivers. During the transition from Transvaal to Gauteng, the province used to be known as the Pretoria-Witwatersrand-Vereeniging (or PWV) region.

Even though Gauteng is the smallest province in South Africa in terms of geographical space, occupying only 1,4% of the land area of the country, it is however highly urbanised and has a population of 8,837,178, the second-largest after Kwa-Zulu Natal. 2005 estimates put forward by the CSIR Gauteng Spatial Development Perspective suggest, however, that Gauteng has overtaken Kwa-Zulu Natal[11] to become the most populous province in South Africa, with a total of 9.5 million people living there, growing at about 100,000 people every year. (South Africa. City of Johannesburg 2008).

There are four major South African racial groupings that reside in Gauteng Province, namely: Africans, Coloureds, Indians and Whites. According to the 2006 census, of the province's 9,525,571 inhabitants, Blacks constitute the majority (73,8%); Whites (19,95%), Coloureds (3,8%) and Indians (2,5%). Gauteng is a highly urbanised area, with only 4% of inhabitants living in non-urban areas having in their governance systems elements of traditional authorities. One fifth (20,5%) of Gauteng's inhabitants speak Afrikaans as their home language, as against 18,4% who speak isiZulu and 16,1% who speak English. The cosmopolitan character of the province, is illustrated by the fact that it is home to 34,4% of South Africans who do not have an official language

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[11] Kwa-Zulu Natal's population is estimated at 9.3 million people (South Africa. City of Johannesburg 2008).

as their home language. From a historical point of view, the distribution of resources has largely favoured White and the two other racial groupings, the Coloureds and Indians, albeit also disproportionately according to their statistics and apartheid socio-political hierarchy. Africans were always the last on the scale in all respects (Punt, 2005:1-19).

According to the South African National Census (2008), Gauteng is growing rapidly due to mass urbanisation that is a feature of many developing countries. The *'State Of The Cities Report'* predicts the urban portion of Gauteng - comprised primarily of the cities of Johannesburg, Ekurhuleni (the East Rand) and Tshwane (Greater Pretoria) - will be a polycentric urban region with a projected population of 14,6 million people by 2015, making it one of the largest cities in the world. It is for this reason that it has warmed itself to the international notion of a global city.

3.4 Gauteng as a global city region

The basis of the notion of a global city region is derived from an international trend whereby cities, as a result of ability to create linkages and interdependency of trade flows, information, investment and cultural links among each other across the world, grow more powerful, as regions that can sustain themselves outside the loop of central or national governments. As in the case of Barcelona referred to in Chapter 1, such cities are even able to pass regional language policies which the central government must endorse.

The above is but one example of a situation where these two spheres of government must co-exist rather than antagonise each other to leverage their gains. This is precisely a principle that would ensure the feasibility of the

concept of a global city region as proposed by the provincial government for the purposes of a creating seamless economy among the three metropolitan areas within its jurisdiction. The Gauteng Provincial Government (GPG) sees practical manifestation of the objective as hinging on a three-pronged strategy which would; firstly, require all stakeholders to think regionally, but act locally, to compete in the hierarchy of global city; secondly, cooperate specifically among the three tiers of government and; thirdly, create a compact urban model that is suitable for its own challenges. In this regard, the GPG proposes a polycentric model of city-region whereby the multiple urban centres that constitute the region within the three metros, will have to relate in a complementary rather than competitive fashion, in order to secure their individual and collective cultural, socio-economic and political interests in a robust world market (Wray, 2010).

3.5 The establishment of the City of Tshwane as a metropolitan entity

The City of Tshwane was inaugurated in 2000 after an amalgamation of 13 former municipalities drawn from Gauteng and North West Provinces. Most of the municipalities were formed during the apartheid. The City of Tshwane's overall mandate was to serve a population of about 2,2 million through provision of services as determined by the Constitution of the Republic of South Africa Act 108 of 1996, and laws pertaining to local government functions (South Africa. City of Tshwane 2005).

From the political angle, the council comprised of 152 seats; 76 of which were ward-based and the other half proportional representation. An administrative component of council was also constructed by way of employing functionaries whose duties were to carry out the instructions of council by implementing its decisions on all matters related to the provision of services to residents. The

third important structural feature of the composition of council was the creation of 76 ward committees to act as both the supportive structures for ward councillors, as well as to guarantee residents' interests directly to council through ward councillors.

3.6 Legislative or policy framework on culture and development in the City of Tshwane

This section deals with how various types and aspects of legislations create conditions informing and affecting the formulating and operations of the CTMM. In terms of the Constitution of the Republic of South Africa Act 108 of 1996, a municipality must structure and manage its administrative, budgeting and planning processes to give priority to the basic needs of the community. This includes the promotion of the social and economic development of the community as the secondary expectations. Schedule 5 of the Constitution of South Africa lists major culture-related functions of local government as follows:

- Beaches and amusement facilities
- Billboards and the display of advertisements in public places
- Cemeteries, funeral parlours and crematoria
- Cleaning of streets
- Control of public nuisances
- Control of undertakings that sell liquor to the public
- Facilities for the accommodation, care and burial of animals
- Fencing and fences
- Licensing of dogs
- Licensing and control of undertakings that sell food to the public
- Local amenities

- Local sport facilities

- Markets

- Municipal abattoirs

- Municipal parks and recreation

- Municipal roads

- Noise pollution

- Pounds (livestock)

- Public places

- Street trading

- Street lighting

These functions should be read in conjunction with non-culture related ones as conferred on local governments in terms of Part B of Schedule 4 of the Constitution (South Africa 1996:schedule 4). All of the above functions find expression and guidance through a plethora of specific pieces of legislation relating to the governing of municipalities. To name but a few: The Municipal Structures Act 20 of 2002, Municipal Systems Act 32 of 2000, Municipal Finance Management Act 26 of 2003 and Municipal Property Rates Act 6 of 2004). A brief discussion of the manifestation of one of the pieces of legislations in relation to IDP processes shall be discussed later in this section.

3.6.1 Policies and by-laws on culture passed by Tshwane

As mentioned during the introduction of the notion of IDP in this section, the IDP is not a stand-alone phenomenon. It is applied within a specific legislative context. Accordingly, various departments of the City of Tshwane have put in place, as below, a number of policies that seek to enhance development from their respective perspectives, often culminating in contradictions due to the fact that there were drawn outside a context of a unifying structured cultural policy.

Table 3.1: **Policies and by-laws on culture passed by Tshwane**

Policy Name	Responsible Department	Policy Objective
Language Policy	Communications Division	Standard language policy for the CoT
Circumcision Policy	Environmental Health	Regulate circumcision procedures at traditional schools
Heritage Management framework	Arts , Culture and Heritage	Develop a heritage management framework for the CoT
Slaughtering of animals for traditional / rituals functions	Environmental Health	Regulate the slaughtering of animals for traditional purposes
Arts in Public Places Strategy	City Planning Development and Regional Services	Framework / strategy for public art / furniture
Identity and legibility framework	City Planning, Development and Regional Services	Framework that is aimed at influencing the physical development of the CoT in a Cultural context
Exhibition Policy – Draft – still in process	Arts , Culture and Heritage	Regulate and give guidance to the exhibitions that must be hosted in CoT owned museums
Acquisition of Arts Works policy – Draft	Arts , Culture and Heritage	Regulate, manage and develop standards for the acquisition of art works for the CoT museums
Heritage Facility User Policy	Arts , Culture and Heritage	Ensure proper management, reasonable access and self-sustainability of all cultural facility in the CoT
Geographical Place Names Policy.	City Planning Division, Streetscape Management Section.	Standardisation of geographical place names

3.7 How can culture affect development?

Development is culture subjective. It is determined and driven by the manner in which the society organises itself to gain access to resources. According to Schein (1992:12), this is manifested in how people form groups and relevant authority or administration through which to achieve what they want, thus creating precedence on why, how and when to do things. The administration is charged with the responsibilities to, amongst others, put in place legislative frameworks governing development.

Some scholars (Joynt & Warner, 1996; Korman, 1995:243-244) indicate that administration in turn, is influenced by culture on five specific areas, namely: direction, pervasiveness, strength, flexibility and commitment. Culture can determine the direction to which administration could go in respect to national goals. The direction can go either towards or away from the national goals, depending on whether the culture is prohibitive or encouraging. The extent to which administration can be pervasive, is determined by how it is shared by members. The strength of certain features of culture, such as religion, can have a serious impact on its members and thus administration. Work ethics and values could determine the character of the administration. The flexibility or otherwise of culture to other influences can also either enrich, or impoverish, administration. The nature and relation of culture in relation to organisational arrangements or social groups can determine the degree of commitment by members towards the administration and its goals.

3.8 IDP as a legislative development tool for culture-led development

The South African government has crafted and put in place the Integrated Development Planning (IDP) as one of the major legislative tools for synchronising development across its three tiers. The IDP is applied in the

context of, or in conjunction with, other pieces of legislation relevant to a particular sphere of government. According to Section 25 of the Municipal Systems Act, each municipality in South Africa is expected to, immediately after the start of its term of office, put in place a single, inclusive strategic plan which links, integrates and coordinate plans and/or proposals for development within its jurisdiction. This would include the alignment and consolidation of resources around seamless budget circle, even though this is difficult given different financial years of each tier of government.

The CoT ordinarily draws its IDP cycles around its five-year strategy during which it identifies strategic areas of importance to receive attention. The strategic areas are drawn from a list of other strategic documents such as the national and provincial development policies, the City Development Strategy (CDS), Service Delivery and Budget Implementation Plan (SDBIP), and local/regional Spatial Development frameworks.

The 2011-2016 IDP cycle is the municipality's third, since its inception in 2000. A review of the three IDP cycle presents interesting observations. Whilst the documents make reference to the other important strategic document as listed above, they however do not form a point where the IDP is concerned. As a result, the IDP ultimately appears like a wish-list of projects meant to merely remedy the backlog of infrastructure, rather than to forecast the type of city to strive for. Invariably, some of the projects disappear from the radar as the IDP is regularly reviewed owing to demographic dynamics and the need to spend the budget in order to avoid roll-overs. This claim is affirmed by the 2011-2016 Draft IDP when it identifies two serious gaps within its parameters as, namely: the inability to confirm annual targets for each of the five years of the IDP; and to confirm projects for all five years of the IDP (Draft Tshwane Integrated Development Plan (2011-2016) for 2011/12 (2011:127). The statement is an admission that indeed the notion of integration is a misnomer in the approach to development

by the municipality. Thus, it can be concluded that in this context, political expediency, instead of a specified development fulcrum, becomes the arbiter in terms of which projects get implemented or not.

From a cultural point of view, the 2011-2016 Draft IDP presents the municipality as envisioning, amongst others, "A multi-cultural city that encourages and supports diversity and integration, including spatial design that enables social inclusion…" yet there is no trace of the manifestation of this in terms of projects listed for implementation in the document. In fact, culture-orientated projects constitute 1,32% of the total IDP plan and 2011-2012 budget. Thus, culture has been left to the whims of developers to sponsor. The scenario has in turn led to more commercial capital projects - initiated by consultants and developers - being prioritised and approved by council at the expense of social infrastructure within the IDP (Mokebe, 2008).

3.9 Culture-led projects in the City of Tshwane

Urban regeneration projects:

- *Re kgabisa Tshwane urban renewal project (in collaboration with the national Department of Public Work) which will focus on the renewal of government buildings in the Pretoria Inner City.*
- *Upgrading of the Wonderboom Airport.*
- *Bloed Street project.*
- *Marabastad renewal.*
- *Inner City renewal project* (Mokebe, 2008).

Analysis of the projects reveals fascinating dynamics. Firstly, all the projects are led by different departments within the City of Tshwane. Actually, the *Rekgabisa Tshwane Urban Renewal Project* is initiated, funded and implemented by the national Department of Public Works. The intra and external

arrangements imply challenges in synergy and coordination of such projects. Secondly, the projects are not intended to give the City an African image, but rather to only save the face of the *status quo* with new cosmetics. Culture cannot be manicured through that which did not influence its creation. Fourthly, the role of Arts, Culture and Heritage Department has evidently been minimised to traditional performances without understanding the huge influence it has in elevating or enhancing the image of the city and, thus by extension, of the country.

Other projects:

There are numerous other culture-led or related projects that are specific to the Arts, Culture and Heritage Division. However, due to the lack of capacity in the Arts, Culture and Heritage Division as custodian of Arts, Culture and Heritage for the City of Tshwane, the projects are carried out by other divisions or departments within the municipality. For instance, Art in Public Places Strategy and the naming/renaming of geographical spaces are led by the Streetscape Management Section of the City Planning Division (Mokebe, 2008). It is the author's considered opinion that the function could be best located within the Culture Section of the Education Section of the Social Development Department because it is more about human issues than landscaping dimensions. According to Mokebe (2008), the implication of functions carried out by unsuitable structures raises issues of proper coordination, accountability and even duplication of functions. Further down the stream, Mokebe cautions that the arrangement could easily lead to mismanagement and maladministration.

3.10 What is the relationship between culture and economic development?

The affinity between culture and economic development was clearly illustrated in Chapter 1. In the Tshwane context, a framework or strategy on the creative industries and tourism has clearly been identified and adopted for the exploration of economic potential of arts and culture in enriching the municipal budget and also empowers the artistic community. Furthermore it is critical that government invests a lot of funding on capacitating and resourcing its arts, culture and heritage department at all tiers of government i.e. local, provincial and national, since a well capacitated government on arts, culture and heritage can exploit the economic development, of not only the city, but the entire country as well (Mokebe, 2008).

3.11 Social cohesion through culture in Tshwane

The municipality has established a unit i.e. Integrated Community Development which focuses on vulnerable groups and identifies urgent interventions for such groups in collaboration with all its departments. Such interventions include the following:

- Allocating grants to welfare organisations.
- Registering indigent households in the City's indigent registers.
- Identifying employment opportunities for unemployed youth and women through learner-ships in its different departments.
- Developing of a youth database for unemployed youths (Mokebe, 2008).

At another level, the lack of a dedicated Heritage Unit for the City of Tshwane has resulted in the municipality not having a policy framework to deal with matters that relate to indigenous cultural practices, like traditional rituals that

involve the slaughtering of animals. Such a process has led to the regulation of such processes through western influenced legislation, which ignores the cultural rights and traditions of other cultural groups.

3.12 Stakeholder relations through culture in the City of Tshwane

The CoT has established relations with a number of stakeholders in order to develop, promote, preserve the arts, culture and heritage. To name but a few:

- Arts and Culture Forums in all regions of the CoT.
- UNISA – Music development
- University of Pretoria – Music development
- Tshwane University of Technology – Dance development.
- KARA heritage Institute – Heritage preservation
- Oppikoppi – Home of Jazz Programme
- South African National Visual Arts Association – Visual Arts Development
- South African Museums Association – Museums
- International Council of Museums – Museums
- Tshwane Heritage Builders Association – Stakeholder relations
- Africa Leadership Institute – Governance
- Ifa Lethu - visual arts development

Over and above internal relations, the city has entered into a variety of agreements or relationships such as treaties and twinning partnerships with international counterparts. Included hitherto in some of the agreements are artistic and cultural exchange programmes. Interesting to note in this regarded is that the Arts, Culture and Heritage Section of the Department is not practically involved in the signing of these agreements, nor is Parliament or the

National Department of International/Foreign Relations aware of such (Mokebe, 2008).

3.13 Summary of the Chapter

Chapter 3 has attempted to fulfil its major objective, of presenting the profile of the City of Tshwane as the thesis' case study. Various factors that necessitated the exercised were outlined. The combination of factors, such as its political status as South Africa's administrative capital, as well as its cosmopolitan character as a home of many cultures for diplomatic, academic, residential and work-related reasons, makes the City of Tshwane a candidate worthy above the rest of the country's other cities. Despite all these positive attributes, it was discovered that culture was not regarded by the municipality one of the important aspects of service delivery. In fact, its significance seems to be diminishing gradually as suggested by consistent decline in its budget allocation for cultural projects every year as illustrated in Chapter 5; making it the municipal function with the least financial support. By the same token, it was officially acknowledged by the council official acting as its research representative, that the municipality lacks the financial resources and administrative capacity to draw cultural policy.

CHAPTER 4

Research Methodology

4.1 Introduction

This chapter seeks to outline the methodology used to conduct this research. The chapter indicates that the research is qualitative in nature, even though it contains some elements of quantitative research, as the two concepts are not necessarily mutually exclusive. The two qualitative data collection methods applied in the study are the structured interview and questionnaire. The chapter discusses the merits and demerits of the two data collection methods, how they were developed, and how the questionnaire was pre-tested. The chapter describes procedures followed during data collection and how data was analysed. The chapter also explains how it dealt with ethical considerations, and concludes with the identification of the limitations of the study.

4.2 Research design

The research design describes the nature of this study, including the unit of analysis. It outlines the plan, structure and strategies adopted for the research. The researcher adopted a qualitative methodological approach because it is highly effective for research in which subjects are studied in detail 'where the action is', offering a comprehensive perspective as to why and how certain things happen in a particular way. Furthermore, qualitative research is considered the best method for the study of attitude and behaviour not easily discernable from a quantitative perspective, as the latter is primarily observational and produces raw statistical or numerical data, without necessarily providing reasons for particular results (Patton, 1990:12; Babbie, 2007:286-294). The other reason is that the qualitative methodological approach allows for the study of the

correlation between variables, in line with the research aim, through a combination of several research techniques; hence triangulation.

Various scholars (Taylor & Bogdan, 1998; Denzin, 1989; Leedy & Omrod, 2006) describe triangulation as the use of several data sources, or stated differently, multiple-methods, in search of common themes to support the validity and reliability of research findings. It also enables the researcher to corroborate, elaborate and illuminate the research question so as to have a deeper and clearer understanding of an issue and its context. Multi-methodology or triangulation, identified by Gillham (2000:81) as common in case studies, occurred through the use of the structured interview with the city official that informed the profiling of the case study in Chapter 3 as well as the survey questionnaire posed to the sample selected from the study location.

4.3 Selection of the case study area

There are several reasons why the City of Tshwane was selected as the case study for this research. The first reason is that it is the administrative capital of South Africa. This point is significant at various levels. As the administrative capital, it houses almost all the administrative office of the executive office bearers and government departments. In this context, the status of Tshwane has also risen significantly in world politics at the time of the re-demarcation of municipal borders as part of the preparations for the 2011 local government elections. The objective of the realignment of municipal boundaries was part of national government's programme to absorb struggling small municipalities into metros or to create new ones. In Gauteng, the reconfiguration process resulted in the creation of the *'New City of Tshwane'* considered by the municipality's current Executive Mayor, Mr. Kgosientso Ramokgopa, as now the "largest metropolitan municipality in South, comprising of an area of 6 368km2 and a population of 2,5 millions" and "the third largest city in the world in terms of land mass, after New York and Tokyo/Yokohama, respectively. The growth is as

a result of the expansion of the City of Tshwane's boundaries, particularly on the northerly flank, after the incorporation of Metsweding district consisting of Nokeng tsa Taemane and Kungwini municipalities, formerly in the Mpumalanga Province (South Africa. City of Tshwane 2011; Pongoma, 2011:6).

The second reason for the selection of Tshwane is from an infrastructural point of view because the City of Tshwane, more than any of its counter-parts in the country, boasts of many structural icons some of which have since assumed the status of national symbols. They are museums, monuments, statues and government buildings. It is believed that these 'icons' would acquire new meanings and values once incorporated into the context of the cultural policy paradigm or dimension, such as the cultural mapping and planning. Lastly, the City of Tshwane is chosen as a case study because it has recognised the importance of cultural policy, even though it has not to date moved beyond the intention.

4.4 Selection of the sample

Ellis (1994:168-169) informs that cluster sampling is often applied when there is an already existing "naturally occurring group" of subjects within a particular environment, organised according to interests, roles and status. Three advantages of this method are the following: the reduction of costs and time as opposed to, say, interviews, where most respondents must be engaged face-to-face; allowance of the determination of samples, even when a listing of the population is cumbersome or impossible, thus offsetting chances of high error probability; and the giving of space for the possible tracing of micro-components, or units of the cluster for deeper inspection and analysis. The detail of the cluster sample from the study location is represented by the diagram below.

71
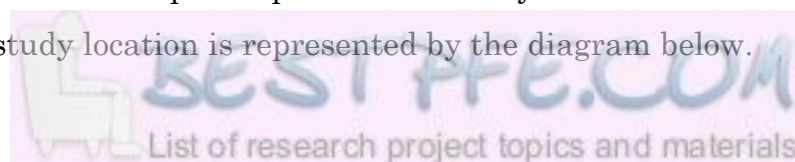
Table 4.1: **Sample profile**

DEMOGRAPHIC FEATURES OF THE CLUSTER SAMPLES AND POPULATIONS			
Demographic Factor	Number and percentage per cluster sample		Total numbers and overall percentages of entire population
	PL 96	SPO 15	WR 76	N 187 111 – participated
Age 18-35 36-59 60+	3 (3%) 18 (17%) 4 (4%)	1 (7%) 8 (53%) 0 (0%)	3 (4%) 16 (21%) 4 (5%)	7 (4%) 42 (22%) 8 (4%)
Gender Male Female	15 (16%) 10 (10%)	6 (43%) 3 (20%)	13 (17%) 10 (13%)	34 (18%) 23 (12%)
Race Black White Coloured Indian	18 (17%) 1 (1%) 3 (3%) 3 (3%)	9 (60%) 0 (0%) 0 (0%) 0 (0%)	17 (22%) 4 (5%) 2 (2%) 0 (0%)	44 (24%) 5 (3%) 5 (3%) 3 (2%)
Language English Afrikaans TshiVhenda SeTswana SePedi SeSotho IsiZulu IsiXhosa IsiNdebele XiTsonga	4 (4%) 4 (4%) 3 (3%) 8 (7%) 6 (6%) 2 (2%) 2 (2%) 1 (1%) 1 (1%) 1 (1%)	0 (0%) 0 (0%) 1 (7%) 3 (20%) 1 (7%) 2 (13%) 0 (0%) 1 (7%) 0 (0%) 1 (7%)	3 (4%) 3 (4%) 1 (1%) 6 (8%) 4 (5%) 1 (1%) 2 (2%) 0 (0%) 0 (0%) 3 (4%)	7 (4%) 7 (4%) 5 (3%) 17 (9%) 11 (6%) 5 (3%) 4 (2%) 2 (1%) 1 (1%) 5 (3%)

Key: PL=Political Leadership, SPO=Senior Public Official, WR=Ward Representation, N=Total Population

The demographic detail of the cluster sample, as represented by the diagram above, can be summarised as below. The three major clusters configured for the purposes of the survey are: the Political Leadership Cluster, Senior Administrative Officials Cluster and the Ward Representation Cluster.

The political leadership cluster was made up of three components drawn from council structures as determined through the Municipal Structures Act, Act 58 of 1999. They are: the Mayoral Committee, the Portfolio Committee of Sport, Recreation, Arts and Culture (SRAC) and Ward Councillors. The three were chosen due to the powers conferred to them in terms of the Municipal Structures Act. The overall population of the political leadership cluster is 96, broken down into the following units: Mayoral Committee (10), Portfolio Committee (10) and Ward Councillors (76). From this population, a sample of 34 respondents participated in the questionnaire. This is divided in this way: 7 members of the Mayoral Committee, 7 Portfolio Committee members and 11 Ward Committee members.

The Senior Public Officials cluster was drawn from people employed by council in the most senior positions in terms of the Municipal Systems Act, Act 32 of 2000. They are expected to carry out instructions of council in the form of resolutions and decisions taken from its sitting, or though political office bearers to whom certain powers were conferred or delegated. The entire population of the cluster is 15. The figure of those who took part in the survey is 9. Similarly, the Ward Representation cluster was drawn from ward committee system (as determined by the Municipal Systems Act). There are 76 wards in Tshwane. Each ward is represented by a councillor, who in turn heads or chairs a ward committee of 10 members, elected by the residents in the particular ward. Each of these members represents particular organised interest groups or sectors, such as business, health and education. Ideally, each of these interests corresponds with or is duplicated at the portfolio committee level and ultimately at the mayoral committee. 23 ward committee members responded from 76 wards.

The overall population of all the clusters combined was 187. The overall number of all participants in the three clusters jointly was 57 out of the 187 population. The 187 figure applied only to sections 3 and 4 of the questionnaire as the ward

committee cluster was excluded from the questionnaire section, *Governance and Institutional Factors* because they were considered too technical for a cluster whose educational level or disposition did not match the questions. In this case, the population of that section is 111. Even though sample representation differed according to the cluster population and sample, each however exceeded a threshold of at least one-third of the relevant population. This figure is considered enough to qualify that particular sample as sufficiently representative of the relevant population.

4.5 Data collection

Data was collected by means of structured interview and questionnaire. Both the structured interview guide and questionnaire were prepared according to the objectives of the study. They allowed the respondents to respond to the questions on their own, without the pressures of being monitored directly. Follow-ups were made by the researcher on some aspects of the submissions.

4.6 Designing the structured interview

The questions in the structured interview were open-ended in nature and covered a wide range of the cultural spectrum. According to Babbie (2006:246) and Patton (1990:46), the advantage of using open-ended questions in an interview is that they allow the respondent to give meaningful and in-depth reflections to the questions without being "pigeon-holed" into a predictable paradigm. Lofland, Snow, Anderson and Lofland (2006:16) reveal that by using the open-ended questions in the structured interview, the researcher increases the chances of obtaining "rich, detailed responses that can be used for qualitative responses."

The interview gave the official selected by the municipality to act as its representative, ample time to conduct their own research by, for instance, consulting with colleagues on the subject, so as to give a representative view of the municipality. After the receipt of the first response, follow-up questions were drafted and posted back to the official for further clarity or input.

4.7 Constructing the survey questionnaire

The questionnaire was arranged in four sections, namely: section 1 - *Demographics*; Section 2 - *Governance and Institutional Factors*; Section 3 - *Physical (infrastructure/environment) Factors*; and Section 4 - *Socio-economic and Political Factors.*

The questionnaire was standardised to, amongst others, ensure that all respondents were asked the same questions. Questions were crafted in such a manner that they were easily understood by respondents regardless of educational background and social standing. It contained both open-ended and close-ended questions, corresponding with the qualitative and quantitative dimensions of the research. This was to allow free flow of information while at the same time also ensuring brevity and accuracy.

From a quantitative angle, some questions were constructed by way of various scales, from 3 to 7, depending on the types of questions posed. In the 2 answers option rating scale, appeared the options "yes" or "no". In the 3 answers option rating scale, appeared the categories "agree", "disagree" and "not sure/don't know" or "yes", "no", "don't know". The pattern continued in that fashion, up

until the 7th scale showing all levels or gradients of each question posed. When a qualitative response was sought from the respondents, ample space was provided for their inputs.

Despite all precautions taken, one problem for which no remedy could be provided was the issue of language. In the South African context where there are eleven official languages, any decision to choose only one language as medium of instruction for any exercise automatically implies the marginalisation of people who may not necessarily have been the primary or principal users of such language. Thus, the choice of English as the language of the study meant, amongst others, that those respondents to whom English was not their first-language would experience challenges in filling in the questionnaire unaided. In fact, even the possibilities of exclusion emerged during the data collection process, when one municipal councillor declined to participate in the survey because the questionnaire was not written in Afrikaans.

4.8 Piloting the questionnaire

Oppenheim (1992:60) advises: "Questionnaires have to be crafted and tried out, improved and tried out again, often several times, until researchers are certain that they can do the job for which they are needed." According to Bell (1998:80-84), the exercise will give the researcher an opportunity to assess the average time-frame within which the questionnaire could be filled, items which could yield unnecessary information, and ethical challenges.

In this study, the questionnaire was sent via email and/or posted to all clusters selected for the purpose. A time-frame was given for the respondents to fill in the questionnaires on their own without any monitoring. The time-line was February to July 2006. Telephonic contact was made to seek clarity from those

respondents, whose submissions were incomplete or flawed, and to remind or encourage those who had not responded to do likewise at the expiry of the deadline. Due to the unpredictable scenario where respondents were expected to complete the question on their own in an uncontrollable environment, the process of collecting the completed questionnaire got delayed by almost a year; meaning that the time-frame had to be extended up to the following year, 2007. A few questionnaires were also received in 2008. In total, 35 completed questionnaires were eventually collected and studied. Where applicable, follow-ups were conducted through interviews with certain respondents for further clarity or elucidation on the subject matter.

The questionnaires were sent to the author's supervisors for evaluation. Their critiques revealed certain flaws that were then rectified. One of the major weaknesses of the questionnaire was that it was not focussed. It was too generic in that it gave a comparative analysis of culture from different political epochs in South Africa, instead of zooming in on the aspect of development, through cultural policy from a local government perspective. The selection of the sample was also problematic in that it incorporated respondents who were not directly linked with the specific municipality as the case study. The sample was accordingly revised for the second and final leg of the survey field work. In total, 57 respondents successfully completed the final questionnaire. The entire exercise took place between Nov 2010 and May 2011.

4.9 Administering the questionnaire

Questionnaires were dispatched to respondents either through e-mail, or were physically delivered to various municipal offices for collection by those respondents who did not have (access to) IT resources. The collection of

completed questionnaires followed the same route. A time-frame for the completion of the questionnaire was communicated to the respondents, though allowance was made for delays given challenges associated with a research scenario where control of the process could not be exercised directly. Constant monitoring and follow-ups were made to the respondents in instances where clarity was sought on some aspects of their responses, as well as to encourage those who had not responded by the stipulated time-line. The duration of the collection of completed questionnaires took six months; from November 2010 to May 2011. The collected questionnaires were then filed and coded according to categories for easy management and analysis of the results.

4.10 Recording and coding of the data collected

First and foremost, the completed questionnaires were classified according to the three clusters to which they were directed, namely the executive political leadership, senior administration, and public representation clusters. The purpose of the classification was to compare and contrast perceptions of one group from the other on particular issues.

Two methods were applied in the counting and coding of the results from the questionnaires, namely: the simple arithmetical (head) count, ticks or tally marks and the use of percentages. The simple score was used in two ways: firstly, when answers were given in multiple-choice scales, or in attaching weight or increasing ascendance of a value from one point to the other on a rating scale, as mentioned earlier; and secondly, in the qualitative listing, descriptions or explanations of item(s) or phenomena. In the case of the latter, the statements were quoted verbatim. As also alluded to earlier, only those comments relevant to the research topic were captured.

Through the percentage use, the researcher was able to determine whether and how the percentage of one group on one answer, is similar or different from the percentage of the other group. In this way, the two methods ensured frequency distribution and percentage forms, despite limitations often associated with the latter. According to Gillham (2000:57), one limitation of the percentage tallying is the obscuring of the actual value or absolute numbers of a mark or marks at some points; hence, the need for vigilance to always ask the following question when using percentage representation: *a percentage of what number?*

The researcher adopted a multi-pronged approach in weighing the percentage value of respondents. The one way was the spreading of the statistical value among all other respondents within a given cluster. The end result of this approach is the sharing of a 100% threshold among respondents. The other option was to gauge the value of a respondent against the participating sample within a cluster. This approach was much more appropriate in a multiple choice questions context, where respondents were expected to give more than one answer. In this case, the overall percentage of all respondents brought together could either be less than 100% or even exceed it. In the context of comparison between units of the same cluster, the percentage was determined out of the population of that cluster.

In the data analysis to follow, some questions were answered by means of a verbal rating scale in ascending numbers from 2 upwards. The layout of the rating scales were arranged either vertically or horizontally. In the instance of the 5 rating scale reference is made to the so-called "top two box score" and "bottom two box score". The usage of the top (or bottom) two box score attempts to summarise the five point scale into those respondents who are "positive/in agreement" or "negative/in disagreement". This can be explained as follows:

- The Top Two Box Score: This is the selection of one of the top two rating statements of the scale such as "agree/agree slightly" and/or "agree completely" and excluding those who did not answer or replied "don't know".

- The Middle Two Box Score: Similarly, this is the choosing of one of the two middle rating statements different from the above such as either "disagree completely" or "disagree somewhat/slightly".

- The Bottom One Box Score: The bottom rating was reserved for "undecided/ not sure/ don't know".

4.11 Ethical considerations

The Rules and Regulations of UNISA, under which the study was conducted, require a research of this nature to meet certain ethical standards. In this regard, it was expected of the questionnaire that was going to be used as a tool for data collection, had to be subjected to evaluation by its Ethics Committee to ensure that it complies with the ethical considerations. To comply with this requirement, the researcher duly submitted the questionnaire to the university's Department of African Languages under which the research was administered. On 3 November 2010, the Department's Higher Degree Committee approved the questionnaire after having satisfied itself that it had indeed met the required standards. The approval was accompanied by recommendations for improvement of certain aspects of the questionnaire.

The principle of confidentiality of the respondent was also adhered to, by giving individual participants the option to reveal or withhold personal particulars, particularly their names. Also, the respondent's identity was protected through the use of a code representing a particular cluster and accompanied with the

number of the questionnaire from which the comment was drawn. For instance, a member of mayoral committee is represented by MMC1, showing that he or she is the number 1 in that grouping. PCM (1-7) represents Portfolio Committee Member and the number of questionnaire/respondent; SPO (1-9) stands for Senior Public Official and the number of questionnaire/respondent; WC (1-11) denotes Ward Councillor and the number of questionnaire/respondent; whilst WCM (1-11) means Ward Committee Member and the number of questionnaire/respondent.

Ethical consideration also applied to the content of the questionnaire. As part of complying to the ethical standards required from research of this nature, great care was taken to craft the questionnaire in such a way as to, amongst others, avoid any bias, prejudice, misunderstanding and insensitivity that may illicit inaccurate or, at worst, unpleasant responses such as personal attacks of other respondents or the structure from which they were drawn. The issue of ethics is discussed under a separate heading immediately below.

4.12 Limitations of the study

One of the major challenges to the research was lack of primary sources of information, as alluded to in Chapter 1. Consequently, the research had to rely on secondary sources. From the scanty literature found on the concept of cultural policy, a lot of it tended to appear as preambles or backgrounds to some other subjects related to culture. Others appear as excuses or motivations to sidestep in-depth analysis of culture, particularly from the legislative perspective, in favour of other preoccupations or concerns; thus furthering, instead of curbing, disjointed and peculiar views of culture prevalent in South Africa (cf Lombaard, 1995).

The other limitation of the study is that the research was conducted at the time of the re-demarcation of municipal borders as part of the preparations for the 2011 local government elections. At the time of this re-demarcation process, the sample for the survey was already determined from 76 wards with the existing municipal boundaries. Since the re-demarcation, the wards have increased to 105. The implication of this development is that there exists a probability that certain new dimensions brought in by the newly incorporated areas could be missed in the research. In the same breath, however, there is no gainsaying the fact that it is highly unlikely that the information from the new areas would fundamentally alter the outcome of the study. Actually, certain aspects of the new data could merely affirm trends already established by the research given the similarities of the areas incorporated into the "New City of Tshwane" with those on the northern outskirts of the city's boundary, as integrated during the first demarcation process in 1999. The shared conditions of these frontier areas are exactly the reasons that necessitated the establishment of the original City of Tshwane Metropolitan Municipality in order to obviate problems experienced by the thirteen former municipalities; some of whom would not have probably survived longer under those circumstances. Furthermore, the fact that, even before re-demarcation, the cultural profile of Tshwane included densely populated townships such as Soshanguve inhabited by people all indigenous African tribes as can be seen in how the name is derived illustrates that not much new cultural nuances can be accumulated from the new areas. Soshanguve stands for So(Sotho)-Sha(Shangaan)-Ngu(Nguni)-Ve(Venda).

Another limitation of the study is that the researcher did not delve much in the question of language as one of the focal components of development. But responses during field work have shown that indeed language is the repository and mainstay of any culture and as such cannot be ignored. Failure to deal with the issue of correlation, or lack thereof, between language and development further perpetuates the hegemony of English and Afrikaans over indigenous

African languages, as well as to deprive the latter socio-economic opportunities or benefit associated with language promotion. It is for this reason, that appropriate remedy in this regard is hitherto proposed in Chapter 8.

The City of Johannesburg was initially identified as a joint case study alongside Tshwane; hence some of the attached annexures still bear its name. Regrettably, insurmountable logistical problems made it impossible to sustain its involvement in the study. Consequently, one is now none the wiser whether without the additional or alternative perspective or information, the study would have otherwise been provided through other various sources from, and on, Johannesburg.

4.13 Summary of the Chapter

The major objective of Chapter 4 was to present the research methodology applied in the execution of the research. For research to be executed correctly and accurately, it depends on correct selection and application of techniques and subjects.

This chapter started with the provision of clarity between methods and methodology. It then explained the nature of the research, gave reasons for the selection of the case study, and the identification of respondents from which data was to be collected using the structured questionnaire.

Considerable time in this chapter was devoted to processes around the construction of the questionnaire; its piloting, administration and coding of the results. It was mentioned that the research survey was conducted independently

by the researcher between November 2010 to May 2011, so as to collect baseline information on expert opinion around the significance of culture to development in general and cultural policy in particular in the context of the local sphere of government. This was after the questionnaire had been successfully piloted, reviewed afterwards and eventually sent to the University Ethics Committee for final approval before being applied in the actual survey. On this count, the researcher ensured compliance to ethical standards as required by the university. This included, for instance, the protection of the identity of the respondents where applicable.

Chapter 4 has an essential place in this thesis in that it serves as a foundation for the next four chapters dealing with research findings, conclusions and recommendations. This means that all necessarily conceptual and technical frameworks for its execution must be planned, tested, reviewed and re-implemented. It is against this background that utmost care was taken to ensure that aspects of the research design were carefully interrogated so that the research did not falter, be it on ethical or any other reasons. Mistakes or weaknesses observed from the pilot studies were accordingly corrected to guarantee credible and reliable research outcomes.

CHAPTER 5

Survey questionnaire results and findings: Governance and institutional factors section

5.1 Introduction

The primary focus of Chapter 5, and the subsequent two chapters, is to present the findings and analyse the data obtained from the survey questionnaire. This chapter focuses on the second section of the questionnaire under the title: *Governance and Institutional Factors*. 34 respondents took part in this survey in which they were asked to rank a number of parameters in terms of their significance under this theme and offer narrative motivation where applicable. The respondents were drawn from the Senior Public Officials Cluster and the Political Leadership Cluster and Public/Ward Representation Cluster. The Political Leadership Cluster is comprised of the three units or components, namely: Mayoral Committee, Portfolio Committee and Ward Councillors. The three clusters are broken down in Fig. 5.1.

Table 5.1: **Breakdown of three cluster samples**

CLUSTER SAMPLES BREAKDOWN		
Political Leadership Cluster:	Public Officials Cluster:	Public/Ward Representation Cluster:
Mayoral Committee - 7 participants	Participants - 9	Participants - 23
Portfolio Committee - 7 participants		
Ward Councillors/Committee Members - 11		

The population of the respondents in the Political Leadership Cluster is 96. It is divided into three components: Mayoral Committee (10), Portfolio Committee (10) and Ward Councillors (76). From this population, a sample of 34 participated in the questionnaire - 7 members of the Mayoral Committee, 7 Portfolio Committee members and 11 Ward Committee members. This translates into a 70% response rate from the Mayoral and Portfolio Committees respectively, and 30% from the Ward Committees. The Portfolio Committee population is fifteen (15). Nine (9) respondents took part in the survey. This is a 60% response rate. 7 out of the population of 15 from the Senior Public Officials participated in the Survey. The sum total of the entire population of the three clusters brought together is 111. The overall number of all participants in the three clusters jointly is 34. This translates into 31% response rate, which is very satisfactory from a sampling representativity.

5.2 Results and findings of the questionnaire

Q.1 The first question asked respondents to '*give their understanding of the terminology arts, culture and heritage.*' 79% of the respondents understood *arts* to mean **creative expression of a skill or talent** manifested through **specific art forms** such as **music, poetry, painting, dancing** and **writing**. 21% did not respond. 45% of the respondents understood *culture* to refer to **norms, values** and customs which guide behaviour and identify a group or nation. 31% of the respondents viewed *culture* primarily as **a way of life**. 17% said it represents **people's behaviour**. 4% regarded **all things that are natural** as *culture*. Another 4% viewed *culture* as representing **development**. 17% did not offer any answer. From all the varied comments given by respondents, it is apparent that '*culture*' is an all embracing concept which determines how people lead their daily lives. It is also worth noting that only 4% (the lowest score) of the respondents associated *culture* with development. This undoubtedly validates the research problem statement. The results of this question have revealed that

there are indeed misunderstandings amongst the councillors and municipal officials around concepts, the meaning of *culture,* and, in particular, the present status of the cultural policy within Tshwane.

In **Q2**, the respondents were asked to give their impression of '*the impact of culture-related laws on community development.*' The ordering of the answers from the highest, to the least, is shown in Table 5.2:

Table 5.2: **Impact of laws on community development**

Create and/or improve awareness of arts, culture and heritage	26%
Instil pride in cultural identity, traditions, customs, etc.	25%
Building of facilities such as art centres, halls, libraries.	21%
Create economic empowerment through (piece) jobs, tenders, crafts, etc.	19%
Bring about little change in the lives of people	6%
No effect.	3%

From the inputs, it appears as if the laws were meant for philosophical consideration, rather than the actual physical and economic development, as can be seen by the two middle items. The top two categories present *intangible* resources, whilst the middle two show *tangible* resources. The last two denote what the respondents considered to be the least impact.

In **Q3,** respondents were asked to 'agree or disagree (based on a 5 point scale), whether the 1996 White Paper on Arts, Culture and Heritage takes into account certain issues,' as presented in Table 5.3.

Table 5.3: **Opinions on the 1996 White Paper on Arts, Culture and Heritage**

Discipline/Principle	Agree	Disagree	Don't know
Local economic development	64%	24%	12%
Reconstruction and Development Planning (RDP)	64%	24%	12%
Rural and urban development	64%	16%	20%
Urban regeneration	56%	28%	16%
Integrated Development Planning (IDP)	48%	36%	16%

It is interesting to note that the top three marks in the category '*agree*', appearing as a tie of 64%, by the respondents, are issues that could be considered not to be necessarily the major thrust of the pieces of legislation, as argued in Chapter 1. Even more noticeable about the table is that '*urban regeneration'* and '*IDP,'* as the research's actual major rallying concepts or key phrases, were considered the *least* important principles by the respondents in terms of the 1996 White Paper on Arts, Culture and Heritage.

In **Q4**, respondents were asked to '*list laws and/or other pieces of legislation that are related to arts, culture and heritage in South Africa.*' 71% of the respondents listed names of pieces of legislation they individually considered relevant to culture. 29% did not take part in this question. In total, **28 titles** were listed. 12% of this list did not qualify in the category as identified because they did not exactly fit the definition of the concept of legislation, let alone their relation to culture and development. They are best explained as strategic documents used by the municipality to leverage development. Some examples are: urban renewal strategy, metropolitan spatial development frameworks, and frameworks applicable at a local sphere of government, and unnamed national and local government strategic documents. The one other notable issue is that one respondent presented a list of laws specific to the founding of the local

government sphere and successfully demonstrated the relevance of some of them to aspects of the research, as can be seen in **Q5** immediately below.

The entire list represents a balanced spread of laws across the cultural spectrum. The three laws that received the highest listing are: (17%) National Heritage Resources Act 25 of 1999); the Constitution of the Republic of South Africa Act 108 of 1996, (10%); and the (7%) National Heritage Council Act 11 of 1999. The rest of the following laws each received 3% recognition, namely: Tourism Act 72 of 1993; Traditional Leaders and Governance Framework Act 41 of 2003; Cultural Laws Amendments Act 36 of 2001; Cultural Promotions Act 35 of 1983; White Paper on Arts, Culture and Heritage 1996; the Municipal Structures Act 117 of 1998; the Municipal Systems Act 32 of 2000; the Municipal Finance Management Act 56 of 2003; Municipal Property Rates Act 6 of 2004; National Arts Council Act, 1997 (No. 56 of 1997); South African Geographic Names Council Act 118 of 1998; Prevention of Unfair Discrimination Act 4 of 2000; Employment Equity Act 55 of 1998; Broad-Based Black Empowerment Act 53 of 2003; Recognition of Customary Marriages Act 120 of 1998; and National/Provincial documents.

From the statistics, it can thus be deduced that the majority of the respondents regard the theme of heritage as the most conspicuous expression of development manifested through cultural facilities in Tshwane. It is worth highlighting at this point, that the 1996 White Paper on Arts, Culture, and Heritage, generally considered a preferred reference point on culture by government, including the Department of Arts and Culture and to some extent the City of Tshwane, is at the 3% bracket; implying that the majority of respondents did ***not*** consider its relevance to culture as significant. On the other hand, the popularity of the three other laws seems to suggest that the majority of respondents collectively regarded them as part of the fulcrum or rallying point for the application of culture at local government level.

Q5. In responding to this question about *'the possible impact of the culture-relevant laws on the lives of the people they are intended to serve,'* 65% of the respondents gave a wide range of individual opinions. The views were collapsed into the following themes: the promotion of arts, culture and heritage in the context of South Africa as a diverse society that is yet to emphasise its African identity; the creation of conditions for improved inter-government relations; and, the encouragement of public participation in government programmes. A selection of the submissions is quoted as follows:

MMC1- Some of these Acts/Policies should be seen as the legislative tools meant to promote and protect the diversity of our South Africanness. In our context as a nation, it should also be the basis upon which transforming our public and private institutions to reflect the rich and diverse culture and heritage of all the people of South Africa, with the ultimate intention of building out of this diversity a uniquely South African culture and heritage.

WCLR30 - … Traditional leaders Act. The recognition by government to build a healthy relationship and acceptability between political custodians of African culture, and the Western counter-parts in the form of municipality.

By the same token, there were comments that saw the laws in a negative light:

WCLR33 - The Municipal Finance Management Act (MFMA) requires stringent measures that make it very difficult to provide financial support to artists or owners of intellectual property (author's own emphasis).

SO3 – While they [The laws] surely preserve history they also have a potential to hinder modernisation...

In **Q6**, respondents were questioned on *'their understanding of the term cultural policy.'* From the submissions by 76% of the respondents, several focal points of emphasis can be observed thus:

MMC7 - A principle of action or a guiding principle that proposes a certain course of action to be taken by decision makers and communities to protect, promote, guide and acknowledge cultural practices.

PCM1 - The policy that defines the culture on process, systems, people, structure, strategy, vision, mission on how things are to be done. It enforces the adherence to comply with the requirement to fulfil cultural objectives and its scope.

WCLR7 – An instrument with which to guide the protection and utilisation of cultural resources.

WCLR60 - Cultural policy is a strategy for urban renewal or city development noting city's symbols and cultural identity.

From the results and comments as given above, it has been observed, and thus can generally be stated that there is a general understanding in Tshwane of what should constitute a definition of cultural policy. By the same token, the prevalence of lack of clarity on the concept on the part of some respondents is not overlooked.

Q7. The majority of respondents (44%) identified *'exposure to cited government legislation as their major sources of information on government programmes.'* This was followed by a tie of 35% of the respondents who obtained their information from two sources respectively, namely: active participation in government structures, programmes, and lastly, personal experience/ knowledge. This was followed by 15% of respondents, who identified the internet as their

preferred source of information. The least favoured sources of information by all respondents were books, newspapers and other general publications at 3%.

A comparative analysis of how individual clusters performed on this score revealed fascinating observations. Ward Councillors emerged as the group that used government publications the most from the Political Cluster. Ironically, however, they did not regard public participation as a tool that could be relied upon for the imparting of information. This is indeed surprising because of all the public representatives from all spheres of government, they are the ones perceived to be closest to the people on the ground; hence it was expected that they should always be in touch with the residents.

Q8. This concerned *'agreement or disagreement over items associated with cultural policy.'* 68% of the respondents agreed that cultural policy could be mostly associated with cultural integration and tourism jointly. The least two important areas of agreement on the Table about the topic are: the creation of vibrant night life (including shopping and transportation), and cultural tensions. It is also interesting to note that urban regeneration is rated the 6th *least* from a scale of 11 levels. Table 5.4 presents the statistical results in a simple counting method. This approach was adopted so as to avoid the inaccuracy that would have prevailed if the percentage system was applied at this point.

Table 5.4: **Opinions on items associated with cultural policy**

Statement	Agree	Disagree	Don't know
Cultural integration	23	1	1
Tourism	23	0	4
Cultural/creative industries (e.g. arts, crafts, publishing, media, recording, hospitality,	22	1	2

food, manufacturing)			
Beautification of places	21	1	3
Creation of open spaces/squares	21	1	3
Development (rural and urban)	20	2	3
Urban regeneration	17	2	6
Skills improvement or transfer	17	3	5
Pedestrian walks in towns	15	2	8
Cultural tensions	13	8	4
Vibrant night life (including shopping, transportation)	11	6	7

Q9. The question asked was '*what were the potential issues that cultural policy should **concentrate on**.'* According to the majority of the respondents (62%), cultural planning should constitute the apex of cultural policy at municipal level. Spatial planning, the City of Tshwane's preferred method of the physical planning of the city, was rated the 8th on a scale of 12 levels. Like in the previous question, urban regeneration was placed amongst the least important issues cultural policy was apparently supposed to concentrate on (much against the position advocated by the study). To this end, a link is made with one (MMC1) respondent's critique of council's lack of a "*driver*" to shift its approach from infrastructure-led development to spatially-referenced development approach. It can thus be concluded that there is a need for a paradigm shift in the development approach, and what the role of culture should be in that context. Fig. 5.1 shows the responses to the question.

Figure 5.1: **Proposed issues that cultural policy should concentrate on**
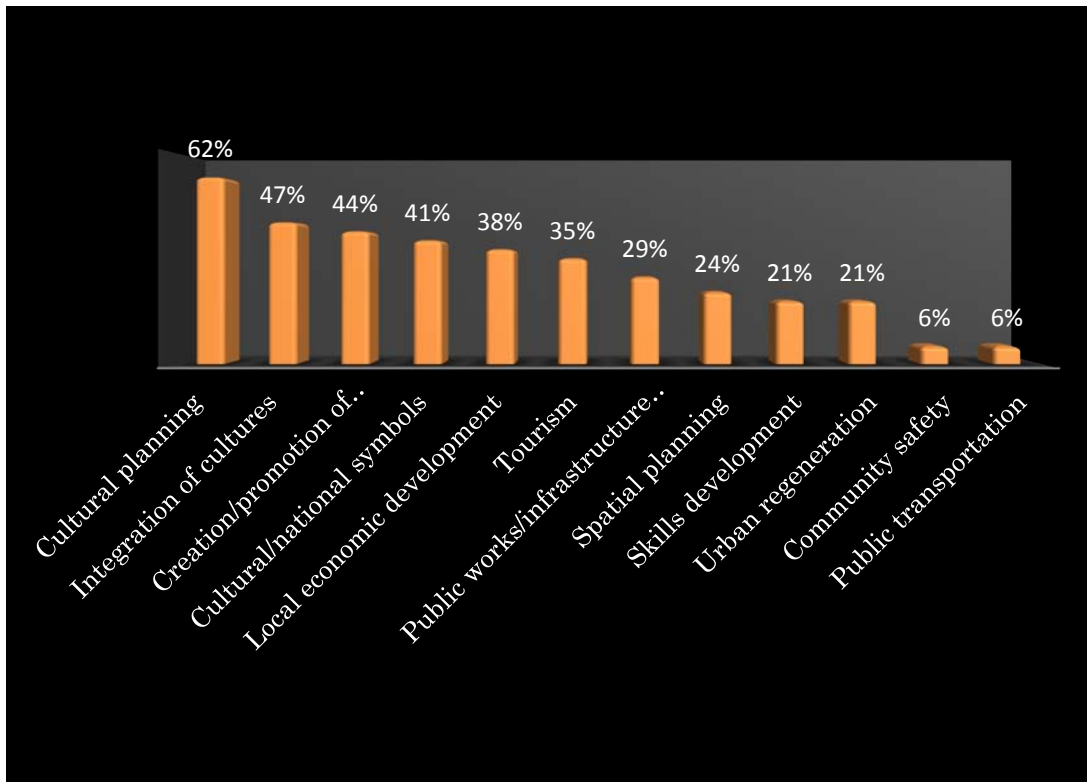
Q10. The question was asked: '*Does your municipality have a cultural policy?*' 50% of the respondents said they "*don't know*", followed by 26% "*yes*" and then a 24% "*no*". A comparative analysis of how each cluster performed on this question rendered startling revelations. The results of the clusters on this question are presented through Table 5.5, followed by a narrative explanation thereafter.

Table 5.5: **Awareness about cultural policy in Tshwane**

Mayoral committee	Ward councillors	Portfolio committee	Senior public officials
Yes	No	Yes	No

The first major contradiction is observed at the Political Cluster level. As a body that enjoys executive powers to make certain decisions on its own, including policy, the Mayoral Committee was expected to be accurate in responding to the

question. It should be remembered that each member of the Mayoral Committee is a political incumbent or head of a specific Portfolio Committee who enjoys certain delegated powers (from the Executive Mayor) with which to regularly submit reports to it (i.e. the Mayoral Committee) for approval or endorsement. This being the case, the Mayoral Committee is supposed to have a bird's eye-view of every aspect of operations daily, as they are in office on a full-time basis. This should then translate into them being knowledgeable about council. The same principles apply to the Portfolio Committee, as the body that is supposed to assist the member of the Mayoral Committee, (who is its political incumbent), to prepare and submit reports to the Mayoral Committee. It was thus surprising, in this context, for both committees to *wrongfully* claim that the Tshwane council indeed has a cultural policy, while the Ward Councillors, who only engage council, and report once a month, gave a "*no*" answer (which incidentally gave a true reflection).

Another confusion was noted at the administrative level whereby the Portfolio Committee's political incumbent (MMC7), contradicted the head of the corresponding department (SPO1) on this question. The MMC was under the impression that there was indeed a cultural policy, whilst the SPO1, who reports to the political head, held an opposite view. The confusion could perhaps be best highlighted through the comment from an ordinary councillor, from the Ward Representative Cluster, as below:

WCLR7 - Council has passed an Arts, Culture and Heritage Facility User Policy. Not sure if this is the actual Cultural Policy the research is about (author's own emphasis).

Based on the above, it is concluded that there is indeed generally lack of clarity in the City of Tshwane, about what cultural policy entails.

Q12. Closely linked to **Q11**, 'was to ascertain the degree to which the respondents agreed or disagreed that cultural policy is a potential tool for integrated development planning.' 52% of the respondents said they "strongly agreed", 30% indicated that they "agree slightly" while 18% voted "agree". This translates into 100% 'agreeability/agreement' as there was not a single respondent who ticked the "disagree" category. The results support the recommendation in **Q10**, that indeed there should be cultural policy in Tshwane.

In **Q13**, respondents were asked: 'whether they agreed or disagreed with the statement that **The country's constitution should not provide guidelines on culture**.' 98% of the respondents "disagreed" with the statement. Only 1% "agreed" and the other 1% was "not sure". Some of the reasons for the answers can be drawn from responses to the next question.

In **Q14**, the respondents were asked 'how satisfactorily or unsatisfactorily matters of culture are addressed by the Constitution of the country.' Grouped together, 61% of the respondents expressed "satisfaction" whilst 33% respondents were "unsatisfied." 6% were "undecided." This is explained graphically in Fig 5.2:

Figure 5.2: **Opinions on how culture is addressed in the SA Constitution**
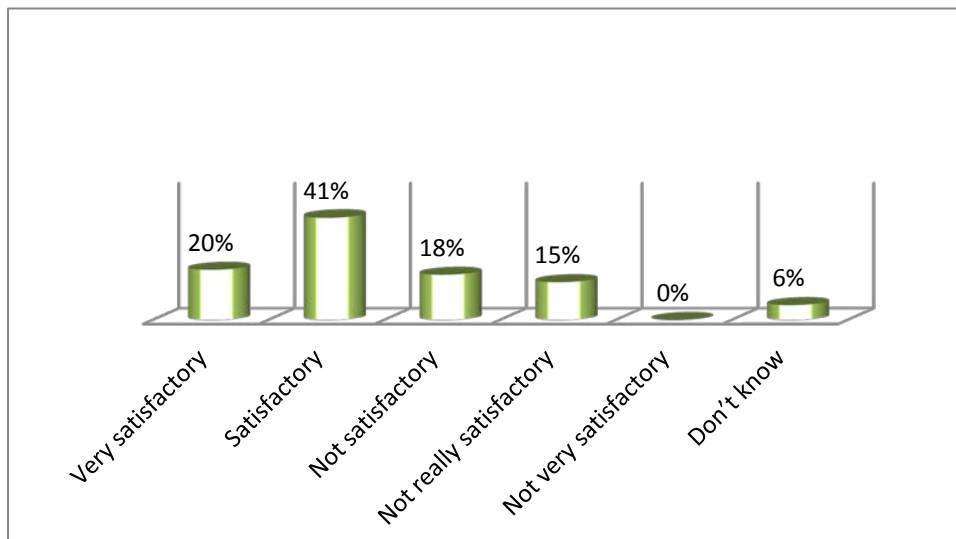
Below are the selected responses as motivations for the results. They are accordingly categorised into the positive or negative attributes with which the respondents attached to the Constitution in relation to culture.

Perceived positive aspects of Constitution on culture:

MMC7 - By virtue of recognising, protecting and promoting diverse cultures, the SA Constitution makes some profound statements with respect to cultural rights. Because of the diverse nature of our society, the constitution could have been more explicit in not only recognising diverse cultures but also in promoting the various cultures e.g. the promotion of indigenous languages, art forms, and other cultural practices (author's own emphasis).

Perceived negative aspects of Constitution on culture:

SPO6 - Does not elaborate specifically on issues of culture (author's own emphasis).

WCLR7 - The Constitution of the Country seems to be more irrelevant to local conditions as shown by dissatisfaction on issues such as Muslim marriages

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whereby some Muslim groups' claim that the Constitution is not in line with their religious beliefs. The same applies to some African customs as well. The laws of the country are drawn from international laws such as Dutch and Roman laws instead of African-orientated laws. The Constitution does not acknowledge the African context of the country in which is it drawn. It seeks to make everybody anybody or vice versa by tarring people in one brush; hence the notion of non-racism. No national identity has ever been accrued from non-entity. <u>Cultures seem to be the worst at the receiving end because it is not clear where they are accommodated in terms of the law</u> (author's own emphasis). *Recently, we have seen racial stereotypes in newspapers by senior government officials and journalists about the Coloured people and their apparent lack of culture. As a Coloured person, I continue to feel alienated from my own society like I was when I joined the struggle for liberation and now dedicated to building of the new nation as ward councillor in Lotus Gardens and surrounding areas. I think the Constitution should have been more specific about how each component of the South African racial demography relate to the other.*

A study of contributions from various clusters on the topic revealed alarming trends. It was observed that the Portfolio Committee's contribution to the exercise was the least, or the weakest of all other component units of the Political Cluster at this point. Just below 50% of the respondents in this sector did not contribute to the discourse. Ordinarily, this could have been taken lightly as a once-off omission. However, because it was expected of the Portfolio Committee to provide leadership in matters of culture, any submission or performance hitherto perceived as below par, or sub-standard, is a cause of concern, especially that it kept on recurring at more than one part of the questionnaire.

The near-perfect photo-copy-similarity of responses in some of the questionnaires from this sector, (particularly from PCM5 and PCM6), can but only exacerbate

the perception of a lack of originality and independence of thought and action by some public office bearers, especially that the same recurrence, was observed in the two questionnaires from respondents PCM5 and WCLR12, respectively. Nevertheless, even though the incident is not condoned, it should however be seen within the context, or as a manifestation of some of the risks associated with cluster sampling, as discussed in Section 5.4 of this chapter.

Perceived under-performance by the Portfolio Committee could lead to, or best explain, the confusion as highlighted previously in **Q10**, while at the same time also gives credence to questions over the capacity and knowledge, (or lack thereof), of members of such structures, as can be seen in the comment below, lifted from **Q28**, for its relevance hitherto:

WCLR33 - People who sit on various Portfolio Committees do not seem to be familiar with the subjects they are expected to advise the Mayoral Committee and council on. The same applies to their counter-parts as heads of departments. The country's future is rapidly being juniorised by appointing inexperienced and sometimes unqualified young people at the helm of serious state institutions.

Over and above all the responses, a link of the overall picture that has emerged through the results, is made with the fierce debate that took place within the ruling party (the ANC) as to *'whether or not the Constitution of the country should give guidelines on culture.'* The overall results seem to be conclusive enough evidence that culture has not been adequately addressed in the country's Constitution, thus impacting negatively on development that citizens can symbolically associate with; hence, perhaps the continued polarised character of the society.

Q15. In this section, the respondents were given statements from which they were requested to either "agree" or "disagree" as 'pertaining to powers and functions assigned to local government in respect of culture and related funding implications.' The results as depicted in the Table 5.6, by and large support claims made by some authors quoted in Chapter 2 during the literature review, that indeed there are legislative deficiencies on culture and the local government in South Africa. Table 5.6 (on the next page)shows the results.

Table 5.6: **The role and powers of municipalities in certain cultural matters**

Statement	Agree	Disagree	Don't know
Local government receives enough funds from national government to carry out arts & culture projects	0	84%	16%
The principle of arm's length, whereby the funding of arts & culture to individual artists and groups by national government, through an autonomous body like the National Arts Council, without the involvement or support of municipalities to at least ratify some applications which could impact on their development programmes, is very healthy and should be maintained.	12%	62%	26%
National government has devolved enough power to local government on culture.	18%	59%	23%

Q16. In this section, respondents were asked 'whether it was permissible for local government to have direct role in the acquisition, determination and

dispatching of funding to artists and arts projects, directly or indirectly? 94% said "yes", 6% said "no".

In **Q17**, respondents were asked to '*rate the municipal provision of budget on various needs from top to bottom.*' From the list of 9 areas, 4 components of culture, namely sports facilities, libraries, arts facilities, and parks and recreation, received the least allocation from the municipality. In fact, arts facilities *per se* were relegated to the bottom of the graph. All the remaining hard-core needs such as – in this order – electricity, roads, waste/refuse removal and housing, received the major share of the budget individually and severally. The conclusion that could be drawn from this scenario is that arts and culture are under-funded in the overall municipal budget of CTMM, and there is a need for it to reposition arts and culture as development agents, and to critically review budget allocation for these sectors.

Figure 5.3: **Budget allocation at the City of Tshwane**
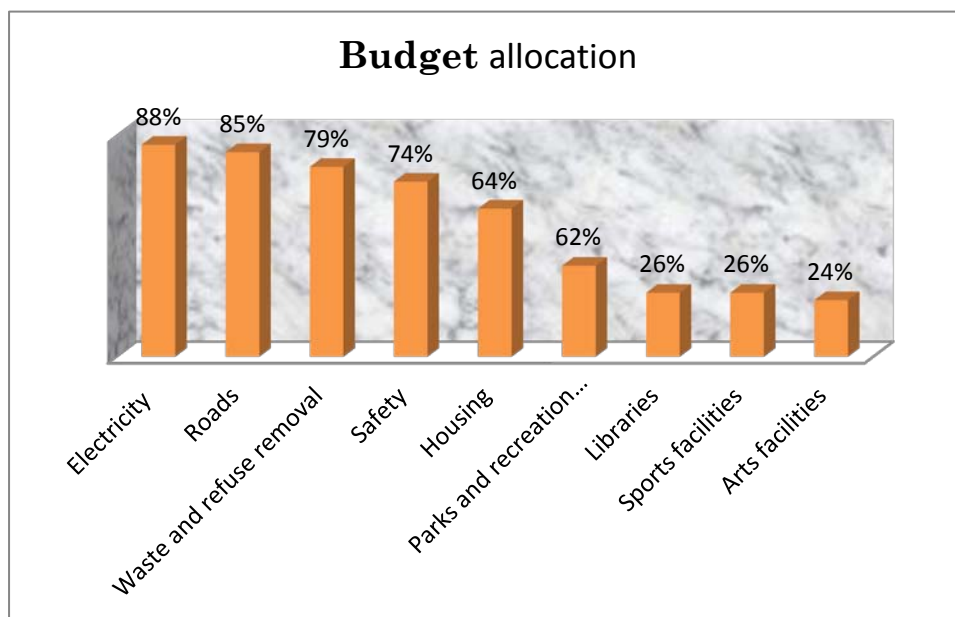
Q18 asked about the '*ownership and control of cultural facilities within the municipality*.' The municipality was perceived as owning most of the listed facilities. Occupying the top spot on the list are the parks. It is important to note that, according Part B of Schedule 5 of the Constitution of the Republic of South Africa, parks do *not* constitute a local government competence, implying therefore that the provision of this service by the municipality could constitute an unfunded mandate if carried without or outside the necessary legislative support. 52% of the respondents perceived libraries to be the highest provincially-owned and controlled, while they were the third on the municipal scale. Constitutionally, libraries are a concurrent competence between the provincial and national governments. Zoological gardens and nature reserves were perceived by 48% of the respondents as the most noticeable entities controlled or owned by the national government. This corresponds accurately with competencies assigned by the Constitution. The private sector was seen as mostly interested in the ownership or control of rugby stadia and holiday resorts, with the least interest shown in libraries and museums. Holiday resorts were seen as the area the most commonly shared or partnered by all the listed stakeholders in terms of ownership and control. Zoological gardens were seen as an area that elicits the least partnership between government and the private sector.

From the above, it can be concluded that there are functions that municipalities are performing without necessary legislative support and funding.

Table 5.7: **Ownership and control of various cultural facilities within the municipality**

	Municipality	Provincial government	National government	Private sector	Combination
Parks	72%	11%	3%	**3%**	11%
Public squares	50%	10%	24%	5%	11%

Libraries	52%	16%	24%	0	8%
Soccer fields	45%	19%	8%	14%	14%
Rugby fields	31%	17%	14%	29%	9%
Art galleries	50%	9%	11%	11%	19%
Nature reserves	30%	3%	37%	17%	13%
Museums	33%	12%	42%	0	13%
Zoological gardens	30%	9%	48%	4%	9%
Holiday resorts	20%	4%	12%	40%	24%
Theatres	13%	9%	41%	14%	23%

Q19. Considered time-lines for the delivery of cultural facilities.

Figure 5.4: **Time-lines for the delivery of cultural facilities**
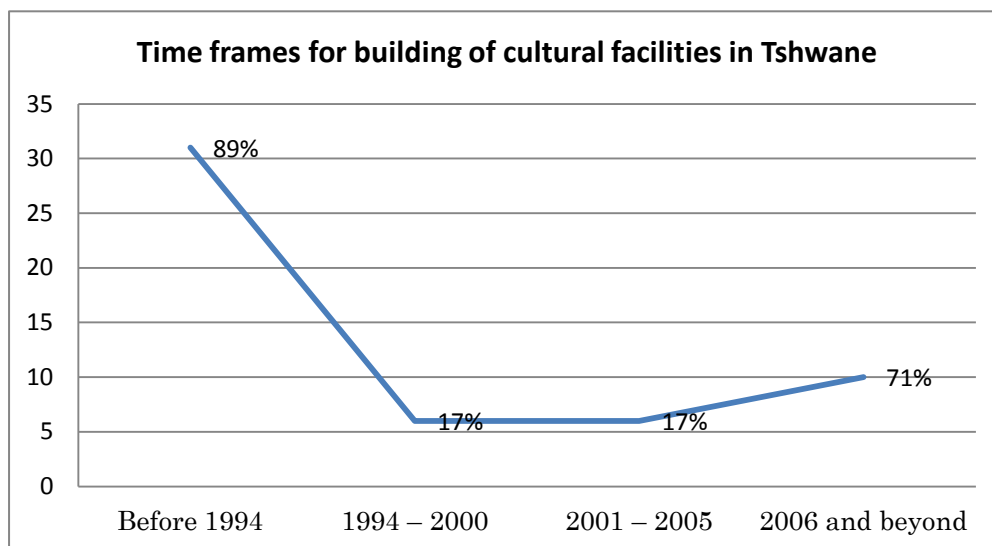
Fig. 5.4 reflects responses to the question posed to the respondents: '*When were most cultural facilities built?'* 89% of the respondents thought that most of the facilities were erected by the erstwhile apartheid government, *before* the advent of democratic governance in 1994. It should be noted that the same question was posed again as **Q7** in Section 3 of the questionnaire in order to afford the Ward

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Representation Cluster an opportunity to air its view on the same subject. Surprisingly, the overall statistics yielded a decline or downward movement in the provision or construction of the facilities in that cluster. This could either mean that the demand for such facilities is declining as those required have been built, or that people are shifting their priorities to other needs, such as roads and housing. This could also mean cultural needs are not seen as important part of service delivery by the powers that be; hence, the budget for culture is systematically reduced. This argument is supported by the downward trend in the budget allocation to culture in Tshwane since its inception when compared to the increment in the overall municipal budget, by almost R4b. The 2008/9 CoT budget was R9, 338,367,490 from which only R170,400,276 was allocated to the SRAC department. Calculated in percentages, the 2008/9 overall SRAC department budget against overall CoT budget was 1,82% compared to the 1,39% of 2011/12. The difference is a decline of 0,4%. Therefore, it is recommended that the CTMM should either communicate reasons for the decline in the provision of cultural facilities with the view to make the community to appreciate the challenges and accept the *status quo* or lobby for more funds from the national treasury in order to reverse the trend.

Q20. In this question, the respondents were asked to what extent they "*agreed*" or "*disagreed*" that '*culture-related development should be budgeted for along other national priorities*.' 97% "*agreed*", 3% were "*undecided*" and 0% was recorded for "*no*". This is conclusive evidence that the majority of Tshwane residents regard '*culture*' as part of the government development paradigm and that it should be budgeted for accordingly.

Q21. Pursuant to the previous questions, respondents were indirectly asked to 'position "Culture," at a certain level, on a six ladder scale, as if it was included in the government's current five national priorities,' (namely: Education, Rural Development, Eradication of Crime, Housing, and Health). Fig. 5.5 shows the

outcome of the exercise, ranked from 1 to 6. From the statistics, Culture was rated the number 3, among the 6 priorities listed. The number was arrived at after ordering was done, on the basis of the actual ranking of the priorities as follows: Education 18, Rural Development 7, Culture 4, Eradication of Crime 3, Housing 2, and Health 1.

The finding above is important, in that it demonstrates a move of *Culture* from the base occupied during the NP political era[12], to number 3 spot. It can thus be concluded that historically, the significance of culture in state formation and nation building is gradually diminishing. However, some contradiction emerges altogether if we study the meaning of the graph from a purely semantic perspective. In this case, if Education is defined as a component of *Culture*, then the implication is that *Culture* automatically occupies the number one spot. From both angles, it can be concluded that that *Culture* is the nerve-centre of any nation's survival.

Figure 5.5: **Perceptions of National priorities hierarchy**

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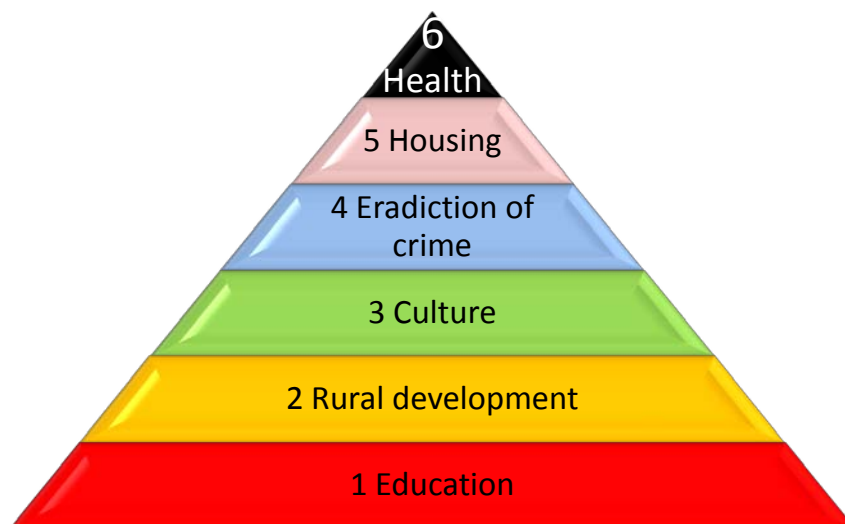
[12] The positioning of culture on the national developmental podium during the NP rule was illustrated through the *Volks Pyramid* in Chapter 1.

Q22. Respondents were asked: '*Are there current attempts by the municipality towards integrated development in your area or any other areas you know?*' The question had three dimensions. Firstly, the respondents were supposed to give their opinion as to whether or not they have observed attempts at integrated development by the municipality; secondly, to identify such areas; and lastly, to elaborate on their observation.

The responses from respondents indicate that the question was understood differently. Some respondents understood *areas* to mean physical places (which is what the questionnaire sought to establish) whilst others gave *areas* of municipal competence. The discrepancy was however considered not substantial in that the overall response was coherent. In fact, this dynamic enriched the question, especially if read in conjunction with preceding **Q23**, **Q24**, **Q27** and **Q28** of this section of the questionnaire. That said, 62% of the respondents gave a "*yes*" response to the question; 12% said "*no*" while 26% wrote "*don't know.*"

Herewith are the selected examples of inputs on the question:

MMC3 - The library [in ward 31, Ga-Rankuwa] was built in a central and accessible area; it is used by both the community, schools and has an open plan area where poetry reading and drama can be performed.

PCM7 - Different portfolios are encouraged not to work in silos but to build bridges across especially to cater for interdependencies and the needs of the community.

WCLR61 - The CoT has an Integrated Development Plan for 5 year cycles. The Cities vision statement is not limited to infrastructure/ service delivery but is focused on holistic development of our citizens and creating the environment for residents to fulfil their potential. Focus on public art, creative synergies between heritage and development and the promotion of a broader understanding of

development than just economic or infrastructure is evidenced in many of our programmes.

From the statistics and selected comments above, it can be concluded that there are indeed signs that the CTMM is trying to adhere to IDP principles in its service delivery objectives even though there may be a sizeable number of residents who may not necessarily be aware of this fact. The findings do not in any way preclude limitations above.

Q23. In an attempt to identify policy gaps or lack thereof in relation to development, especially in the context of the possible role that could be played by culture, respondents were asked to indicate, *'whether or not there were strategies or policies at the disposal of the municipality for guidance in integrated development processes.'* 67% of the respondents stated that there were indeed such policies whilst 9% *"disagreed"* and 24% said *"don't know"*. The policies and strategies were listed as IDP, City's Five Year Strategy, Integrated Government Relations (IGR) and City development strategy. 2 respondents confused or conflated strategy with tactics; hence their inputs were ignored and not listed here.

Q24. The next task was to ask the respondents to indicate *'if they had observed key challenges pertaining to the IDP within the municipality and to identify them accordingly.'* This question constitutes part of a set of questions that are inextricably linked or overlap, namely: **Q22**, **Q23**, **Q24**, **Q27,** and **Q28**. This was done deliberately to cover almost every dimension of the IDP, as it constitutes one of the major focal points of the research. The question contained both the quantitative and qualitative dimensions. From the first dimension, 82% respondents indicated that they were *"aware"* of the challenges. Only 18% indicated that they *"don't know"* of any such challenges. No respondent gave a

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direct "*no*" answer. The three areas where the challenges were identified, particularly at the practical level of service delivery, were Majaneng, Atteridgeville and the overall municipal jurisdiction.

From the qualitative perspective, the responses were grouped into two categories: the institutional/policy level and service delivery level. Each of these categories revealed additional dimensions or sub-themes. This notwithstanding, it should be noted that certain sections of the inputs from some respondents were underlined for their profound relevance to the research problem statement.

Some key policy or strategy related challenges to the IDP:

MMC1 - The City (Tshwane) approved a Tshwane Spatial Development Framework (TSDF) in 2006. This TSDF forms part of the (five year) Integrated Development Plan (IDPs) which each municipality is required by law (Municipal Systems Act) to approve soon after the election of elections, and is reviewed annually. These planning tools also impact the budget process. Over and above the TSDF, lower layers (to greater levels of planning detail) is approved for each of the City's 5 regions in the form of Regional Spatial Development Framework (RSDF) and then for strategic nodes or growth points Local Spatial Development Plans (LSDF) are approved. <u>It is my considered contention that that the critical challenge in this regard is not in the absence of integrated development plans, but rather in a mind set of what the driver of City growth and development should be, i.e. spatially referenced growth, where tools like SDF's guide the allocation of budgets and provision of infrastructure as opposed to infrastructure led growth where we provide housing and other social amenities dependant on the current availability of infrastructure</u> (author's own emphasis).

WCLR33 - ... The other challenge is that the frequent changing of demarcations. The change of wards borders go hand in hand with reprioritisation of needs.

Some get dropped in the process in favour of majority part of the new ward. Therefore, the IDP becomes an unreliable philosophy. At the end of it all, it appears as if these demarcations are not, as it is claimed, related to improvement of delivery for politicians but are meant to isolate and destroy each other.

MMC3 - <u>Planning does not take arts and culture into consideration most of the time</u> (author's own emphasis).

MMC4 - <u>IDP mostly concentrates on essentials rather than nice to haves such as cultural issues</u> (author's own emphasis).

Service delivery backlog and area related selected key challenges to the IDP:

WCLR68 - Cultural public facilities are not equally attended to, as most of them are closely important. Quality and maintenance of such facilities should be considered as a priority, which simply mean among others that employees should be capacitated in terms of numbers and performance (author's own emphasis).

PCM5 - Land issue and chieftainship.

SO9 - Community Development is only viewed as development of parks, swimming pools, and not development programmes geared towards poverty alleviation.

From the above, the main challenge from both the policy and service delivery perspectives is the role or deficiency of cultural elements in the conceptual frameworks of the CTMM's development matrix. This indicates the need for increased efforts to correct this if the IDP is to be fully supported by all stakeholders.

In **Q23** and **Q24,** respondents were asked to merely '*list policy or strategies that could be used to guide integrated development.*' 88% of the respondents identified

"lack of knowledge on policy matters," as the most visible factor contributing to IDP formulation. This was followed by *"lack of political will,"* at 55%, and then lastly by *"lack of public support,"* at 53%. The results clearly indicate that lack of knowledge stands out as the uppermost challenge to policy formulation. But a closer look at the results of the other two aspects of the same question reveals that the actual problem around policy formulation around the IDP is more on the part of public office bearers and public officials' knowledge level, than public support.

Q26 asked: "Is there generally proper coordination between local government and other spheres of government or other service providers (e.g. parastatals, private sector) on development?" 56% of respondents claimed "yes" to the question, 26% "disputed" the claim, whilst 18% "did not know". Below are the selected views on dynamics around coordination amongst all spheres of government on the IDP:

MMC4 - Province reluctant to pay for services rendered, including cultural issues (author's own emphasis).

MMC1 - Although local government is defined as a sphere of government there still exist a tendency to treat local government as a sub-ordinate tier of government. This inherently presents the challenge of co-ordination between spheres with local government subjected to multiple reporting requirements, general lack of consultation and engagement with local government when projects are implemented.

SPO3 – Different [financial] year-ends, priorities, and power-play between role players. Traditional leaders even allocate land for housing where municipalities have earmarked as 'no development' areas. Private sector development is motivated by profits e.g. conversion of office space into density residential with no regard to where the children will play or be schooled.

The results and comments above affirm that indeed there are coordination challenges among spheres of government. In this regard therefore, there is a need for the improvement of inter-governmental relations on development. To obtain positive results, it must first be established if the problems are operational, legislative or both, and then intervene accordingly. Some of the interventions may include the formation of joint-standing IDP coordinating structures so as to ensure interactive exchange of information, knowledge and resources.

A comparative analysis of how clusters responded on the question raised another concern about the participation of the Portfolio Committee on the subject. For example: 45% of the respondents within the Portfolio Cluster did *not* answer the question.

Q27. This question considered 'platforms or forums used by government officials, planners, policy makers, communities to share ideas on best practices in development planning and implementation.' The question was responded to at two levels i.e. the public participation context and the inter-governmental framework level for attendance by officials, planners and policy makers. The forums are listed as follows: (public participation processes) - imbizo, workshops, seminars, petitions, stakeholders and management forums, etc; (inter-governmental level) - Section 79 committees, parliamentary constituency offices, intergovernmental framework. 59% said there are "no adequate forums," whereas 23% indicated there "are such platforms" while 18% "did not know." Some respondents took advantage of the opportunity to volunteer criticism on the forums. What can be learnt and thus concluded from this, is that where there are structures for public participation, there is a potentially higher rate of public involvement and thus ownership of government programmes. And because the existing platforms are not without shortcomings, there is also room for

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exploration of more avenues for public consultation so as to widen the prospects of public involvement and consciousness in development. In this way, community participation would be extended from just participation in IDP processes for its sake, but to first offset the negative image of the local government system in the people's eyes and secondly, to ensure that development is not about provision of remedy for infrastructure shortage, as is currently the case in infrastructure-led development, but rather to consciously determine the character and shape cities should take through cultural planning.

In **Q28,** respondents were expected to '*list issues they associated with the failure or success of integrated development planning.*' They were given four options of issues to choose from with explanations. Presented in Fig. 5.6 are the scores, followed by motivations for their respective success or failure potential.

Figure 5.6: **Issues associated with the success and/or failure of the IDP**
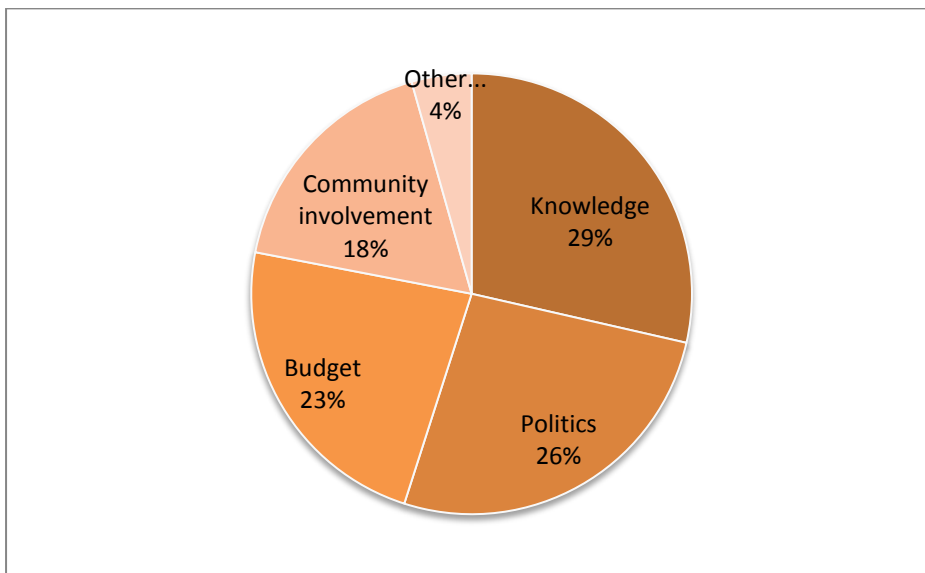
Knowledge

- Success scenario/possibilities:

MMC6 - Awareness plays a very important role in having a successful integrated development planning. Our communities need to be educated about integration so that they could take the matter unto themselves and not observe the matter as a government responsibility only.

MMC6 - Local politicians and ward councillors should be educated and the local government can reach the man in the street.

- Failure scenario/possibilities:

WCLR33 - People who sit on various portfolio committees do not seem to be familiar with the subjects they are expected to advise the mayoral committee and council on. The same applies to their counter-parts as heads of departments. The country's future is rapidly being juniorised by appointing inexperienced and sometimes unqualified young people at the helm of serious state institutions.

MMC3 - Communities still do not have sufficient knowledge of the IDP system and do not use it to agitate for cultural development in their areas (author's own emphasis).

Budget

- Success scenario/possibilities:

PCM2 - Financial resources are crucial towards enabling the realisation of the set plans. Plans without budget are fruitless.

WCLR68 - Enough allocation will assist in employing sufficient employees equal to the job description. Maintenance of the existing facilities to be looked and care off will sustain them.

- Failure scenario/possibilities:

MMC3 - Budget for culture not National Priority- therefore not allocated adequate money. (Culture) should become a local government competency (author's own emphasis).

MMC2 - Incorrect needs assessment often lead to incorrect allocation of budget.

WCLR60 - Budgets tend to be allocated for a project for a period e.g. 3 years and hence it is difficult or takes long for new priorities or needs to be allocated budgets speedily.

Politics

- Success scenario/possibilities:

MMC7 - The success of the IDP process depends on the commitment of all political parties to represent their constituencies adequately…

- Failure scenario/possibilities:

WCLR7 - IDPs seem to change with political deployment of councillors. Each time a new councillor or mayor is installed; there are new emphases on the IDP. It seems as if the our ruling party has no development master-plan to which its deployees in council must follow to the letter instead of each politician to come with own political crusade. Furthermore; the character of IDP itself seems to take way from council the spontaneity with which to respond to mushrooming development problems. Often if an item is necessary not included in the IDP, it is pushed aside. Furthermore, it appears as if IDP is a local government baby alone. Sometimes the provincial and national government departments implement projects at local government without checking if the communities want them, let alone whether they are in the IDP. Development by all spheres of government must be one thing, like a machine.

WCLR61 - The minority population groups, which ordinarily are supposed to be classified as previously disadvantaged like their African counter-parts are not

given prominence in IDP priorities, hence the ANC is finding it difficult to make a strong presence in these areas.

Community involvement

- Success scenario/possibilities:

WCLR68 - Advocacy will definitely improve public participation which might end up as collective efforts by stakeholders.

- Failure scenario/possibilities:

MMC1 - One of the biggest challenges we face is to create an environment where communities are enabled to engage in these public participation processes in a substantive and or meaningful manner. In large part IDP processes amount to little more than the municipality conveying its development plans to communities. Basic issues like language barriers, late notices of meetings act as an impediment to substantive public participation.

MMC6 - Most of the communities feel helpless and discouraged for they don't feel a sense of ownership regarding policy and implementation. In most cases the community gets involved when volunteers or local labour is needed.

Procurement

WCLR12 - Late signatures of Municipal Managers or lack of sittings of Bid Committees and Adjudication Committee.

Nepotism

WCLR3 - Nepotism with poor monitoring and evaluation.

Q29 was about the involvement of residents in the identification and implementation of development projects. The question sought to find out '*to what extent residents were involved in the identification and implementation of development projects.*' Grouped together, the majority of the respondents did confirm involvement of residents in the process, albeit to a "*moderate extent.*"

Table 5.8: **Level of residents' involvement in development processes**

Great extent	9%
Moderate extent	62%
Not really	23%
Not at all	3%
Don't know	0%

Q30. In concluding the in-depth evaluation of integrated development planning and implementation within and by the City of Tshwane, respondents were asked whether they agreed or disagreed with the statement that: '*Consultation with residents by the municipality on policy formulation and development planning/implementation is genuine.*'

The statistics revealed that 50% of the respondents said "*yes*", 38% indicated "*no*" whilst 12% was "*undecided/don't know.*" Reasons for the responses were captured through a selection of comments below.

Reasons why consultation was perceived to be genuine:

SPO9 - There are systems in place for public participation.

PCM2 - Stakeholder consultation is priority within municipal infrastructure development in order to meet up with the exact needs of communities.

Reasons why consultation was perceived not to be genuine:

WCLR7 - Consultation processes seem to be just mere formality. The officials just submit documents to communities on why things should be done according to what is written instead of the communities articulating their wishes. These officials are not even ashamed to challenge or embarrass us in front of our people when we question some of the things they are saying. This makes us as councillors to look stupid, incompetent or even appear like hypocrites to our constituencies. Hence, communities feel not well represented in government matters. Consultation with communities about development should be driven by politicians as public representatives and not by administrators.

WCLR33 - As politicians we at times sacrifice some of our principles underpinning the wards we represent by agreeing on any direction proposed by the powerful comrades even when it does not benefit our wards. So we just drag along the people by towing the party-line as if they are not intelligent enough to see through the charade. Service delivery protests are a manifestation of this revelation.

WCLR14 - Not everybody is consulted to participate in making the laws or the by-laws in the city. They normally advertised on papers and not everybody is reading the newspaper, therefore the participation in that regard is minimal.

MMC5 - Much effort is put in preparations for community meetings and the necessary information well packaged. The attendance of these consultation meetings might be affected by the timing of such meetings (both, day or time). This will also differ based on the environment and community.

From the above comments, it can be deduced that some respondents harbour doubts or suspicion about the genuineness or otherwise of government initiatives at consultation with the public.

5.3 Summary of the Chapter

The major objective of Chapter 5 was to explore the research findings and analyse the data from the survey conducted through a questionnaire based on the research questions posed in Chapter 1. The questionnaire was divided into four sections. The results of the first section of the questionnaire, the *Governance and Institutional Factors*, are the main focus of this chapter.

Attention was devoted throughout the study on the knowledge level, attitude, beliefs and perceptions of residents, senior public officials and political office bearers of the City of Tshwane on issues around the notion of culture, through policy, as the axis around which development could be planned in a truly integrated way at local government level. In this context, the chapter concentrated on the findings and analysis of the survey participants' views on their understanding of culture and cultural policy, the evaluation of development in the form of the IDP, the benefits of using cultural policy for developmental integration and the overall benefits to social cohesion and economic development. In the questionnaire, the respondents were asked to rank a number of parameters in terms of their significance and offer narrative motivations where applicable.

The highlight of the findings of this chapter is that there seems not to be a common understanding on concepts that are relevant to the research topic, such as *culture*, and *cultural policy* in Tshwane. More notable was the fact that

councillors, particularly the Mayoral Committee and Portfolio Committee members, as categories of people who were charged with the powers and responsibilities of leading council, were the ones who were mostly not only ignorant about dynamics around the concepts, but also contradicted each other about their significance to development. Nevertheless, there were also areas of commonality or convergence of ideas, especially around the significance of culture to aspects of development or service delivery, such as the IDP, RDP, LED and urban regeneration. The majority of respondents generally saw the impact of culture on these aspects, and many others, as relevant to the improvement of people's living conditions. The point was strengthened by the inclusion and placement of culture on number *three* of the *six* scales of the national development pyramid. This particular finding affirms that the research was able to address the first aspect of the aim of the research; i.e. that of establishing the relationship, or lack thereof, between culture and development. Issues that were generally regarded as hampering the centrality of culture in development were gaps in the country's legislation, weak inter-governmental relations, poor coordination and understanding of IDP principles and processes, budget constraints, competing and changing needs of the residents, as well as lack of knowledge and skills, on the part of public servants in relation to cultural administration.

CHAPTER 6

Survey Questionnaire results and findings: The physical infrastructure/environment) factors section

6.1 Introduction

In this chapter, the results of the questionnaire under the section: *Physical (Infrastructure/Environment) Factors,* are examined. This section of the questionnaire was answered by all three clusters, namely: the Political Leadership Cluster, the Senior Public Officials Cluster and the Ward Representation Cluster. The overall sample that took part in the exercise is 57.

As in the previous chapter, the respondents in this section were also asked to rank a number of parameters in terms of their significance under this theme and offer narrative motivation where applicable. Attention is devoted throughout the chapter to the actual physical manifestation of cultural dimensions in development on the ground in various wards. In the questionnaire, the respondents were asked to identify gaps in the provision of cultural facilities and suggest short, medium and long-term interventions. Their respective responses were analysed and appropriate findings were made. The findings will lay the foundation for the conclusions and recommendation in Chapter 8.

Certain questions discussed in the previous chapter and appearing in section 1, were repeated in this and subsequent section of the questionnaire, so as to give the opportunity for the Ward Representation Cluster to be exposed to them, due to the fact that the Ward Representation Cluster was excluded from filling in section 1 because it was considered too technical for the cluster.

6.2 Responses to questions

Q1. In this question, respondents were asked to give '*the names of areas of their residence and dates when they were founded.*' The aim of the question was not so much to obtain names of the areas constituting the municipal jurisdiction for their sake, but rather to learn about the overall age variance of certain geographical sections of the city. This aspect is considered very important with respect to the identification of areas for the initiation of new development and to effect renewal or regeneration interventions in old areas. The respondents were advised in the questionnaire not to give the name of the "municipality" as the answer. However, some did exactly what they were warned not to do, by conflating the City of Tshwane as a municipality, with a physical space, and gave the year 2000 as the date it was founded. Consequently, such responses were ignored.

From the remaining correct data, the respondents named a wide range of areas constituting Tshwane. For instance, founded in 1855, "*Pretoria*" was identified as the oldest part of the metropolis (MMC4), whilst "*Soshanguve South*" stands the youngest part of Tshwane, erected in the early 2000s (WCM37). The age difference in pockets of residential areas that constitute Tshwane implies that the municipality must try to crack a balance between addressing facilities backlogs in previously disadvantaged areas created by apartheid state neglect, and the maintenance or renewal of areas that existed for a long time.

In **Q2**, the respondents were asked to '*rate culture-related facilities'* by choosing two from a list of five. "*Sports facilities*" received the highest tally (65%) from the respondents, "*libraries*" got the least number (33%). It can thus be deduced that the perceived visibility of sports facilities is a reflection of spending by the

municipality from the cultural budget allocation. Fig. 6.1 provides a graphic representation of the figures in percentages of the participating sample.

Figure 6.1: **Major cultural facilities in Tshwane**

Major cultural facilities in Tshwane
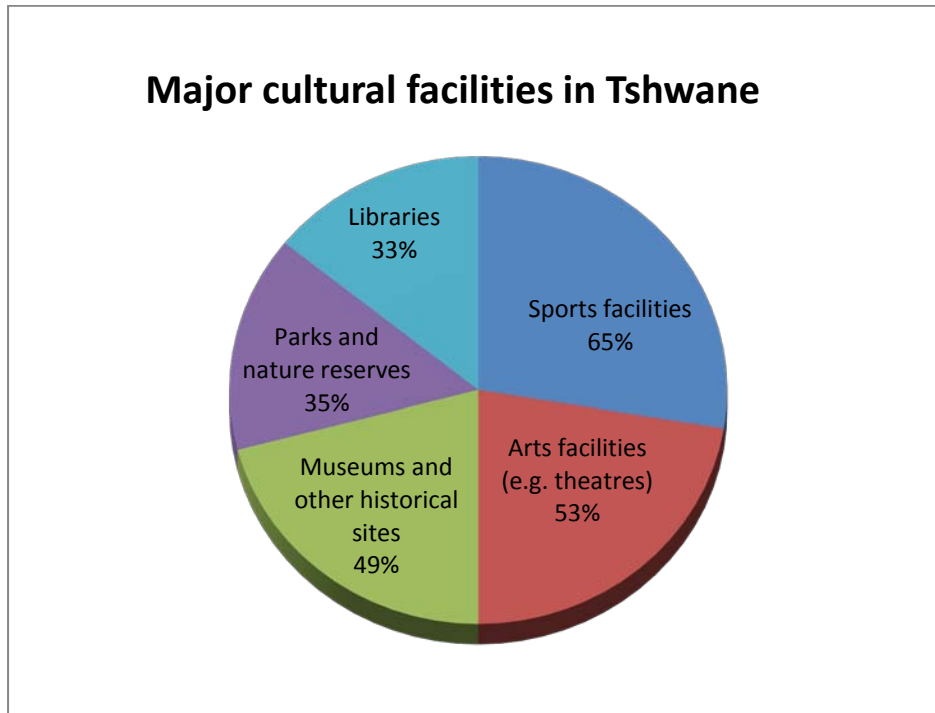
Q3. In the introduction of the research topic in Chapter 1, it was stated that during its preparations to take over the running of the country, the ANC identified linkages between amenities or infrastructure such as roads, water and buildings as one of the key principles of the RDP. The ANC clearly declared that for every development, there would be a cultural link for easy access and sustainability. Thus, this question sought to establish '*whether this principle, enshrining a cultural link, had been adhered to, in the period exceeding a decade that the party has been in power.*'

Grouped together, 49% of the respondents considered the links to be "*strong/very strong*" whilst 44% declared them "*weak.*" 7% claimed that the link "*did not exist.*" The results seem not to give a clear-cut answer on the issue of links

between facilities. A permutation of the results from various angles could give different pictures than what is actually the case. For instance, from each block 49% is the highest mark, but becomes lower or less than half of 100% from another perspective. In this case, the overall calculations grouped together seem to veer towards the negative by a fraction or whisker - meaning that the linkages between facilities are somewhat weak. Nevertheless, this summation raises more questions than answers as to whether the linkages were taken into consideration as precondition to the erection of the facilities at the planning stage. The scenario validates the research problem to the effect that development at the current state in Tshwane seems not to be properly coordinated and that it would thus require *culture*, through a structured policy, to serve as a link.

Q4. In this question, the respondents were asked to '*identify three landmark cultural structures in Tshwane.*' **"Union Buildings"** (51%), "*Freedom Park*" (34%), "*Church Square*" (15%) were recognised as the most popular. Worth noticing is the fact that the Union Buildings and Freedom Park are neither owned, nor controlled, by the municipality. It can thus be speculated that the municipality is either not making enough effort to promote its own structures, or that the ones seen as prominent are superior on aesthetic, historic and other merits, regardless of ownership or exposure.

Figure 6.2: **Popular landmarks in Tshwane**

Three most popular landmark structures in Tshwane
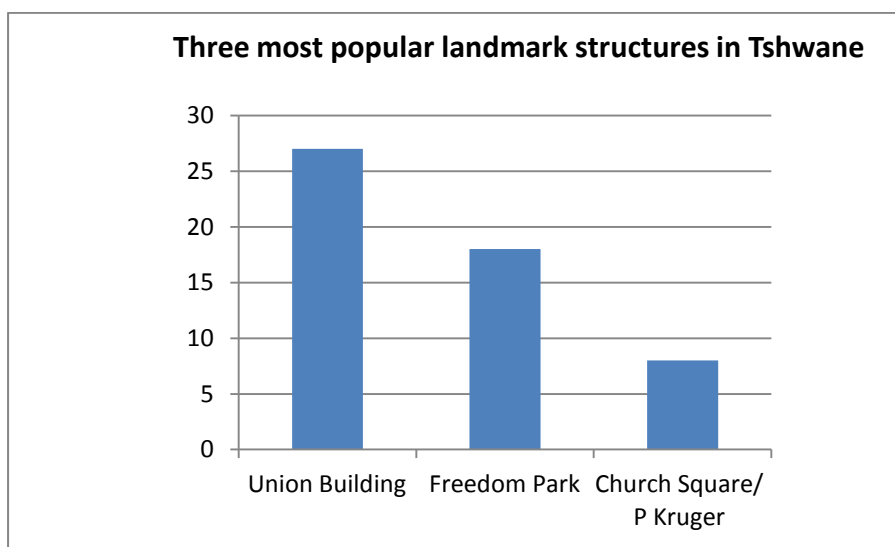
Q5. In this section, the respondents were asked to *'name types of existing facilities in their areas.'* This question closely overlaps with **Q10**, in that the latter sought proposals, with motivations, for new projects where a shortage has been identified. Consequently, the results of the two questions were grouped together and treated as a single item for easy reading, as well as to give a comprehensive analysis of cultural facilities audit. Below is a selected spread of existing facilities and backlogs that require to be addressed, according to the respondents.

Multi-purpose centre/hall – Areas of need and motivations for new facilities required.

- **Atteridgeville (including Atteridgeville West)**: WCM68 – *Atteridgeville is an old community established in 1935. After people were relocated from Lady Selbourne established in 1909. The population has grown rapidly over the years, resulting in thousands of households erected. Sports recreation, health-care, schools, gymnasium, church, job-creation, business development centres, facilities have lagged behind. There are very few of these essential structures, as well as tarred roads. The IDP Committee is trying hard to update some of the listed structured above. Given adequate finance and economic growth in time, a suitable infrastructure for Atteridgeville community will be developed. More residents need to be helped to access jobs, to ensure a vibrant economic growth and prosperity.*

- **Atteridgeville West Ext:** WCM68 - *Multi-purpose centres in Atteridgeville are necessary since there are no recreational facilities in the west. Youth end up smoking, doing drugs and stealing.*

- **Hammanskraal West:** WCM74 - *Multi-purpose centre is needed as this is a new area being developed.*

- **Hammanskraal (Mashimong Sec, Majaneng)**: WCM76 - *Population is very high in Mashimong. Due to lack of facilities our youth turn to drugs, liquor and crime.*

- **Hammanskraal (Stinkwater)**: WCM14: *The area of Stinkwater in Hammanskraal has been long disadvantaged even now it does not have all these relevant resources like hall or multi-purpose centre.*
- **Ga-Rankuwa:** *Most of our youth are involved in drugs, not enough.*
- **Lotus Gardens Ward 12**: *One-stop service centres. No facilities; Better access, educational purposes; to cater for pensioners; Some are ageing and other areas need new facilities; No place where community meet to conduct their business.*
- **Mabopane Ward 20:** WCM20 - *There are no facilities in this area. No IDP plan was conducted by any institution or municipality.*
- **Mabopane (Boekenhout Ward 9)**: *No motivation given – investigation essential.*

Multi-people centre/halls – areas of availability and motivation for renovation

- **Hammanskraal (Marokolong):** WCM73 - *Marokolong community hall to be renewed because it doesn't have electricity, and windows and doors are broken.*

Theatre – areas of need and motivations for new facilities required.
- **Atteridgeville**: *Facilities are not available at all.*
- **Hammanskraal** (Temba, Unit D & Mandela Village): WCM74 - *There is no theatre in the area and as such activities are not visible.*
- **Mabopane** Wards 9, 12 & 20: WCM20 - *There are no facilities in this area. No IDP plan was conducted by any institution or municipality.*

Theatre – areas of availability and motivation for renovation

- **Pretoria**: WCM56 - *City Hall - Building has not been maintained and is starting to become dilapidated. Refer especially to the famous city organ which has been left to deteriorate.*
- **Municipal-wide**: WCM57 - *Security. Municipal pianos/organs have been stolen.*

- **Inner city**: State Theatre: WCM43 - *Technology in use can be improved.* WCM56 - *Some chairs need renovation/re-placement.*
- **Pretoria, Colosseum:** next to Ou Raadsaal: WCLR7 - *The area, especially the ceiling, has good arts ambience but is used as parking! Apparently according to history it was a colosseum of some sort or even parliament during the reign of Paul Kruger.*

Library – areas of need and motivations for new facilities required.
- **Atteridgeville**: WCM68 - *The library in Atteridgeville, the oldest township, is still pre-fabricated structure and very small. It stretches the capacity of Saulsville library during study times. It will also help students and adults with internet facilities and research.*
- **Hammanskraal (Mashimong Sec Majaneng):** WCM76 – *Population is very high in Mashimong. Due to lack of facilities our youth turn to drugs, liquor and crime.*
- **Mabopane (Boekenhout**): WCM9 - *When our children need to study at a library, they go far and the library is too far from our area.*
- **Mabopane Ward** 20: WCM20 - *There are no facilities in this area. No IDP plan was conducted by any institution or municipality.*
- **Sunnyside**: SO2 - *There are more students in Sunnyside but no community library.*

Library – areas of availability and motivations for the renovation

- **Hammanskraal**: WCM73 - *Hammanskraal library to be renewed to have a big space for learners only; so that they can do their activities in a very big space – and elders to have their own space. It must be divided.*
- **Mamelodi** Wards 14 & 16: WCM14 - *Our library was burnt in 1976 uprisings. They just made a small library so that kids can find their needs there but it is not fully furnished and well stocked. Some books are not there.*
- **Municipal-wide:** WCM57 - *The municipality built a library that has no books. The light bulbs are blown in most libraries.*

Recreation area/park – areas of need and motivations for new facilities required.

- **Lotus Gardens:** WCLR7, WCLR7 - *Keep children away from mischief such as alcohol and drugs.*
- **Soshanguv**e **Ext 10**: WCM37 - *Facility not there.* **motivations for renovations.**

Recreation area/park – areas of availability and motivations for renovations.

- **Municipal-wide:** WCM57 - *Security. On the municipal maps there are many laid out parks. When you visit the site you find that squatters and illegal builders have "stolen" the parks. Most of the parks need some kind of serious face lift of revival.* WCM53 - *Most recreation places are neglect and in a bad state. Children can't play on play gyms as it is a risk. Drunk people are a nuisance in parks unsafe for children.*
- **City suburbs:** WCM56 - *Many city parks need replacement of the fences - notably the Frik Eloff Park in Lynnwood.*

Sports facilities – areas of availability and motivations for renovations.

- **Mabopane** (**Boekenhout**): WCM9 - *Our sports ground need the renewal because they are too grassy.*
- **Municipal-wide:** WCM53 - *Sports grounds and other facilities toilet ablutions are in a terrible state. The school fields in the North are a disgrace.*
- ***Soshanguve Giant Stadium, HM Pitje Stadium and Temba Stadium****: WCLR7 - Elevate the status and quality of these facilities to those in town. It's too long that council has been saying it is upgrading them but they don't get finished. One wonders whether the money budgeted for this is being used correctly.*

Sports facilities – areas of need and motivations for new facilities required.

- **Atteridgeville Far West:** WCM68 - *There are sporting activities in Atteridgeville Extensions to the west. There is a gravel ground next to*

Schuweberg Street which is so overcrowded in the afternoons during the week and weekends. It is also used by kids from the informal settlements.

- **Ga-Rankuwa**: WCM30 – *[Ground surface] Level is dangerous. We cannot have professional as there are no play grounds.*
- **Hammanskraal** (Unit D Temba): WCM75 - *Most of the community members cannot take part or be in active with their favourite sporting codes due to the lack of space and resources.*
- **Hammanskraal (Stinkwater):** WCM14 - *The area has been long disadvantaged even now it does not have all these relevant resources like sports facilities.*
- **Mabopane Ward 20**: WCM20 - *Youth development healthy lifestyles.*

Museum/heritage sites – areas of need and motivations for new facilities required.

- **Atteridgeville**: WCM68 - *We have struggle heroes and heritage in Atteridgeville and Saulsville. Houses that were significant during the early years in Atteridgeville. This will help in capturing our history which will boost tourism in future.*
- **Hammanskraal**: WCLR33 - *Hammanskraal is an area political activates such as the launch of BCM at St. Peters and MK operations took place right under the nose of the SAP training college which was the only training place for Black policemen in SA.*

Museums/heritage sites – areas of availability and motivations for renovations.

- **Mamelodi**: *Restoration and upgrading of the Solomon Mahlangu Square.*
- **City-wide:** WMC57 - *The state has handed over many heritage sites to organisations. Boer war ruins are fast disappearing. Brass plaques stolen from most monuments including the Union Buildings. Most of the sites require urgent revival.*

Health centres – areas of availability and motivations for renovations.

- **Hammanskraal**: WCM73 - *Jubilee hospital is in bad condition. I think it is not a place where sick people must go and consult – shortage of linen,*

patients' clothes, beds in good condition, no warm water, and the place is so dirty.

- **Mabopane** (**Boekenhout**): WCM9 - *Our community clinics are everyday full. They need to be renewed and made bigger than it they are now, more nurses are needed.*

Health centres – areas of need and motivations for new facilities required.

- **Hammanskraal** (**Stinkwater**): WCM14 - *Health centre is too small for the population of +- 70 000 people.*
- **Municipal-wide**: WCM57 - *With budget cuts the health centres are being converted to clinics. Need more staff.*
- **Soshanguve**: WCLR33 - *Soshanguve needs a hospital.*
- **Sunnyside**: SO2 - *There is no public health facility in Sunnyside.*

Schools – areas of availability and motivations for renovations.

- **Atteridgeville Far West**: WCM68 - *Kids are bussed mostly from these areas to the east of Atteridgeville.*
- **Hammanskraal** (**Mashimong Sec Majaneng**): WCM76 - *Population is very high in Mashimong. Due to lack of facilities our youth turn to drugs, liquor and crime.*
- **Municipal-wide:** WCM43 - *Schools over populated (particularly foundation phase).*
- **Pretoria*: WCM43 - *There are no adequate primary and high schools in the inner city. Some are very old, others need minor repairs.*

Schools – areas of need and motivations for new facilities required.

- **Hammanskraal** (**Marokolong/Ramotse):** WCM73 - *In my area where I am staying, schools are using pit toilets which are not healthy for learners and educators; because of stinking bad smell.*
- **Mabopane Ward 20** & other areas: WCM9 - *Schools need to be renewed because the roofs are leaking and shortage of classes.*
- **Municipal-wide**: WCM43 - *Schools over populated (particularly foundation phase)*

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Other areas of need and motivations facilities required as new development:

- **Atteridgeville Brazzaville**: WCLR71 - *Our area is an informal settlement that will never be developed because it is said to be dolomitic.*
- **Municipal-wide:** WCM59 - *Community gardens could be used for the homeless and residents. Can have fruits trees and vegetables.*
- **Hammanskraal:** WCLR33 - *There is a need for a green market in the north to stop traffic towards Marabastad. This will mean the reopening of passenger and goods train service towards the Hammanskraal areas so as to curb traffic congestion [on the roads used by motor vehicles]. Empty and dilapidated buildings at Babelegi industry could be renovated for this purpose.*

In **Q6**, the respondents were asked to '*give reasons why, and how, they thought the existing facilities were either fully utilised, or not utilised, in certain areas?*' This information is helpful in giving insight into attitudes of residents on facilities in line with the aim of the research. Below are selected responses from the respondents.

- **Atteridgeville***: WCM62 - In fact, they are over utilised. The youth need bigger gymnastic venue and a few bigger swimming pools.*
- **Hammanskraal (Stinkwater***): WCLR14 - Our health facility is one and only health facility that cater for the huge number of patients and does need to be extended to accommodate all the people of Stinkwater/Eersterust and the part of Soshanguve.*
- **Mamelodi**: WCM67 - *Multi-purpose centre/hall is used for Imbizo, IDP public participation. Moretele Park is used by visitors who come from Limpopo cause of their year function parties. Hospice is home-base care facilities to which volunteers go to take care of [terminally-ill] patients, especially those who are HIV-positive and living with AIDS.*

- **Pretoria CBD**: WCLR3 - *Tourism attraction. Annual cultural activity takes place at Freedom Park. Sports activities utilised frequently.* WCLR7 - *Libraries are always full of students from inner-city flats and Black townships. Interesting that there are very few Whites and Coloureds in the libraries. Could it be that they somehow feel uncomfortable in the company of many Blacks in the libraries? I don't know.* WCM43 - *Facilities are rented out on a regular basis. The city hosts many national and international events.*

- **Municipal-wide**: <u>SO1 - *Most of the facilities are being overused hence we developed Arts, Culture, Heritage, Libraries User Policy,*</u> (author's own emphasis). <u>SO2 - *There is generally no awareness on the cultural importance of these facilities; hence, some of them are vandalised,*</u> (author's own emphasis). WCLR38 – *Museums in the city seem to be dead places. Certain statues stand lonely because there are no facilities around them for people to linger around. There must be restaurants, parking and toilets around them – and please not paying toilets!* WCLR60 - *Some community halls are white elephants as they do not necessarily address community needs. Libraries are used by students for study purposes only and are not necessarily used for general education. Materials/books available may not be relevant for modern day use. Museums are still used by the elite and are still not accessible to the majority. Used mostly by elderly and not youth.* WCM68 - *The multi-purpose centres and halls in the townships are over-used by religious institutions more than what they are meant for due to lack of sites for churches in townships.*

Q7. Time-frames for implementation of cultural facilities. A preview of a spread of implementation of cultural facilities per specific periods, as graphically illustrated in Fig. 6.3, was presented in Sec. 1 of **Q19**, appearing in Chapter 5 with relevant remarks. Therefore, a repetition is not necessary, save to accentuate the decline as hinted previously. Unlike in previous **Q19**, the respondents were this time asked to give specific names of facilities per period

listed. Weighed against the decline in allocation of budget to culture in the municipality, it can be deduced from the graph that unless something drastic is done in reversing the trend, the impact of culture in the Tshwane will disappear from the developmental radar. Notwithstanding the decline in numbers of the provision of cultural facilities, the respondents' inputs clearly demonstrated areas where interventions were effected by the municipality in the periods listed.

Figure 6.3: **Time-frames for implementation of cultural facilities**
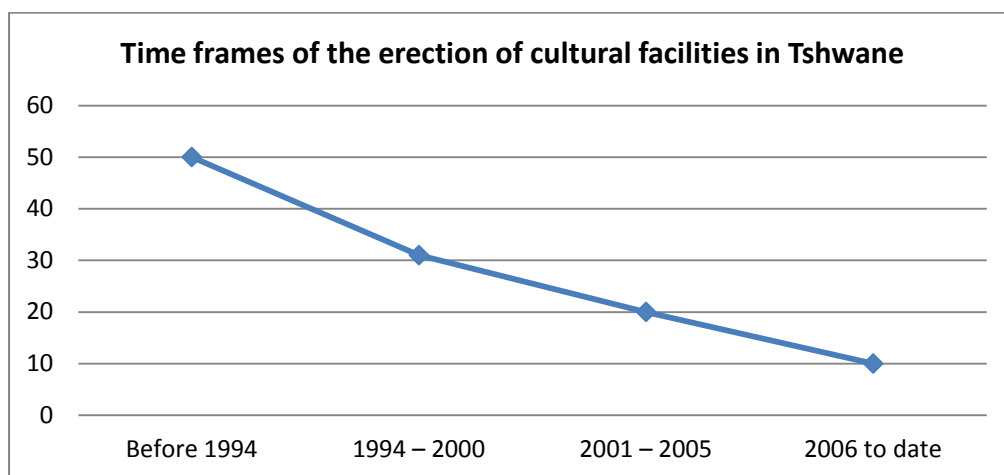
Before 1994:

- ***Health centres*** – Hammanskraal, Municipal wide.
- ***Sport facilities*** – Giant Stadium- Soshanguve; Loftus Versfeld – PTA CBD; Sport fields municipal wide.
- ***Museum/Heritage sites*** - Transvaal Museum; Cultural History Museum; Smuts House.
- ***Multi-purpose centres/Community Halls*** - Halala Soshanguve; Community Hall Atteridgeville. City hall,
- ***Theatre*** - State Theatre.
- ***Libraries*** – Municipal wide.
- ***Recreation area/park*** - Moretele Park, Mamelodi. Fountains.
- ***Schools***.
- ***Nature reserve*** – Groenkloof

Between 1994 - 2000:

- ***Museum/Heritage sites*** - Fort Klapper Kop; Freedom Park, Mendi Memorial; Tswaing Crater.
- ***Multi-purpose centre/hall*** - Hammanskraal Community Hall, Magistrate Court – Atteridgeville, Sammy Marks Auditorium.
- ***Health Centres*** – Mamelodi; Mabopane W20.
- ***Sports facilities*** - Lucas Moripe Stadium; Sports Ground (Mamelodi W16), Sports fields Atteridgeville.
- ***Recreation/park*** - Swimming pool Atteridgeville.
- ***Library*** - Mamelodi W16 & 67; National Library – Proes Str, PTA,
- ***Agriculture*** - Farming- Soshanguve.

Between 2001 - 2006:

- ***Health Centre*** – Municipal-wide.
- ***Library*** – Hammanskraal. Mabopane W20.
- ***Multi-purpose centre/community halls*** - Marokolong Community Hall.
- ***School*** - Makgake P School Hammanskraal.
- ***Museum/Heritage*** - Freedom Park, Statue of Kgosi Tshwane.

Between 2006 - 2011:

- ***Multi-purpose centre*** – Olivenhoutbosch
- ***Recreation Parks*** – Municipal-wide.
- ***Sports facilities*** - Sports Grounds City wide; Soccer City in Lotus gardens/Atteridgeville – Upgraded.
- ***Museum/Heritage***-Mother of Humankind Statue opposite Atteridgeville Police Station. Hammanskraal cultural centre
- ***Clinics*** – City-wide. Stanza Bopape clinic
- ***Shopping Mall*** – Hammanskraal.

Q8. In this section, respondents gave their impressions of *'how various sectors within communities view culture-led development as profiled above.'* 81% of the respondents regard "*political parties*" as the group that viewed the facilities in the most positive light. "*Women*" are viewed as the least impressed in the same category (15%). The "*youth*" totalled 23% as the highest mark in the "*negative*" category. "*Residents*" were seen as the group that was the most "*unsure*" about their attitude towards development in their areas.

An analysis of the results suggests that government should be concerned that it is viewed in the least positive light by residents as its principal clientele. Owing to this, it is thus concluded that development with cultural expression could possibly change people's perceptions of government, as they would be able to relate to it (development).

Table 6.1: **Perceptions of group responses on development**

Interest groups	Positive	Negative	Not sure
Political parties	81%	6%	13%
Cultural organisations	65%	16%	19%
Youth	56%	23%	21%
Residents	53%	12%	35%
Women	63%	15%	22%

Q9. In this section, respondents were asked to give *'what they thought to be perceptions of groups on culture-led development?'* In this section, the response of the joint clusters differs sharply with the joint clusters on the same question about sources of information in the Chapter 5. In the previous chapter, the majority (44%) of respondents identified "*government legislation*" as their preferred choice for information gathering. This time around, in this section, the majority (39%) of respondents jointly regarded "*public participation and personal knowledge*" as the preferred sources of information. The choice of public participation and personal knowledge, instead of written information could be

explained by a possible low education level, as most of the respondents from one cluster are ordinary residents.

Q11. Respondents were asked '*what they thought would be the impact of culture-led delivery in the lives of the people?*' 10 options were provided from which respondents were expected to choose. However, provision was made for additional inputs. 74% of the respondents said that the development would "*improve the overall environment of the area*". In the "disagree" columns, 48% of the respondents (the highest score in this section) *disagreed* with the statement and stated that culture-development is a "*waste of the municipality's financial resources.*" They were followed by 44% of the respondents who "*disagreed*" with the other statement that "*The objective for development or renewal was more for political objectives than anything else.*" Table 6.2 presents an overall picture as shown in the table, followed by selected additional inputs.

Table 6.2: **Perceptions of the impact of culture-led development in the lives of the people**

	Strongly agree	**Agree**	**Undecided/ not sure**	**Disagree**	**Strongly disagree**
Improve the overall environment of the area	74%	21%	3%	0%	2%
Bring more vibrancy, fun and excitement into the area	65%	30%	3%	0%	2%
Make the area more vital, useful and efficient	58%	37%	3%	0%	2%
Have projected the area as culturally friendly/accommodative	49%	39%	4%	4%	4%
Enhanced image of the area	71%	27%	0%	0%	2%
Improved tourism in the area	58%	25%	11%	2%	4%

Revived deteriorating parts of the area	51%	31%	14%	0%	4%
Improved economic development of the area	46%	35%	15%	0%	4%
The objective for development or renewal was more for political objectives than anything else	14%	4%	13%	44%	25%
Waste of the municipality's financial resources	7%	5%	5%	48%	35%

Selected additional comments on impact of interventions:

WCLR60 - *Multi-purpose centres act as one-stop service centres. These will enhance easy access and eliminate transport costs from one service point to another. Libraries – traditionally libraries were book lending centres but nowadays libraries can be useful resources to access information on various government matters. Sports ground will promote healthy lifestyles for both the young and old. The huge participation is sports will reduce crime in communities as youth will have activities to engage in.*

In **Q12**, respondents were asked to indicate '*if they were aware of any planned culture-related projects in their areas and the possible time-lines within which they were expected to be put in place?'* Table 6.3 captures the projected facilities implementation.

Table 6.3: **Future projection of planned culture-related projects**

Area	Project	Date
Ga-Rankuwa	Multi-purpose centre	
Hammanskraal (Wide, Babelegi, W73-74-76	Circumcision, Cultural village, Water, Rens Community Village, Multi-purpose Centre, Swimming pool	2011
Irene	Black Graves Concentration Camp	2012
Mabopane	New library	
Mamelodi	Multi-purpose Centre, Upgrading of Solomon Mahlangu Precinct, Upgrading of Moretele Resort, Heritage site, Development of Mamelodi Hostels, Rondavels, new library, *Cultural precinct,* Solomon Mahlangu house into museum	2011
Metsweding	Nokeng tsa Taemane Nature Reserve	
Municipal wide	*Creative Industry, Movie Industry, Music Festival*	
Lotus Gardens	Multi-purpose sports centre	
Block A, E, EW	High Mast light	
Municipal wide	Cultural facilities development	2011
	Urban city renewal	
Pretoria CBD	(Lillian Ngoyi) Women monument, Klapper Kop, City Hall	2011
Soshanguve	Soshanguve Giant stadium	

Q13. Pursuant to the previous question, the respondents were in this section asked to '*disclose their sources of information about the projects they had identified,*' (in **Q12**). From the Table 6.4, it becomes very clear that the

information was accessed through direct contact with government through public gatherings. Incidentally, the results of this question correspond with that of **Q10**.

Table 6.4: **Sources of information on culture-led projects planned for the future**

Participation in government structures, work and programmes	15
Personal knowledge, experience and knowledge	3
Dictionary, library, books, newspapers, independent reports	1
Government publications e.g. reports, Acts, policies etc.	14
Internet/media	0

Q14. In this question, the respondents were asked to '*name cities they thought showed signs of strong culture-led development.*' The results are presented in Fig. 6.5.

Figure 6.5: **Examples of cities showing strong culture-led development**
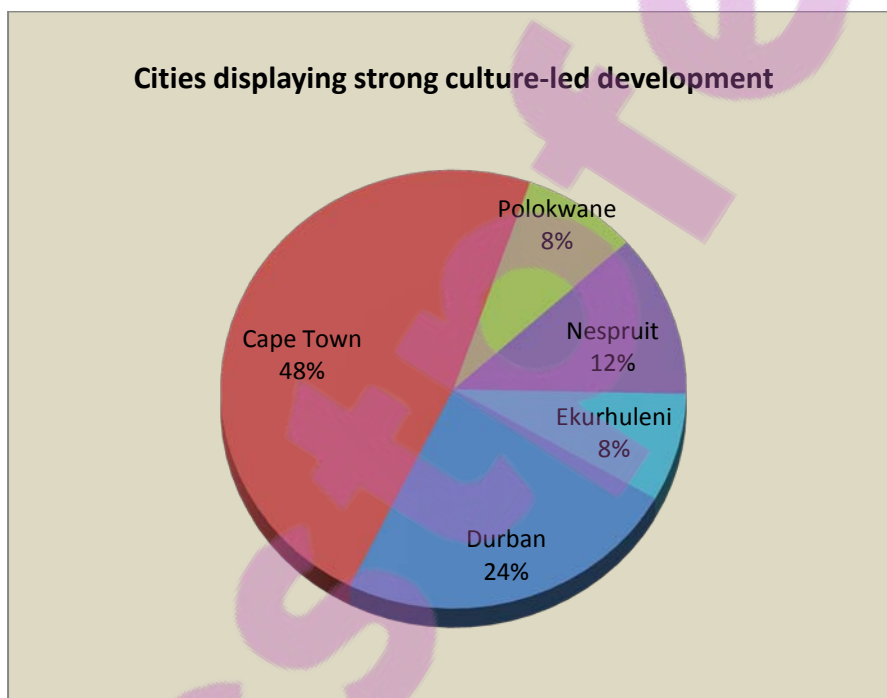
Selection of reasons for the chosen cities:

- **Durban**

SO2 - *There is a conscious effort in EThekwini to reflect culture, whether or not it is mainly or predominantly Zulu at the expense of other cultural groups is*

another matter. What should be appreciated, which is lacking elsewhere, is the fact that the Zulu culture is preserved and used effectively as an economic and tourism activity whilst it restores the dignity of Zulus as they part the previously disadvantaged groups in the former apartheid South Africa.

WCLR7 - *It gives a feel that it is an African city that also does not suppress other cultural expressions such as oriental customs and practices.*

WCM68 - *Most of their development is geared towards an integrated approach with a strong tourist attraction strategy e.g. Moses Mabhida Stadium and cultural villages.*

- **Cape Town**

PCM2 - *Provide for a balance in the presentation, and preservation of their cultural landscape without bias.*

SO7 - *Has culture-led strategy; capacity and partner with university; and budgeting and solid experience.*

SO8 - *Beauty and how the different areas are integrated.*

WCM43 - *It is an attractive city to national and international cultures.*

WCM56 - *The accent there on sports, theatre, park and arts activities.*

WCM57 - *Vibrant, incredible heritage in the city museums.*

WCM62 - *Robben Island, Table Mountain, botanical gardens, hotel facilities.*

- **Polokwane**

PCM1 - *Reflects 2010 world cup monument.*

WCM62 - *Caves, historical royal places, wild life (Kruger National Park).*

WCM6 - *Peter Mokaba Stadium was named after a hero.*

- **Nelspruit**

WCM16 - *They are able to show the word (sic) how Zulus live and their culture.*

WCM62 - *Traditional art work, wild life (Kruger National Park).*

WCM73 - *They paint their houses with Ndebele colours, outfit, beads everything they use, mugs, and plates.*

Ekurhuleni

MMC2 - *They have a rich culture and history and are as much developed as the City of Tshwane and Jo'burg.*

Q15. In this section, the researcher wanted to test if the choices made by respondents in the previous questions *'were influenced by the existence of cultural policy in those cities?'* 47% of the respondents could "*not confirm*" that their choices were based on the impact of cultural policy; 44% of the respondents indeed "*attributed*" the features of these cities to good strategy or policy; whilst 9% "*disputed*" the claim. It is interesting to note that Cape Town and Durban were jointly selected as the most popular cities in South Africa displaying strong cultural presence in their development façades. This revelation is important, in that although the respondents could not link the cultural images of the cities to cultural policy, the two cities were profiled by the researcher in Chapter 2 as some of the cities which attempted to put in place cultural policies, but failed. This factor notwithstanding, it can be concluded that the attempts by the cities to infuse culture into their development matrix without the use of cultural policy have *not* gone unnoticed by the general public. This possibly validates the claim that successful cultural policy increases the changes of one given city, to be considered more attractive than the others without any changes.

6.3 Summary of the Chapter

The major objective of Chapter 6 was to explore the research findings and analyse the data from the survey conducted through a questionnaire based on
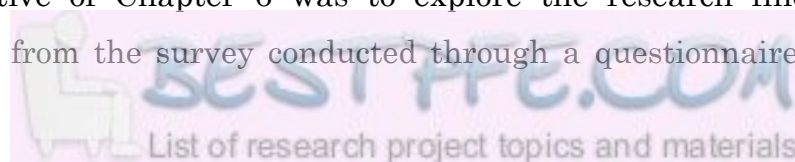
the research questions posed in Chapter 1. This chapter dealt with the findings of the second section of the questionnaire, the *Physical (Infrastructure/Environment) Factors.*

Attention was devoted throughout the chapter on the actual physical manifestation of cultural dimensions in development on the ground in various wards. In the questionnaire, the respondents were asked to identify gaps in the provision of cultural facilities and suggest short, medium and long-term interventions. Their respective responses were analysed and appropriate findings were drawn.

It was found that the whilst the central part of the city is more than 150 years old, it has grown tremendously and is now encroaching into other municipal jurisdictions through re-demarcation processes. This growth poses serious development challenges for the municipality, whereby it has to find a balance between implementing new development, and maintaining the existing infrastructure. Whilst it was observed that the municipality has registered notable progress in the provision of facilities in new areas, cultural development in new areas seems to be tailing off. Two factors were identified as possible reasons. Firstly: that the provision of such facilities is declining, because either the municipality has drastically reduced the number of demands on the IDP list, or those residents' priorities are changing towards other needs; hence, the budget is also being reduced from culture, towards the new needs. Not ruled out as another possible reason for the reduction of the budget, was the probability that culture was viewed by the powers that be, as an unimportant part of government's service delivery mandate.

The analysis of results on the use of cultural facilities by residents yielded contradictory dimensions. Firstly, sports facilities were seen as the most

popularly used throughout Tshwane. It was noted that most of the cultural facilities in the city centre were over-used, whilst those in townships, were either neglected or vandalised for reasons associated with their lack of relevance to the residents' lives and lack of proper consultations when they were built. It was also noted that the use of the facilities was one-dimensional instead of multi-dimensional; hence, users do not stay long using them, as they easily get bored after conducting the primary business for which they visited them. Thus, a need for a multi-faceted programme at such venues was identified as crucial for their sustainability. Respondents were also afforded an opportunity to propose areas of intervention for the provision of the cultural facilities.

It was further observed, that the cultural facilities that are used the most by both the residents and international visitors, are in fact not owned by the municipality, but by either the provincial or national government. This means that profits made from them, are not enjoyed by the municipality. This truism was established also in Chapter 5 (**Q18**). Nonetheless, the impact of these facilities was largely seen as positive by various groupings within the municipality. The youth was nonetheless identified as the group that was the least impressed about the impact of these facilities on their lives. Names of other cities considered to be showing strong culture-led development approaches were also identified, with the view for Tshwane to learn from them.

CHAPTER 7

Survey questionnaire results and findings: *The socio-economic and political factors section*

7.1 Introduction

In this chapter, the results of the questionnaire under the section: *Socio-economic and Political Factors,* are presented. The questionnaire was filled in by all three clusters, namely: the Political Leadership Cluster, the Senior Public Officials Cluster and the Ward Representation Cluster. The overall sample from the clusters that took part in the exercise is 57, from which percentage poll is determined per each question.

Like in the previous chapter, the respondents were in this section also asked to rank a number of parameters in terms of their significance under this section, and offer narrative motivations where applicable. Attention was devoted to how the socio-economic and political factors are influenced by, and manifested in, the cultural dimensions over development on the ground in various wards. These factors are crucial in promoting prospects for social cohesion and economic development via cultural policy as identified in the aim of the research. In the questionnaire, the respondents were asked to identify gaps in the provision of cultural facilities and suggest short, medium and long-term interventions. Their respective responses were analysed and appropriate findings were drawn.

7.2 Responses to questions

Q1. In this section, the respondents were asked to give '*their impressions on the interactions amongst various cultural groups in the entire municipal jurisdiction.*'

Grouped together into "*great/moderate extent*", 68% of the respondents affirmed such interactions while 32% questioned or disputed the existence of such cultural interactions. 44% of the respondents observed the cultural interactions amongst various national groups as "*positive*", 19% as "*negative*" and 37% "*undecided.*" A combined tally of the last two columns implies that the majority of respondents did not necessarily think there were good relations amongst various cultural groups in Tshwane. Based on these results, it is thus concluded that whilst there is generally good relations amongst various cultures in Tshwane, there is however need for improvement. Below are selected comments on various dimensions of cultural interactions in Tshwane.

Perceived positive views on how cultural groups relate:

MMC3 - *Generally, people are aware of the diversity of culture in the city and all different cultures have areas of admiration and tolerate each other. The Government can do more to enhance this by making it a priority area by developing specific policies and budget for this, (*author's own emphasis).

WCLR68 - *Because of the mixed settlements we have all over. Talking languages of other ethnic groups. Participating together on daily events e.g. public meetings, sports and recreation.*

Perceived negative views on how cultural groups relate:

PCM1 - *They do not consider cultural relations/interactions as important as service delivery,* (author's own emphasis).

SO2 - *There is a lot more still to be done to achieve cultural integration. Racism is still much visible, somehow subtle but strongly felt across different races.*

WCLR38 - *Fear of each other as grouping still strong in the majority of South Africans, especially White, as could be seen with the Julius Malema court case about the boy 'shoot the boer'.*

WCLR60 - *Most cultural events in the city lack the multi-cultural aspect – it is either a Whites-Only event or Blacks-Only event.*

Uncertain view on how cultural groups relate:

WCM37 - *Not sure of the policy that accommodate all cultural groups,* (author's own emphasis).

Q2. In this section, the respondents were asked to explain '*how the cultural interactions manifest themselves in activities identified below.*' 74% f the respondents identified the area of learning as the most popular method for cultural interaction. The other statistics are also self-evident from the bar graph, (Fig. 7.1).

Figure 7.1: **Manifestations of cultural interaction in Tshwane**

How cultural interaction is manifested in Tshwane

Category	Percentage
Enjoying the Arts	33%
Public gatherings such as carnivals…	37%
Worshipping together	39%
Living together	47%
Working together	47%
Participating in sports and recreation…	49%
Sharing public amenities	54%
Learning together	74%
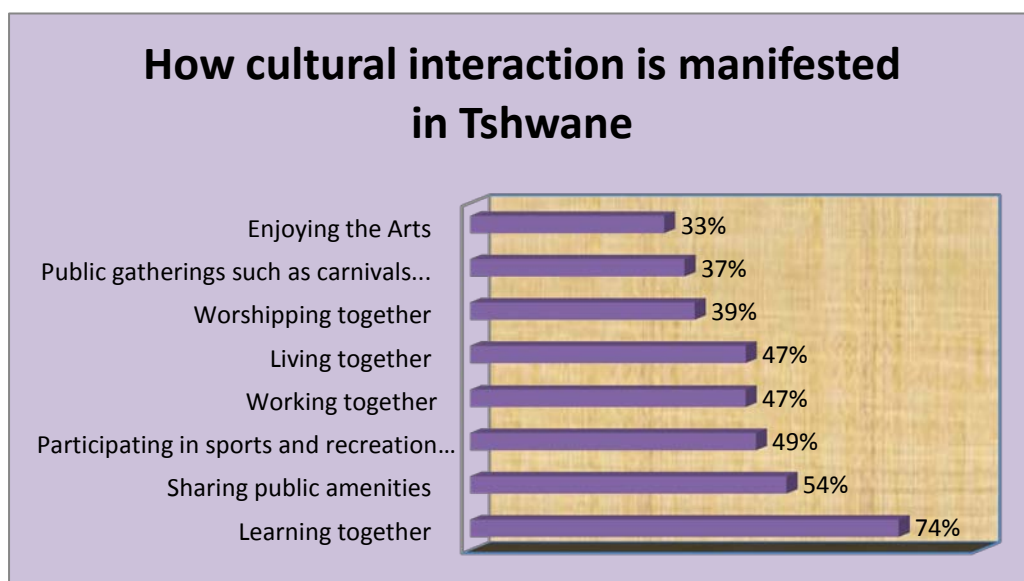
Two important deductions can be made from the graph. The first one, is that appreciation of the arts, was seen by respondents as the least important platform for cultural exchange (33%). Also worth noting is that, the city's residential areas were not necessarily seen as good sites for cultural engagement. They shared levels 4 and 5 on the scale with "working together". This means that the municipality ought to investigate what exactly makes it unattractive as a preferred residential destination and propose interventions without necessarily compromising the two most popular sites for cultural exchange, namely: (74%) access to, and sharing of, learning facilities and (54%), sharing of other public amenities.

Q4. Given the previous question, it was considered important to now learn (in **Q4**) about *'the role of the municipality in either improving or impairing cultural relations in Tshwane.'* 52% of the respondents viewed the role of the municipality as "*positive*", 16% was "*negative*" and 32% "*unsure*". The explanations for these choices are presented below in the same manner as in the previous question. From the contradictory nature of some of the respondents, it can be deduced that the City of Tshwane seems to be strongly polarised around cultural lines.

Perceived positive role played by municipality in cultural relations:

PCM1 - *Municipality has a crucial role to identify and develop cultural investment for recognition provincially and nationally* (author's own emphasis).

SO4 - *We need a cultural index and an objective study/research* (author's own emphasis).

WCM68 - *They involve various cultures in the municipality cultural functions from Indian to Tswana dance etc. This leads to different cultural groups interacting and learning from one another.*

Perceived negative role played by municipality in cultural relations:

WCLR33 - *Our municipality seem to satisfy one group at the expense of those suffered human injustice. The municipality keeps on backtracking on issues such as name change when the right wing elements of the White residents make a noise. These groups are holding our culture hostage and nothing is done by powers that be. It seems as if there is no awareness that things like name change is part of service delivery. The saga of Pretoria-Tshwane has been dragging on for ages. The municipality is not using some of the strong tools it has for integrating society, such as allocation of housing, even RDP houses, across colour lines.*

WCM57 - *The municipality, like the national government, applies discrimination based on the population registration act of 1952 as amended. Also any municipal funded event is heavily laced with ANC propaganda. The Youth Festival sponsored by the YDA is an example. Also the ANC is trying to rewrite history struggle songs like Joanna and Patla Patla* (sic) *won't be played because they aren't ANC enough. The municipality allows and sometimes pays for events were race hate is freely aired…*

Q5. In this question, the respondents were asked if they agreed or disagreed with the following statement: '*The practice whereby some municipalities in the world demarcate or "zone" certain parts of their respective cosmopolitan cities exclusively to certain racial/cultural groups for residential, business and recreational purposes (e.g. China Town, Little Italy, Casa Little Brazil) is healthy and must be supported.*' 64% "*disagreed*" with the statement, 18% were "*unsure*" whilst 18% "*agreed*" with the statement. From the analysis of the inputs supplied by the participants in this study, it has become evident that South Africans generally are not in favour of any zoning of physical places, for it could be construed as rehashing or perpetuating the apartheid spatial framework.

Selected inputs in support of "*exclusive cultural zoning*":

SO2 - *It is an intrinsically democracy rather than an exclusively cultural question. The constitution in South Africa provides for the right to self-determination and the right to association including the right to practice and promote own culture without degrading other cultures.*

MMC3 - *Highlights diversity and tolerance between different cultures and feeds the economy through tourism.*

SO4 - *Such zone are usually demarcated for economic reasons not for culture, e.g. China Town.*

Selected inputs against "*racially exclusive cultural zoning*":

WCLR7 - *This would perpetuate separate development the legacy of which the new government is trying to do away with.*

WCLR60 - *The situation does not support unity and social cohesion. In SA, homelands played this role and the system failed dismally to uplift communities.*

MMC2 - *Council does not support gated communities. Instead it encourages free movement and access to all areas.*

WCM38 - *Integrate them [various foreign nationalities] into local communities' backrooms and state-owned rental flats.*

Q6. This question asked respondents about '*their views of by-laws for regulation of certain cultural practices such as the slaughtering of animals, night vigils and initiation rites in residential areas.*' It revealed, as can be seen in the selected inputs below, long held racial and cultural stereotypes as sown by apartheid. It can thus be concluded that the City of Tshwane and South Africa as a whole, is still very far from achieving the so-called "rainbow nation" utopia it is famous for. Nevertheless, 70% "*agreed*" with such by-laws even though at times the reasons were contradictory or diametrically opposed to each other; 26% "*disagreed*" whilst 4% was "*uncertain.*"

Selected reasons in support of by-laws on certain cultural practices:

MMC3 - *Some require monitoring because of health and safety reasons. It allows government to have statistics of such activities and plan accordingly.*

PCM2 - *Dedicated spatial zones for these activities are accommodated.*

S07 - *Respect norms and cultural practices of other community member as well as to encourage co-existence and mutual understanding of beliefs and values.*

Selected inputs against by-laws on certain cultural practices:

WCM30 - *Most of the initiations are not save anymore. They use facilities like razor blades on others and they are not sure of whether that particular person is sick, so they infect others.*

WCM20 - *I am an Apostolic Faith Mission, so I don't want to adopt other people's culture.*

Q7. The respondents were asked to give '*their impressions of facilities certain groups prefer over others.*' The results, (depicted in Figs. 7.2-7.10), revealed well known cultural and gender stereotyping or stigma, related to group preferences of access to cultural resources and activities.

Figure 7.2: **Perceived facilities preference by Blacks**

Facilities prefence by Blacks in Tshwane

Theatres 8% · Holiday resorts 7% · Nature reserves 6% · Libraries 11% · Museums 5% · Arts galleries 4% · Zoological gardens 12% · Rugby fields 4% · Parks 14% · Soccer fields 15% · Public squares 14%
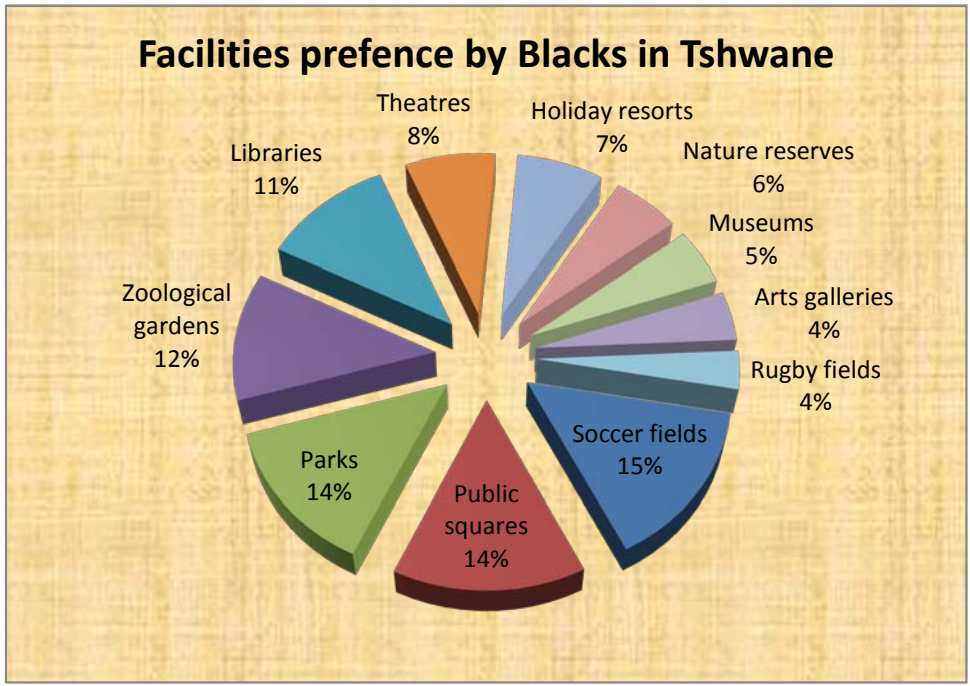
Figure 7.3: **Perceived facilities preference by Whites**

Facilities preference by Whites in Tshwane

- Holiday resorts 11%
- Rugby fields 11%
- Museums 11%
- Theatres 10%
- Arts galleries 11%
- Zoological gardens 10%
- Libraries 9%
- Parks 7%
- Public squares 5%
- Soccer fields 3%
- Nature reserves 12%
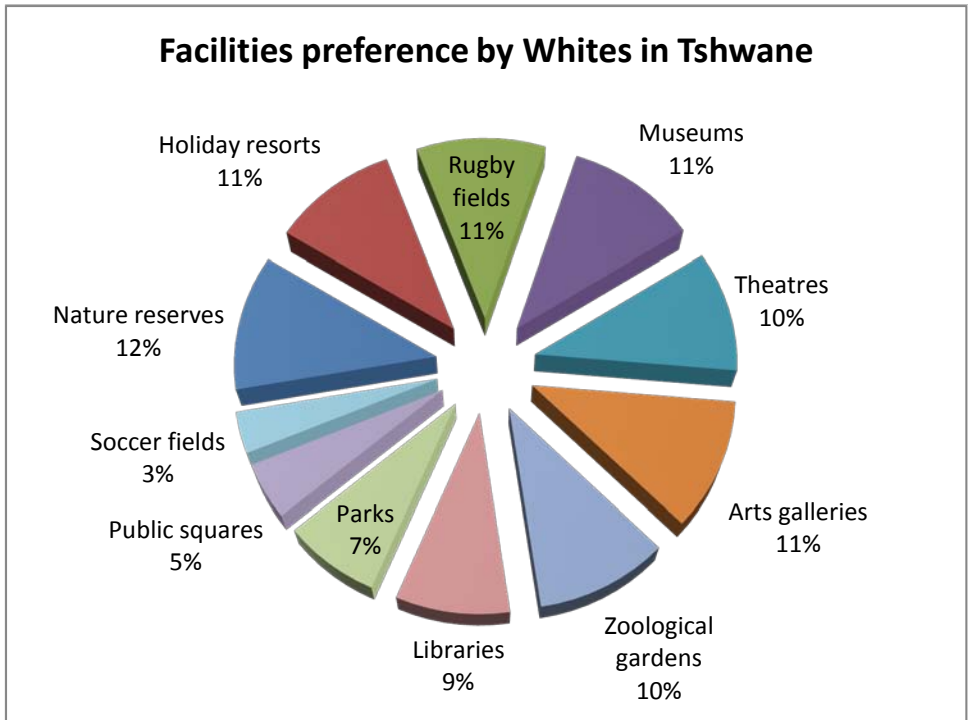
Figure 7.4: **Perceived facilities preference by Coloureds**

Facilities preference by Coloureds in Tshwane

- Libraries 11%
- Parks 14%
- Holiday resorts 14%
- Public squares 9%
- Rugby fields 8%
- Theatres 6%
- Nature reserves 8%
- Museums 4%
- Soccer fields 14%
- Zoological gardens 12%
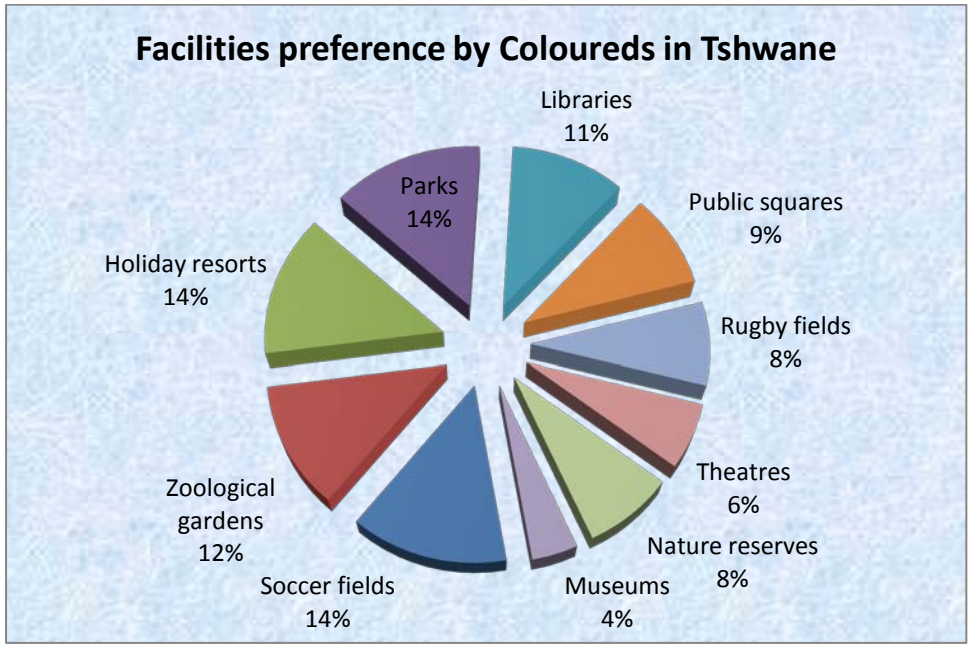
Figure 7.5: **Perceived facilities preference by Indians**

Facilities preference by Indians in Tshwane

Facilities preference by youth in Tshwane
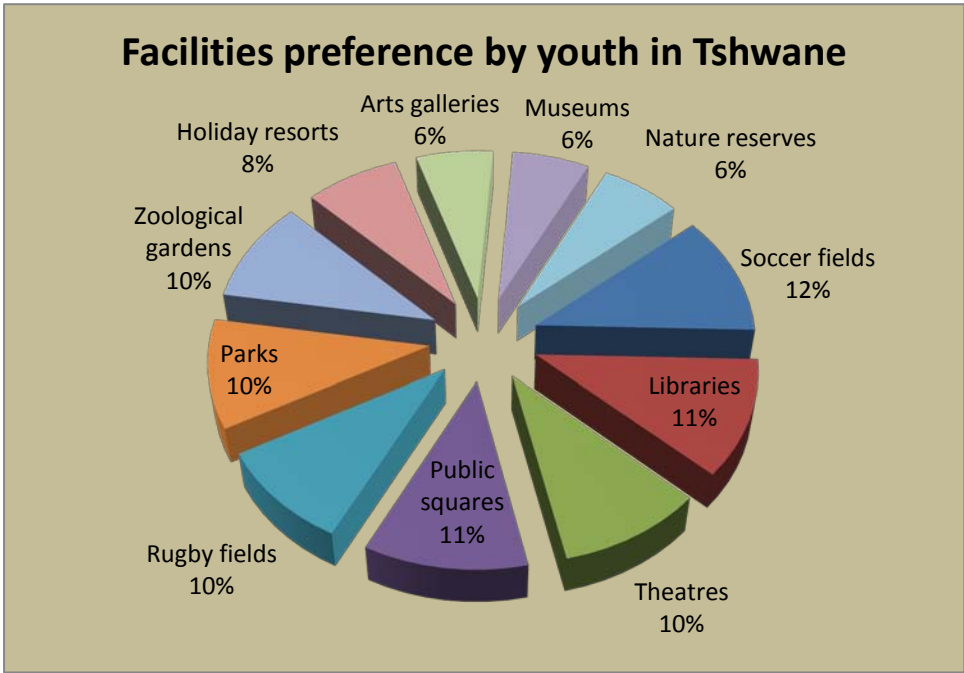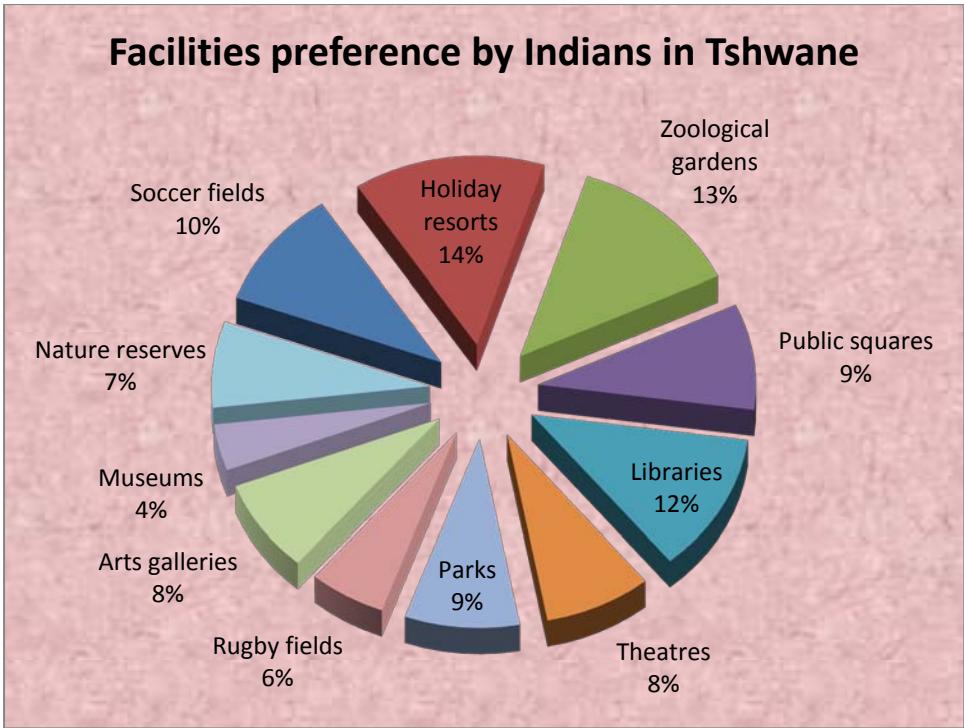
Figure 7.6: **Perceived facilities preference by youth**

Figure 7.7: **Perceived facilities preference by the elderly**

Facilities preference by the elderly in Tshwane

- Nature reserves 9%
- Museums 9%
- Parks 9%
- Theatres 8%
- Rugby fields 8%
- Zoological gardens 12%
- Libraries 7%
- Arts galleries 14%
- Soccer fields 6%
- Holiday resorts 12%
- Public squares 6%
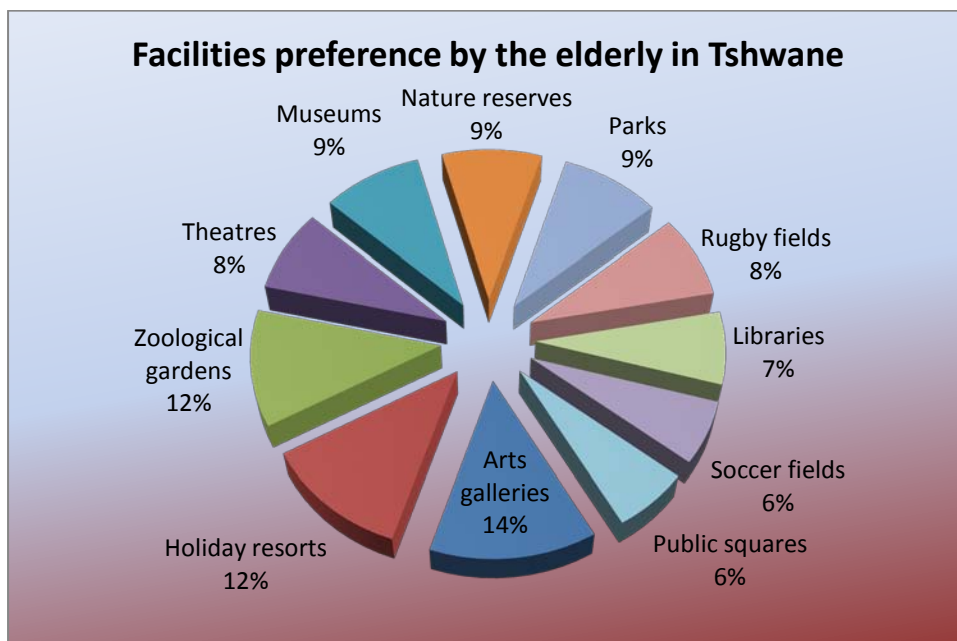
Figure 7.8: **Perceived facilities preference by adults**

Facilities preference by adults in Tshwane

- Libraries 6%
- Public squares 8%
- Arts galleries 8%
- Nature reserves 9%
- Museums 7%
- Zoological gardens 11%
- Holiday resorts 11%
- Theatres 10%
- Parks 10%
- Rugby fields 11%
- Soccer fields 9%
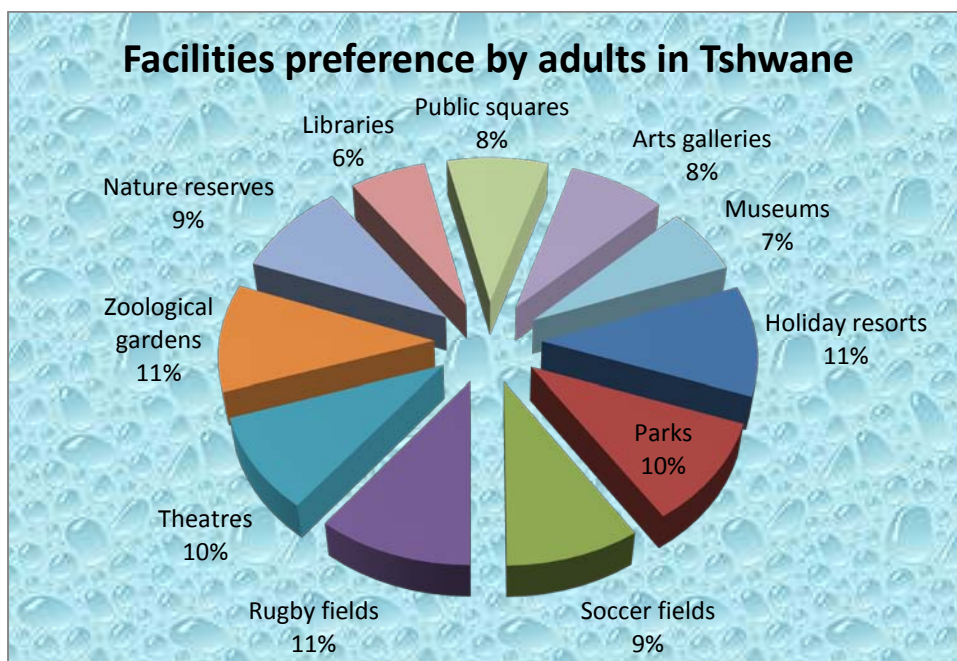
Figure 7.9: **Perceived facilities preference by men**

Facilities preference by men in Tshwane

- Arts galleries 7%
- Public squares 11%
- Museums 8%
- Libraries 9%
- Zoological gardens 9%
- Soccer fields 11%
- Rugby fields 9%
- Parks 9%
- Theatres 9%
- Nature reserves 9%
- Holiday resorts 9%
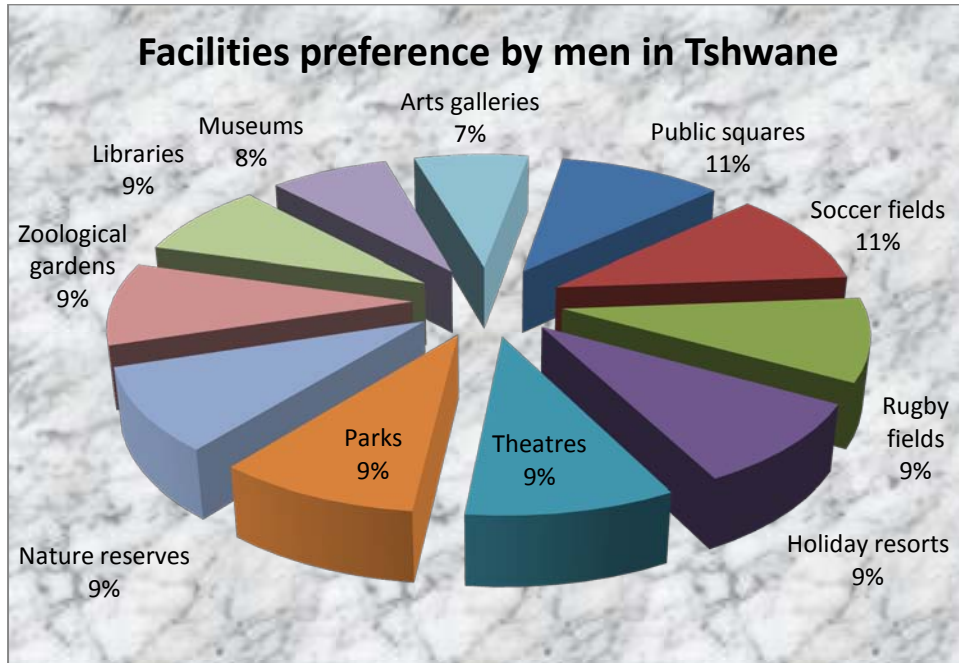
Figure 7.10: **Perceived facilities preference by women**

Facilities preference by women in Tshwane

- Holiday resorts 11%
- Libraries 10%
- Public squares 9%
- Museums 8%
- Arts galleries 11%
- Soccer fields 8%
- Parks 11%
- Theatres 11%
- Nature reserves 10%
- Zoological gardens 11%
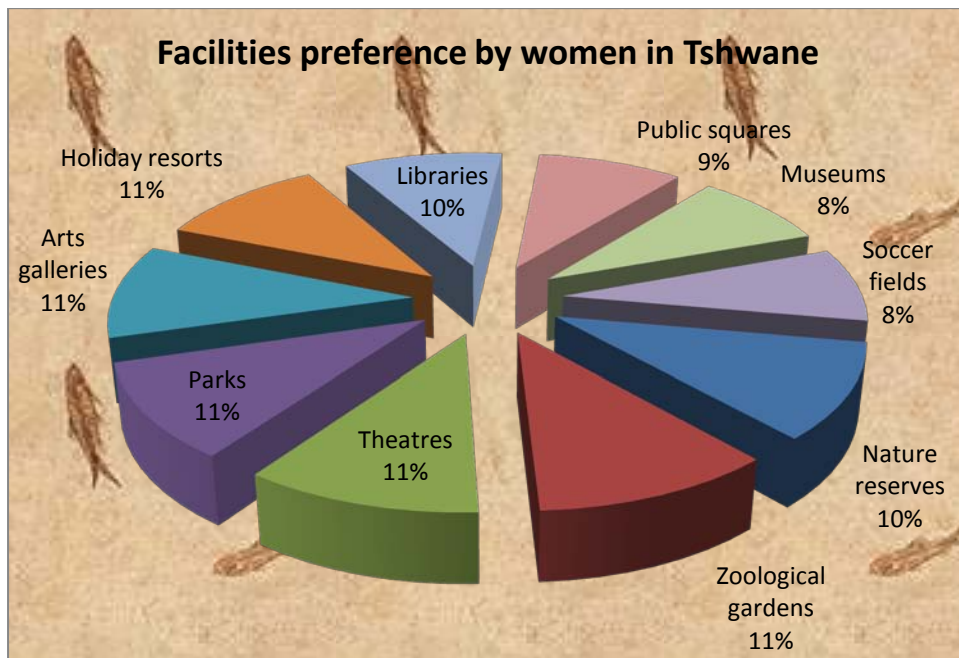
Q8. In line with the scenario of preferential use of certain facilities, respondents were asked *'to provide reasons for which they prefer to use facilities as listed on the table.'* A study of the results revealed fascinating dimensions in that it emerged that at some point people use facilities for reasons traditionally not expected or associated with particular venues. For instance, as a highest mark of the respondents on this table, 31 respondents used municipal buildings as work places. But of course it could be argued that indeed the majority of the respondents use the facilities as office spaces as councillors and public servants. But that's another point. Shopping facilities were used more as a meeting place than for shopping; and arts galleries for getting information instead of viewing art. Otherwise, the remaining facilities were used for reasons for which they are primarily put in place. Based on this, it is concluded that in modern societies, the use of facilities is no longer one-dimensional. As a result of the demanding schedules of such societies, people prefer to go to one-stop-centres, where they can conduct a number of tasks in one go. This is an era that it is recommended for the municipality to take advantage of its decisions over the provision of facilities. Below are the presentations of tables in Figs. 7.10-7.14.

Figure 7.10: **Reasons for the use of arts facilities**

	Get information/Learn	Relax	Meet people/Network	Work	Exercise	Conduct Business
Series1	32	27	21	10	5	1
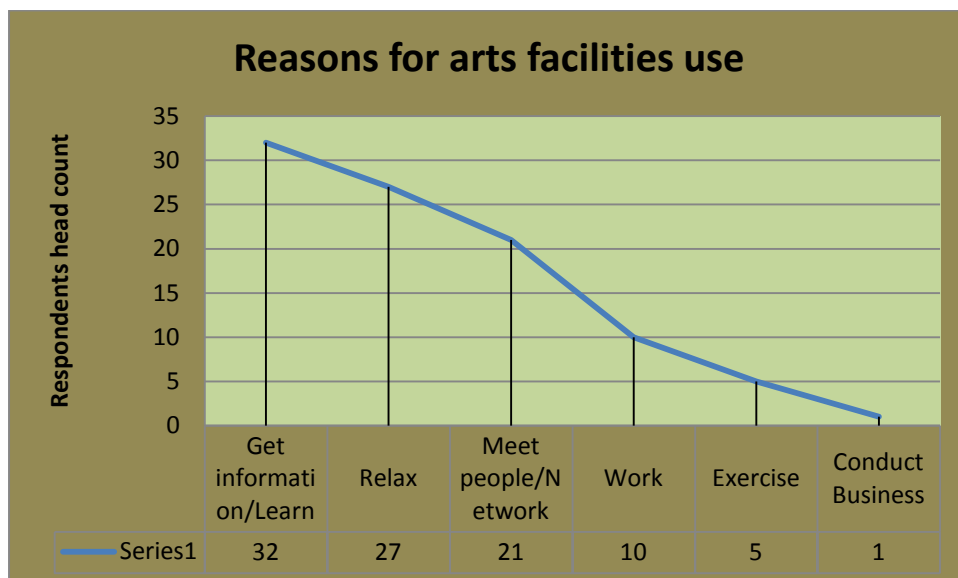
Figure 7.11: **Reasons for the use of sports facilities**

	Get information/Learn	Relax	Meet people/Network	Work	Exercise	Conduct Business
Series1	1	26	14	4	39	1

Reasons for sports facilities use
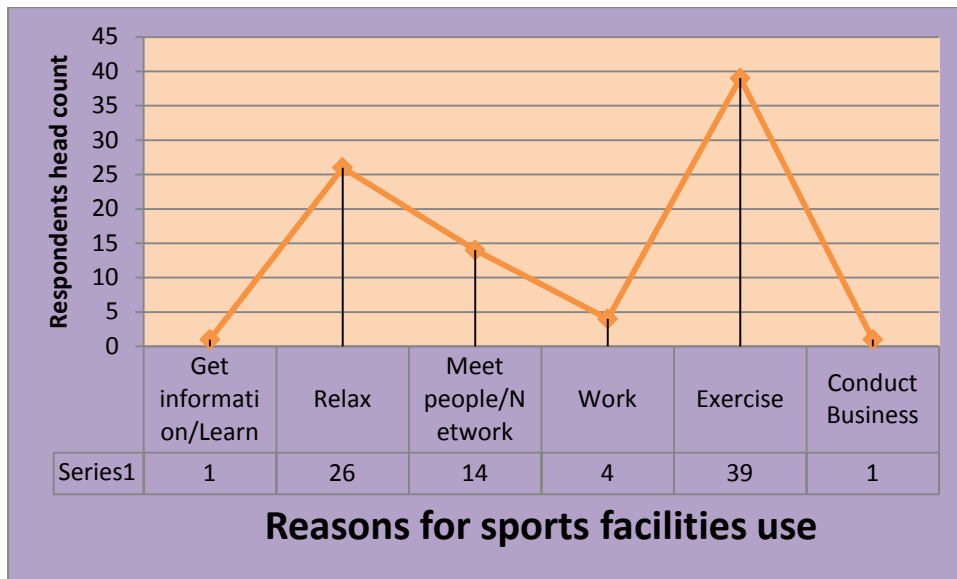
Figure 7.12: **Reasons for the use of shopping facilities**

	Get information/Learn	Relax	Meet people/Network	Work	Exercise	Conduct Business
Series1	5	8	26	12	5	1
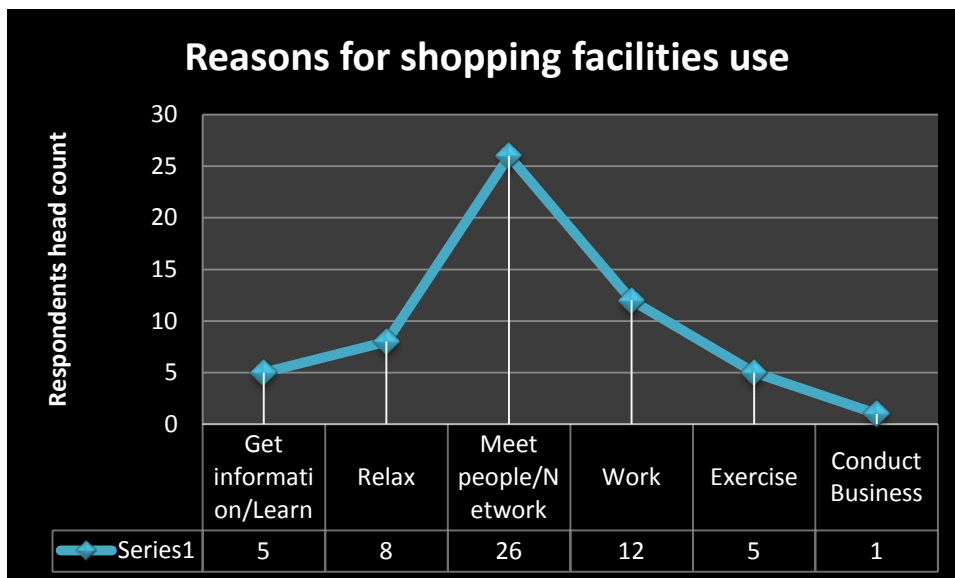
Figure 7.13: **Reasons for the use of nature reserves**

	Get information/Learn	Relax	Meet people/Network	Work	Exercise	Conduct Business
Series1	13	35	16	7	5	7
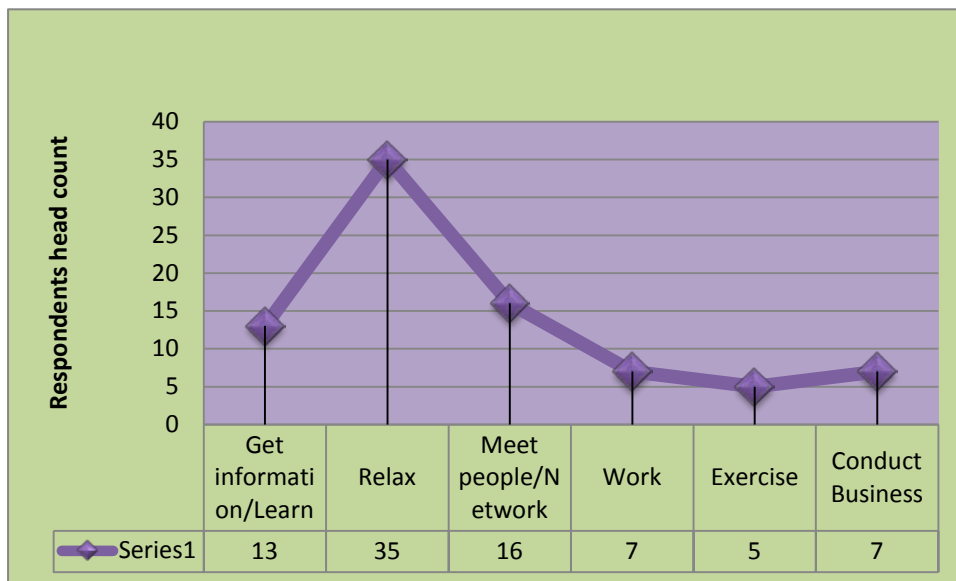
Figure 7.14: **Reasons for the use of municipal buildings**

Reasons for municipal buildings use

	Get information/Learn	Relax	Meet people/Network	Work	Exercise	Conduct Business
Series1	26	1	16	31	3	25
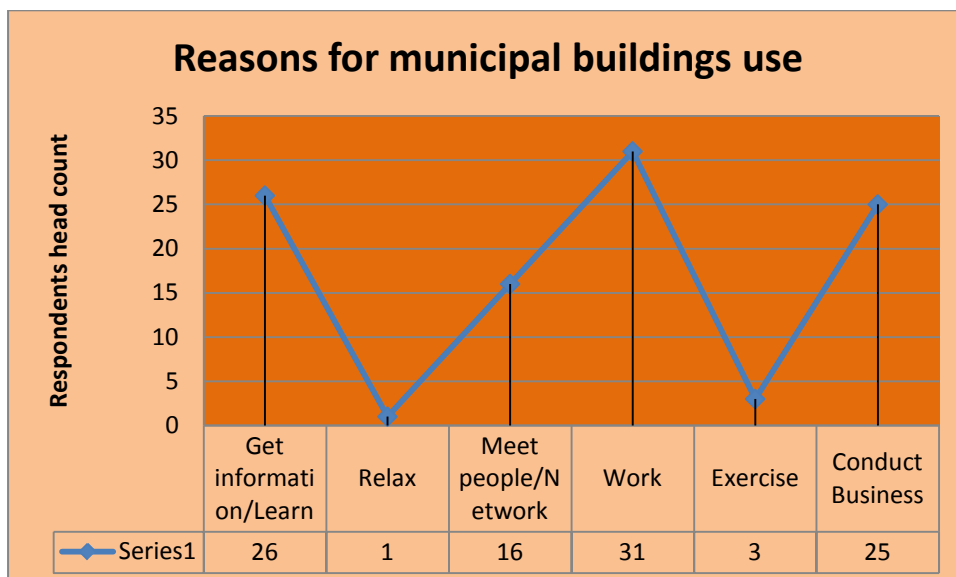
In **Q9**, respondents were asked to indicate *'what they considered to be possible benefits of culture-led development.'* At 26%, "*economic development*" was voted as the most conspicuous benefit of culture-led development. Therefore, it is concluded that culture-led development should promote economic development and is thus recommended that the municipality should devise means in its IDP processes, to leverage the economic potential of culture-led development in order to assist the national government in its fight against unemployment and poverty. The results are presented in Fig. 7.15 .

Figure 7.15: **Benefits of culture-led development**
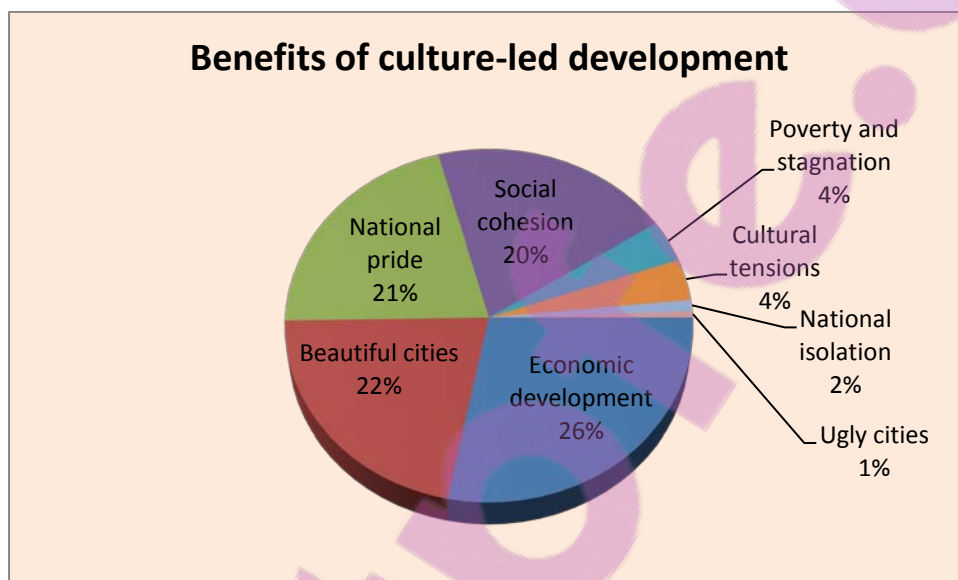
In **Q10**, respondents were asked to give *'their opinion about whether or not as iconic structures the physical appearance and signage (i.e. cultural/national symbols such as names, statues, monuments, flags etc) of the public amenities in Tshwane reflect a certain cultural bias.'* 72% of the respondents said "*yes*" - most of facilities in Tshwane indeed display some varying degrees of bias. 19% answered "*no*" whilst 9% were "*uncertain*". Most of the answers were located or given within the context of either the pre-1994 or post-1994 eras, portraying a polarised society in terms of culture. Thus, it is observed that national symbols in public places have the potential to either unite, or further polarise, the city along racial lines.

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Selected reasons why certain cultural icons are perceived to display bias:

MMC1 - *The landmarks largely represent the pre-democratic history and heritage belonging to White South Africans.*

WCLR12 - *The protocol delays the process e.g. renaming of streets.*

WCLR38 - *We still look like a European city in the African continent.*

Reasons why certain cultural icons are perceived not to display bias:

WCM74 - *Pre-1994 symbols reflect cultural bias and post 1994 are the remembrance of our democracy.*

WCLR68 - *By naming and renaming facilities by our own historical events, we leave [behind] a positive legacy to our coming generations so that they can under[stand] the culture and history of their country.*

Q11. In this section, respondents were presented with a list of scenarios from which to '*select and rate the possible impact of national symbols to the society on a 5 level scale.*' Table 7.1 indicates that the majority (80%) of the respondents "*agreed*" that the issue of national symbols warrants further research. Thus, it is evident that there is serious need for greater social consciousness on the subject. To that effect, it can be concluded that cultural policy could be of great help.

Table 7.1: **Respondents' opinion on the impact of national symbols**

	AGREE	DISAGREE	DON'T KNOW
They justify further research	80%	9%	11%
They lead to the improvement of the area/city's image/identity	78%	11%	11%
They promote racial reconciliation and nation building	77%	95%	14%
They create racial tensions	16%	66%	18%
They are a waste of money	4%	87%	9%

Q12. Following the previous question, respondents were then asked to 'rate cultural/national symbols in order of preference or importance as part of service delivery.' The results are presented in Fig. 7.16.

Figure 7.16: **Popularity of cultural/national symbols in Tshwane**
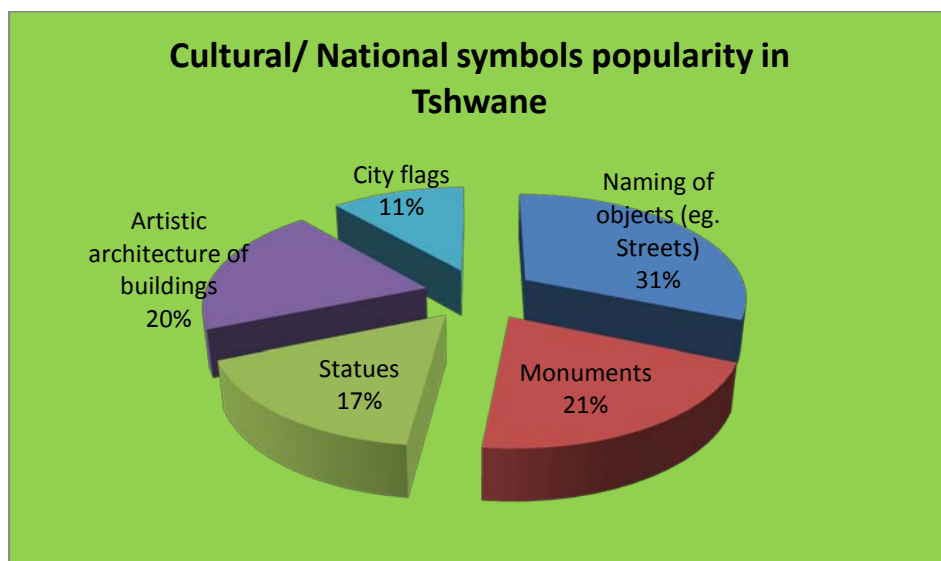
Figure 7.16 clearly depicts that the majority of respondents (31%), as having rated the naming of objects (e.g. places, streets and buildings) as the most important of the other four listed symbols. The finding on monuments complements another finding in Chapter 6, to the effect that culture in Tshwane seems to display strong heritage features, upon which the municipality could leverage for development. This could open new revenue streams for economic opportunities and social cohesion for its residents. Resistance to change in this regard may have the opposite effect of sustaining the "polarised feel" of the city as picked up from certain intervals of this study.

Another very notable observation was made when the results were viewed from a comparative analysis of how each cluster, and component units, contributed to the question. From this perspective, the Mayoral Committee as the only entity from the three-part Political Leadership Cluster that disregarded the naming processes as significant part of development or service delivery. All the other remaining clusters, including the Senior Administration Cluster and the Public Representation Cluster, considered the naming of places and objects as the most important cultural/national symbols.

Q13. In this section, when respondents were asked to '*rate the major tourism attractions from the suggested list of 6 sites,*' Figure 7.17 shows that 79% of the respondents considered the arts facilities as the most popular draw-card for tourists. This is interesting, because in **Q2** of Section 3, arts facilities were identified as the second most available cultural facilities, yet they were in **Q2** of Section 4, ironically the *least* favoured or preferred site for cultural interactions by the general public in Tshwane. Nonetheless, it was further more fascinating to note that arts facilities have been surpassed even by places of worship, (such as churches), for which, according to one respondent WCM68, the municipality did not provide enough sites or stands; hence many devotees opted to (over)use community halls for religious services.

Figure 7.17: **Facilities viewed as major tourism attractions in Tshwane**
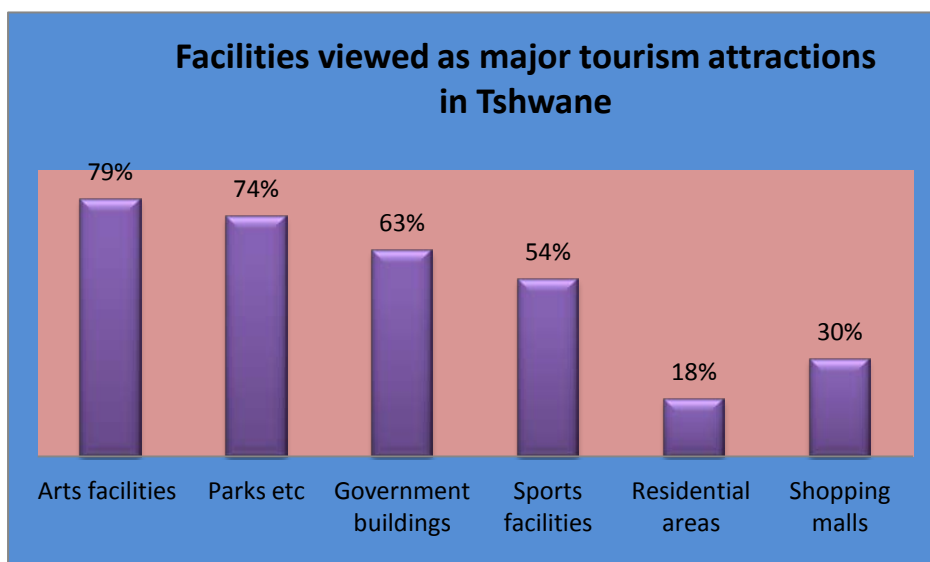
Q15. When asked '*which countries displayed the strongest culture-led development,*' 37% of the respondents, as shown in Fig. 7.18, considered that China is comparable to South Africa in terms of lessons on how to use culture as catalyst for development. Notwithstanding the accuracy or otherwise of the finding, it is concluded that there are countries from which South Africa can learn from, on how to recalibrate its direction in development through culture, via a structured cultural policy. Reasons for the choice of the countries are presented in selected extracts from various respondents.

Figure 7.18: **Countries displaying strong culture-led development**
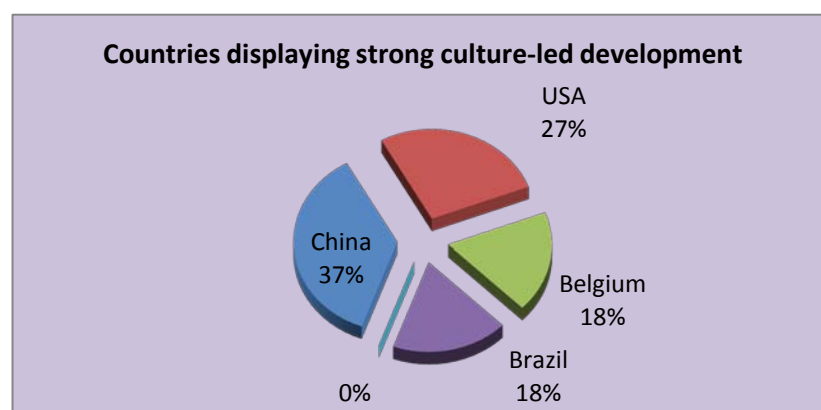
Reasons for the proposal of the cities:

- **Brazil**

MMC3 - *Like SA, it is a developing economy but it managed to capitalise on its cultural diversity and make money out of it by developing and implementing a focused cultural tourism policy.*

WCM68 - *Uses cultural activities e.g. soccer competition, music entertainment, samba dance, church activities, unique dressing style. Brazil had similarities with South Africa; greatest inequalities in earning and socio-economic demographics. But they have overcome most of these inequalities.*

- **Belgium**

WCLR60 - *Only country outside RSA visited. Most of the buildings, residential and business have similar architectural designs and follow a particular cultural feel. It thus becomes difficult to differentiate between rich and poor in that community.*

SO4 - *It has a rich cultural heritage, especially with regard with church buildings chocolate and beer.*

- **People's Republic of China**

MMC7 - *They have a strong culture of productivity, education, and are skills orientated. They have much in common with SA. They are able to preserve their culture and make technical advances at the same time. The growth in their economy is a demonstration of how they have used their culture to move on. It is one country which we can learn from. It is not the only country though.*

PCM3 – *The Chinese are more productive in designing their own concepts, exporting to other countries science and technology exports.*

- **United States of America**

SO1 - *The Library of Congress has all the world book collection in their stock and you have a number of private individual funding Arts & Culture related projects as donors.*

MMC4 - *Great awareness and pride in being American. Promote and display flags and scientific achievements*

Q16. To ensure that almost every part of the research was covered, respondents were given an opportunity in this section, to identify issues they thought could also have been part of the research. Below follows a selection of such issues, some of which could also serve as recommendations for further research:

WCM43 – Yes, the questionnaire is not culture-specific. How will this information benefit or unite different cultures?

WCM53 - ...The origins and history of Tshwane as an African leader and name of Capital City.

WCM68 - How many cemeteries, especially their location and those with tombstones add to the cultural heritage? Cemeteries previously reserved for Whites only opened to all. Nation building even in death.

WCLR38 - No. Just to convey appreciation for giving us a platform to vent our frustrations without fear or favour given the protection offered by the Confidentiality Clause in the survey questionnaire!

7.3 Summary of the chapter

Chapter 7 focussed on the presentation of findings from the third section of the questionnaire, the *Socio-economic and Political Factors*. In this chapter, it was learnt, how the socio-economic and political factors manifested themselves, from a cultural perspective, in development on the ground, in various wards. These factors have been shown to be crucial in anticipating prospects for social cohesion and economic development in South Africa.

Among some of the findings in the *Socio-economic and Political Factors* section of the questionnaire, is that whilst there are generally good relations amongst various cultures in Tshwane, there still exists pockets of cultural exclusivity and preferential use of facilities following racial stereotypes, inherited from apartheid culture. For instance, soccer was regarded as a sporting code exclusively favoured by Blacks, while rugby was favoured by Whites. The cultural exclusivity tendency also spilled over into choices for residential areas. Similarly, it was further observed that residents are polarised along racial lines on issues of national symbols. A section of the population still sees the city as reflecting the old order, whilst the other part sees the review of old symbols and introduction of new ones as threatening their culture. The municipality is largely seen, as not being decisive about its position in this regard. Some international models, from which the City of Tshwane could also learn, in terms of using culture for social cohesion, were also proposed. Lastly, the respondents identified certain areas that the research had not covered according to their expectations.

CHAPTER 8

Conclusions and recommendations

8.1 Introduction

This concluding chapter is an overview of the outcomes of the research, including the conclusions and recommendations. In this chapter, an attempt is made to evaluate whether or not the research has met its aim and objectives, tested the assumptions, hypothesis and answered its questions.

8.2 Summary of the research

The research set out to examine the relationship between culture and development, using the City of Tshwane as the case study. This aim was informed by an observation that culture in South Africa seems to have been left out, or is at the most given a very minimal role, in government's developmental paradigm. Various assumptions informing the observation were duly identified.

The research was classified into three parts or phases, namely: exploration, discovery and the consolidation. During the exploratory phase, running across Chapters 1 to 2, the research presented parameters within which the major variables were located and how they correlated. This included the identification and clarification of key concepts informing the research. The clarification of key concepts was followed by a review of existing literature around the use of cultural policy as a tool for coordinating development, with the view to draw some lessons and benchmark international practices. The discovery phase of the research entailed understanding of issues informing the *status quo* of the

relationship, or lack thereof, between development and culture in Tshwane. To achieve this objective, a survey was conducted through structured interviews and questionnaires. Results of the survey were then presented and analysed so as to inform the findings and ultimately make recommendations. The main objective of the consolidation phase was to evaluate the outcome of the research.

8.3. Concluding remarks

The main aim of the study was to examine the relationship between development and culture at local government level, using the City of Tshwane as the case study. The research investigated the role played by culture, through structured cultural policy, in the development of cities world-wide. The study of the evolution of cultural policy in Chapter 2 revealed examples of international best-practices in this regard. World Bank records show that culture has replaced traditional commodities, such as mining and agriculture, as major contributors to the world economy.

From a South African perspective, even though no evidence of successful structured cultural policy could be uncovered in government records in general, and municipalities in particular, it was however observed that indeed culture, under different guises, did play a pivotal role in the development of the country, albeit in a racially segregated manner, since the inception of the concept of 'municipality' in South Africa from 1858 (Spilhaus 1949:17-20).

The study has also shown that what seemed to be a haphazard approach to culture, particularly during the erstwhile NP government's tenure, was actually a pre-determined falsification and concealment of the power of culture. The NP removed culture from its public agenda and instead created clandestine structures, such as the *Broederbond,* to carry out the government's cultural

mission as underpinned by the Calvinist doctrine or ideology, which regarded the Afrikaner culture as superior to the African culture.

In a post-apartheid South Africa, some aspects of the research have brought to the fore, concrete examples of how certain flaws or gaps in some laws culminated in the disproportionate placement of culture in the overall government's development and funding model. The manifestation of this was evidenced by, amongst others, the manner in which legislative functions on culture were inadequately assigned by the municipalities and other spheres of government, and unequal inter-governmental relations. Critics cited in the study view the imbalances between culture and development in South Africa as symptomatic of the ANC's drastic departure from its initial advocacy for the centrality of culture in the country's development paradigm as contained in the RDP. In retrospect, it is the researcher's contention that if the ANC were to take a cue from some of the resolutions of the 52nd ANC Conference in Polokwane in 2007, the country would arguably stand a better chance in reversing the downward spiral in service delivery (in general), and the evaporation of development with cultural expressions or undertones (in particular). The 2007 Conference endorsed the Social Transformation Commission's resolution to "_review the ANC's draft cultural policy_" and also that "_local government must provide funding for arts and culture_" (author's own emphasis) (ANC 2007).

Although one of the research assumptions suggested that there is ignorance on the part of some communities, government officials, policy makers and development planners in South Africa, that culture-led development planning, through viable cultural policy at local government level, can act as a catalyst towards sustainable integrated development, it was surprising to discover informed views about culture and development from the survey questionnaires. The discovery did not however rule out the fact that the lack of prominence of culture in Tshwane's development trajectory could be as a result of the

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competition for financial allocation with other needs, such as electricity, water and roads. The official statement from the City of Tshwane conclusively attributed the culture deficit in its overall development grid, to political expediency and lack of administrative capacity.

The lack of – to borrow a phrase from one respondent – *"a driver,"* such as *culture*, in development, was also discovered to perpetuate infrastructure-led growth, as opposed to the preferred spatially referenced growth, (MMC1). Consequently, despite having in place some necessary features for successful implementation, the IDP in Tshwane only serves to remedy infrastructure backlogs, instead of forecasting the development of a particular city with its own spatial genetic character 'DNA', which would make it a unique site for the creation of a new society, united in its cultural diversity. At the administrative level, the IDP, in this context, is perceived by one respondent, as linked to the satisfying of municipal officials' interests, instead of community needs, (MMC3).

The reading of the CTMM's 2011-2012 Draft Tshwane Integrated Development Plan itself, has revealed two major shortcomings, namely: the inability to confirm annual targets for each of the five years of the IDP; and the inability to confirm projects for all five years of the IDP from 2011 to 2016 (South Africa 2011:127). Put simply, this means that the chances of remedial action, in the form of IDP review to include new projects are very slim, if at all, during the specified period. The finding affirms that indeed the notion of integration is a misnomer in the approach to development by the municipality. Thus, the researcher concludes that in such a case political expediency, instead of a specified development fulcrum, usually becomes the final arbiter in terms of which projects get approved and implemented.

From a cultural point of view, the 2011-2016 Draft IDP envisioned Tshwane as a "multi-cultural city that encourages and supports diversity and integration, including spatial design that enables social inclusion…" yet no evidence of the manifestation of this, in terms of projects listed for implementation in the document could be traced. In fact, culture-orientated projects constituted a very insignificant fraction of the total IDP plan and annual budget. Culture-led projects were found to be very few, far and in between and haphazardly inserted into the IDP, without any connection with other developments.

Compounding the scenario above is that the allocation of budget to culture in the municipality is evidently decreasing, on a consistent basis, at an alarming rate. And unless the trend is reversed, the City of Tshwane's development matrix will be – to coin a term - *deculturised* over time; at which point it would be an extremely mammoth task for the process to be overturned. This factor is clear evidence that the research has sufficiently addressed the second component of the aim of the research, namely; the extent to which the City of Tshwane accommodates culture into its development paradigm.

Some aspects of the research have indeed successfully shed light on the feasibility of the use of cultural policy for a comprehensive, inter-connected and sustainable developmental paradigm. Lessons drawn from international best-practices on how to use culture as an axis, around which development and rejuvenation of cities should be planned and implemented, should be emulated. The study has cautioned that cultural policy is neither a panacea to development, nor to be implemented in isolation from other strategies such as cultural planning. In Chapter 2, during the literature review, an example of municipal cultural policy from Canada's City of St. Catharines was discussed and presented, as a possible model, from which to modify, for the benefit of municipalities in South Africa.

Based on the above facts, the research concludes that there is indeed a strong correlation between culture and development. In the same breath, by making overt links between the research aims, objectives, assumptions and questions with conclusions of the thesis, the research is hereby declared valid and reliable. To that effect, the claim or truism unequivocally confirms that indeed cultural policy is a bed-rock of development with socio-economic expressions.

The City of Tshwane is exceptionally well placed and endowed to be used as a reliable sounding board for a municipal cultural policy template in South Africa, especially given that three of the country's six metropolitan municipalities in the country have already failed in their endeavours to produce structured cultural policies. The City of Tshwane will have to take advantage of the opportunity to use some of the lessons drawn from the research, to bring about a new paradigm in the understanding of the relationship between culture and development, for its benefit, as well as for its South African counter-parts. In this regard, the CoT, and government as a whole, ought to be reminded and encouraged to revive the spirit of the 1980s when at some point the South African nation took control of street corners in townships and created *People's Parks*[13] that displayed artistic images in the form of sculptures, figurines, murals, paintings and so forth; communicating topical social concerns (Steerling, 2000). People's presence around such parks meant the arts works displayed there not only enjoyed sustained exposure but also assumed relevance in the residents' daily lives. Stated differently, the *People's Parks* symbolised the triumph of culture over the use of open public space for unpleasant activities; some of which could have been anti-social in nature. This, the author submits, is what it means for culture to literally and figuratively occupy any open public space in the South African developmental landscape or, put another way, culturescape.

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[13] In the USA, the term *People's Park* refers to a recreation area created by the University of California student activists and local residents on a piece of land owned by the University of California. This was in defiance of the University's intentions to build sports facilities on the site that had stood vacant for years without any development plan in sight. The fact that the University decided to develop the land only after it was evident that the students and community wanted to turn the site into a public "free speech area" triggered a series of demonstrations which were met with lethal force by the police (Wikipedia).

8.4 Recommendations

This final section of the research presents a summary of recommendations drawn from the research findings and conclusions. It is thus envisaged that the findings and recommendations of the study will be used by municipalities as practical guidelines or a 'tool-kit' towards solving their short, medium and long-term challenges regarding the IDP processes, amongst others. Furthermore, and at a different level, it is also hoped that the study will contribute towards the generation of knowledge in the growing field of cultural policy. Accordingly, it is recommended that:

1. The South African government should regard culture as an important component of development objectives in the country. To that end, conditions should thus be created by all spheres of government and related institutions, for the inclusion of cultural expression in the development and regeneration process, particularly at local government level. In this regard, all pieces of legislation which impede the centrality of culture in the development process must be rescinded as a matter of urgency. To that end, the City of Tshwane should put together an index of laws (including the country's Constitution) that impact negatively on art, culture and heritage, and embark on a review process.

2. Government should review its understanding of culture, and broaden the concept to incorporate non-artistic features, such as ways of ways of living, (e.g. diet, dress-codes, rites, religion and sport), so as to magnify its significance and increase its chances to contribute towards the national economy, infrastructure development, social cohesion and nation building.

3. Government should reconfigure its structural arrangements on culture in such a way that all aspects of culture, such as sports, music and dance, are

given an equal treatment and a fair distribution of resources, across all spheres of government.

4. Culture itself, should be among the top national priorities instead of being included indirectly, via its associated features or building blocks, such as education.

5. The role of municipalities in dispensing and receiving of funds for arts and culture must be reviewed to give the municipalities more meaningful participation. In this regard, municipalities should be included in the national government's sponsorship structures, not only as recipients or beneficiaries, but also as planners. The current principle of allocation of funds to artists, mainly and in certain cases solely, through non-profit making organisations, must be scrapped because it further marginalises arts and culture practitioners in that it relegates their trade to extra-mural activities or hobbies, rather than possible vocational careers. Artists must be allowed to make a living out of their works in their individual capacities, and not as enforced collectives, as prescribed by most funding laws in the country. It is paramount that funding of culture by government should also include non-artistic aspects, such as research, policy making and management.

6. The City of Tshwane, and other municipalities, should take cues from St. Catharines's cultural policy model, to draw-up its own, with modifications relevant to local conditions. The new cultural policy should encapsulate crucial elements, such as cultural planning, cultural industries and rural/urban regeneration dimensions. Relevant legislative arrangements, such as by-laws, should also be enacted at municipal level to enforce the application of cultural policy, in conjunction with every aspect of major development and planning initiatives.

7. Government, especially at municipal level, should hire knowledgeable and skilled people in cultural policy, planning and management. This should be dove-tailed with the re-skilling of existing personnel within those departments, in line with the new paradigm. The training, knowledge and skills transfer, especially in policy matters, should be extended to politicians and municipal administrators in policy matters in the CTMM and other municipalities. Municipalities should also seek partnerships with tertiary academic institutions, from which they can draw knowledge and expertise on development.

8. Given the fact that the success of government programmes hinges on the dissemination of proper information to residents, it is thus recommended that the City of Tshwane devise a means to repackage, as part of its communications strategy, government publications, into a user-friendly format (such as cartoons, pamphlets, and electronic social networking platforms), and so forth. Some of these could be used during community gatherings, as part of enhancing public participation.

9. Municipalities should improve existing platforms for public consultation and explore more avenues, such as referendums, to widen public participation.

10. Municipalities must devise means to eradicate perceptions that IDP and other public consultation processes are just *fait accomplait* exercises meant to use the public as rubber stamps, for decisions already taken about development. The concept should be reviewed continuously so that it aligns itself with the changing social conditions, as well as being able to be applied seamlessly across all spheres of government.

11. The municipality must look at its population dynamics to ascertain whether it needs to maintain the *status quo* in so far as provision of resources to culture is concerned, or re-channel its resources to other

areas, so as to break the apartheid legacy of access and the use of facilities, along racial lines.

12. The CoT should promote all existing facilities, including landmark structures not under its ownership, but also give more attention towards the creation of additional structures with popular and aesthetic appeal so as to enhance its image, to make the city a tourist destination and popular location for conferences, shooting of films, arts festivals, and so forth. To this end, CTMM must conduct an audit of the facilities throughout the city, and construct new ones where the need has been identified, with the view to leverage their use as part of a cultural mapping strategy for integrated development, and the promotion of domestic and international tourism.

13. The city must create conditions of acceptance of diverse cultural practices through the passing of by-laws that do not breach certain cultural rights or privileges, while in the process of encouraging others. This should be dove-tailed through awareness and educational campaigns about various cultural practices in Tshwane. The processes should culminate in the drafting of a social cohesion strategy for the city.

14. The city must be very cautious in promoting the so-called exclusive self-serving cultural enclaves, such as "China Town," even when they are meant as gimmicks for business or other cultural experiences. This should only be allowed with the utmost sensitivity and conditions of inclusivity.

15. The city should find ways to make national symbols to be viewed positively by residents, as symbols of cultural history and essential parts of the building of the new society that prides itself that it is located in the African continent.

16. Further research should be conducted on the correlation, or lack thereof, between language and development in South Africa.

17. Cultural studies should be introduced as a subject in the education system, from an early stage, preferably from primary schools, in much the same way as is the case with arts and crafts. This should be escalated to tertiary institutions through the introduction of post-graduate studies and the establishment of related institutes.

Lastly, it must be remembered and simultaneously emphasised that, as stated earlier, the absence of a structured policy does not necessarily equate non-existence of a policy framework, under which culture can be observed, nor does it imply that culture has no role in development. Indeed the country's state of development is not necessarily terminal. However, frequent service delivery protests, serve as warning signals, warranting urgent interventions so as to avert cultural backlash. The history of South Africa has demonstrated at certain intervals, such as the 16 June 1976 uprisings, that simmering tensions over government policy or programme explode immediately at the point when cultural dimensions are introduced. Generally, municipalities in South Africa are yet to realise the importance of cultural policy *per se*. Indeed the stark reality is that their limitations, at this stage, means that they are yet to receive the very guidance that the current research is attempting to present; hence, the study's last word, from the persuasive statement below:

> Local politicians and policy-makers in South African cities need to formulate cultural policies that will be used as strategies to achieve various kinds of social, political and physical generation and help create 'Global cities of Arts and Culture,' in the sense that the cities may be 'going global' and 'staying local,' simultaneously (Sirayi 2004:160).

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Annexure 1

LETTER OF ENDORSEMENT OF THE RESEARCHER

Tshwane University of Technology
We empower people

OFFICE OF THE EXECUTIVE DEAN
FACULTY OF THE ARTS

21 August 2008

Mr Steven Sack
Executive Director
Arts and Culture
City of Johannesburg

Dear Mr Sack

I hereby wish to confirm that **Mr Lance Nawa** is a PhD student and that I am his supervisor.

His area of research/focus is Municipal Cultural Policy and the City of Johannesburg is one of his case studies.

I will appreciate it if you could allow him to conduct interviews in your department.

Kind regards

H M Sirayi (Dr)
EXECUTIVE DEAN

Annexure 2

LETTER OF SURVEY QUESTIONNAIRE APPROVAL

Kosch, Inge Koschim@unisa.ac.za　　　　　11/3/10
to me

This message (and attachments) is subject to restrictions and a disclaimer. Please refer to http://www.unisa.ac.za/disclaimer for full details.

Dear Mr Nawa

I'm pleased to report that the Departmental Higher Degrees Committee, which met this morning, has approved your questionnaires, subject to being properly language edited. Some editorial changes have been suggested in the attached two questionnaires for your consideration. The 'track changes' function has been used and I hope you are familiar with it.

The only ethical point of consideration that was raised is that your informants should not be younger than 18 years, because in this case consent forms from parents or guardians must be obtained.

Thank you for your patience and best wishes with your research.

Kind regards

Inge Kosch

Annexure 3

INTERVIEW QUESTIONNAIRE TO THE CITY OF TSHWANE OFFICIAL

1. What is the allocation of arts & culture in the overall municipal budget?
2. How much and which elements of this allocation could be said to be national, provincial and municipal competences in terms of legislation?
3. What institutional or inter-governmental relations arrangements/provisions (i.e. service level agreements, budget allocations, performance management etc) have been made to accommodate the above any provincial and/or national cultural competency carried out by the municipality?
4. Would you say that these are the best arrangements or that they could have been done better? Please explain.
5. What other cultural synergies/relationship does the municipality enter into with its counterparts and other institutions nationally and internally?
6. What type of culture-led or related projects are carried out by the municipality?
7. How do the municipality's accommodate cultural considerations in rezoning and town-planning applications?
8. Do the above form part of IDP or some are exceptional in nature? Please illustrate identification processes of the projects.
9. Do you consider the projects reflective of the demographics of the city?
10. What type of urban renewal projects are currently carried out by the municipality?
11. What cultural elements or provisions (i.e. architecture, policy, by-laws etc) constitute part of the project (s)?
12. Does the municipality have a cultural policy, or elements thereof/or related policies such as language policy? If yes, how was it drafted and what are its features. If not, why not or are there any moves afoot to do this? Please elaborate.
13. How does the municipality bring about social cohesion among its residents? What is the position of minority groups such as women, child-headed

families, foreigners and disabled in this regard in terms of housing, employment, entertainment, etc?

14. How sensitive are municipal by-laws and policies on various cultural practices (e.g. Tony Yengeni *bull-slaughtering* saga and street names) reflective of a diverse South African society?

15. What is the view or approach or the city on culture in relation to economic development? Please expatiate.

Annexure 4

<u>SURVEY QUESTIONNAIRES AND COVERING LETTER TO RESPONDENTS</u>

QUESTIONNAIRE

Background and Introduction

This study, *Municipal Cultural Policy and Development in South Africa: a Study of Johannesburg and Tshwane Metropolitan Municipalities*, is conducted by Mr. Lebogang Lancelot Nawa, a PhD student in the African Languages Department at the University of South Africa (UNISA).

The study seeks to ascertain the extent to which culture can be used, through cultural policy, as the central point around which development should be planned in South Africa at the local government level, using the metropolitan municipalities of Johannesburg and Tshwane as case studies. It is anticipated that this would give real meaning to the concept of Integrated Development Planning (IDP), as well as to maximise its impact in the improvement of people's lives as part of government's service delivery mandate.

You have been identified as an important respondent who could shed light on this inquiry in whatever capacity you find appropriate. It is important to fill in the questionnaire and kindly return it within the stipulated time-frame. A good return will ensure that the findings and recommendations of the research are of utmost and crucial use by government to improve the lives of millions of South Africans.

Please note that the questionnaire has been evaluated and approved by UNISA's Ethics Review Committee to ensure that it complies with the university's Policy on Research Ethics which inter alia seeks to guarantee that, amongst others, the rights and interests of human participants in the research are protected and that there are no other ethical problems in the research as well. The Committee has,

for instance, advised that participation in the survey by respondents younger than 18 years old must be accompanied by consent forms/letters from either parents or custodians.

Kindly rest assured that the data acquired from the questionnaire will be treated with the strictest confidentiality and only for the purposes of the research. Please follow instructions carefully in answering the questionnaire and be as comprehensive and honest as possible. You are also at liberty to provide an addendum (electronically and otherwise) to your answer should you so wish in the event that the space provided is not sufficient.

I am grateful that you have taken your valuable time to consider my request and thank you in anticipation for the contribution you will make to the building of South Africa for the benefit of all of us. Your early reply will also be highly appreciated as it will enhance my chances of finishing the research on time and put me in a position to get my degree early next year (2011).

For any queries, please contact me, the student, at 082-786-7326 or nawa.lance@gmail.com. Alternatively, you can contact the supervisors as follows: Prof. P. Ebewo – 071-228-2602 or ebewop@tut.ac.za and Dr. HM. Sirayi – 082-968-8458 or mashababm@tut.ac.za

SECTION 1

ABOUT YOURSELF – DEMOGRAPHICS

The following questions provide information about you. You are at liberty not to disclose your name, should you so wish, in order to remain anonymous, but it would be greatly appreciated if all other information is provided.

Name and Surname:

Municipality:

Town/Ward/Zone/Region:

Gender:

Age:

Home language:

Nationality: Please tick in appropriate box.

South African	Other (Specify)

Race:

African/Black	White	Coloured	Indian	Other

Occupation:

Level of position: Please tick in the appropriate box.

Managerial	Non-managerial	Other (Please specify)

SECTION 2

GOVERNANCE AND INSTITUTIONAL FACTORS

Q1. Could you kindly explain your understanding of the following terminology below?

Arts:

Culture:

Heritage:

Q2. In which way have culture-related laws such as the White Paper on Arts, Culture and Heritage of 1996 helped in community development?

Building of facilities such as art centres, halls, libraries	
Instil pride in cultural identity, traditions, customs, etc	
No effect	
Create economic empowerment through (piece) jobs, tenders, crafts, etc	
Bring about little change in the lives of people	
Create and/or improve awareness of arts, culture and heritage	

Q3. Do you agree or disagree with the statement? "The White Paper on Arts, Culture and Heritage does take into consideration the following principles/disciplines as part of its overall objectives".

Discipline/Principle	Agree	Disagree	Don't know
Reconstruction and Development Planning (RDP)			
Integrated Development Planning (IDP)			
Local economic development			
Urban regeneration			
Rural and urban development			

Q4. Which other laws and/or other pieces of legislation related to arts, culture and Heritage in South Africa do you know? **Please list a few:**

Q5. Now we would like to know what you think the impact of these laws is supposed to be on the lives of the people for which they are intended.

Please elaborate:

Q6. What is your understanding of the term 'cultural policy'?

Answer:

Q7. Where did you get the information about all your answers above?

Answer:

Q8. Do you agree or disagree that cultural policy is generally associated with the following items below?

Statement	Agree	Disagree	Don't know
Development (rural and urban)			
Vibrant night life (including shopping,			

transportation)			
Skills improvement or transfer			
Beautification of places			
Pedestrian walks in towns			
Creation of open spaces/squares			
Cultural integration			
Tourism			
Cultural tensions			
Urban regeneration			
Cultural/creative industries (e.g. arts, crafts, publishing, media, recording, hospitality, food, manufacturing)			

Q9. Which of the following issues do you think cultural policy should concentrate on? **You may choose more than one option but not more than five.**

Cultural planning	
Spatial planning	
Public works/infrastructure development	
Local economic development	
Integration of cultures	
Urban regeneration	
Cultural/national symbols	

Creation/promotion of cultural/creative industries	
Community safety	
Public transportation	
Skills development	
Tourism	

Q10. Does your municipality have a cultural policy? P**lease make a mark in the relevant block.**

Yes	No	Don't know

Q11. Does your municipality intend developing a cultural policy? **Please tick in the relevant block, and indicate when if the answer is yes.**

Yes	No	Don't know

Q12. To what extent do you agree or disagree with this statement: "Cultural policy can be effectively used as a tool to coordinate and integrate development across all departments in municipalities so as to leverage government's service delivery mandate, thus promoting, amongst others, economic growth, social cohesion, and political stability". **Please tick in the relevant block below.**

Strongly agree	
Agree slightly	

Agree	
Disagree	
Disagree slightly	
Strongly disagree	
Undecided/Not sure/Don't know	

Q13. Do you agree or disagree with the following statement: "The country's constitution should not provide guidelines on culture".

Agree	
Disagree	
Not sure	

Q14. How satisfactorily are matters of culture accommodated and explained in the Constitution of the Republic of South Africa? **Please tick in the relevant block below and then elaborate.**

Very satisfactory	
Satisfactory	
Not really satisfactory	
Not satisfactory	
Not very satisfactory	
Don't know	

Please elaborate:

Q15. Which of the following statements would you agree or disagree with?

Statement	Agree	Disagree	Don't know
National government has devolved enough power to local government on culture			
Local government receives enough funds from national government to carry out arts & culture projects			
The principle of arm's length, whereby the funding of arts & culture to individual artists and groups by national government, through an autonomous body like the National Arts Council, without the involvement or support of municipalities to at least ratify some applications which could impact on their development programmes, is very healthy and should be maintained			

Q16. Should municipalities play a role in the funding of arts projects on behalf of government and its associated agencies to individual artists or groups within their jurisdiction?

Yes	No	Don't know

Q17. Which of the following areas is substantively covered in the municipal budget? **Please tick in the relevant blocks below. You are free to mark at least five options.**

Libraries	
Electricity	
Arts facilities (e.g. theatre, halls, art galleries)	
Roads	
Parks and recreation facilities	
Housing	
Waste and refuse removal	
Sports facilities	
Safety	

Q18. Which of the following cultural facilities are owned or controlled by the various structures/entities below in your municipality? **Please tick in the relevant block below.**

	Municipality	Provincial government	National government	Private sector/Business	Combination
Art galleries					

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Libraries					
Museums					
Parks					
Nature reserves					
Zoological gardens					
Holiday resorts					
Rugby fields/stadiums					
Soccer fields/stadiums					
Theatres					
Public squares					

Q19. When were most of these facilities built?

Before 1994	1994 – 2000	2001 – 2005	2006 and beyond

Q20. To what extent do you agree or disagree with this statement: "Culture-related development in the form of public facilities such as theatres, libraries, public squares, play grounds, etc is an integral and central part of

government service delivery and as such should be considered part of national priorities (e.g. crime eradication, health, rural development, education, housing) and be budgeted for accordingly". **Please tick in the relevant block below.**

Strongly agree	
Agree slightly	
Agree	
Disagree	
Disagree slightly	
Strongly disagree	
Undecided/Not sure/Don't know	

Q21. Assuming that culture is included in the list of the national priorities, which one of them would be the number 1 priority according to you? **Select only one.**

Rural development	
Education	
Eradication of crime	
Culture	
Housing	
Health	

Q22. Are there current attempts by the municipality towards integrated development in your area or any other areas you know?

Yes	No	Don't know	Area

Please explain:

Q23. Having answered the question above, it is also important to have your view on this question: does the municipality have a policy or strategy that guides integrated development within its jurisdiction, particularly in your area of operation?

Yes	No	Don't know	Name policy/strategy

Q24. Have you observed key challenges associated with integrated development planning in your area of operation or any other area you are aware of?

Yes	No	Don't know	Area

Discuss the challenges:

Q25. Do you agree or disagree that the following issues are challenges related to policy formulation and implementation in your area/city and the country as a whole?

	Agree	Disagree	Don't know
Lack of knowledge on policy matters			
Lack of political will			
Lack of public support			
Other (Specify)			

Q26. Is there generally proper coordination between local government and other spheres of government or other service providers (e.g. Parastatals, private sector) on development?

Yes	No	Don't know

Explain:

Q27. Are there existing platforms or forums where government officials, planners, policy makers regularly meet with the community or knowledgeable people within communities to share ideas on best practices in development planning and implementation?

Yes	No	Don't know

Please specify the platforms:

Q28. With which of the issues do you associate the failure or success of integrated development planning? **Tick as many options as you can and explain.**

Issues	Mark
Budget	
Knowledge	
Community involvement	
Politics	
Other (specify)	

Please elaborate on each of the options chosen:

Q29. To what extent are residents involved in the identification and implementation of development projects?

Great extent	
Moderate extent	
Not really	
Not at all	
Don't know	

Q30. Do you agree or disagree with the statement below:

Statement	Agree	Disagree	Don't know/Undecided
Consultation with residents by the municipality on policy formulation and development planning/implementation is genuine			

Please provide reasons:

SECTION 3

PHYSICAL (INFRASTRUCTURE/ENVIRONMENT) FACTORS

Q1. In which year was your city (not the municipality) founded? **Please fill in the blocks below.**

Name of area/city	Date founded	Don't know

Q2. Which of the following constitute the major culture-related public amenities in your city (entire municipal area)? **Please tick in the relevant blocks below, but do not choose more than two.**

Sports facilities	
Arts facilities (e.g. art galleries, theatre, halls)	
Libraries	
Museums and other historical sites	
Parks and nature reserves	

Q3. How do you view linkages between culture-related public amenities/facilities such as sports fields, halls, parks, hospitals and government buildings to the city's other infrastructure such as roads, water and sanitation? **Please tick in the relevant block below.**

Very strong	
Strong	
Weak	
Very weak	
Not there	

Q4. Name at least three prominent landmarks in your city.

Answer:

Q5. Which of the following facilities are available in your city (municipal wide)? **Please tick in the relevant blocks below.**

Facility	Available	Unavailable	Site where it is built
Multi-purpose centre/hall			
Theatre			
Library			
Recreation area/park			
Sports grounds			
Museum/heritage sites			

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Health centres			
Schools			
Other (specify)			

Q6. In your observation, are these culture-related facilities fully utilised? **Please tick in the relevant block below.**

Yes	No	Don't know	Specify name(s) of area(s)

Give reasons for your answer:

Q7. When were the projects above carried out? **Please tick in the relevant blocks below. Kindly list at least three facilities in each period if any.**

Before 1994	1994 – 2000	2001 – 2005	2006 to date

Q8. How do various groups below respond to the developments above?

Interests groups	Positive	Negative	Not sure
Political parties			
Cultural organisations			
Youth			

Women			
Residents			
Other			

Q9. Where did you get the information about all your answers above?

Answer:

Q10. Which areas in your view need to be developed or revived through the following facilities/projects?

Facility/ Project	Area	Type of development		Give reasons
		New	Renewal	
Multi-purpose centre/hall				
Theatre				
Library				
Recreation area/park				
Sports grounds				
Museum/heritage sites				
Health centres				

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	Strongly agree	Agree	Undecided/not sure	Disagree	Strongly disagree
Schools					
Other (specify)					

Q11. What impact would the intervention you've just recommended above have on the area?

	Strongly agree	Agree	Undecided/not sure	Disagree	Strongly disagree
Improve the overall environment of the area					
Waste of the municipality's financial resources					
Make the area more vital, useful and efficient					
Have projected the area as culturally friendly/accommodative					
Bring more vibrancy, fun and excitement into the area					
Enhanced image of the area					

The objective for development or renewal was more for political objectives than anything else				213
Improved economic development of the area				
Improved tourism in the area				
Revived deteriorating parts of the area				

Q12. Are you aware of any existing or planned developments that are culture-related in the municipality? **Please tick in the relevant block below.**

Yes	No	Project	Area/City	Date

Q13. Where did you get the information about the planned culture-led development?

Answer:

Q14. In which other city apart from Tshwane and Johannesburg have you observed strong culture-led development approach?

City	Don't know	Type of development/project(s)

Q15. Would you attribute the approach of the city you've chosen to good policy/strategy?

Yes	No	Not sure

SECTION 4

SOCIO-ECONOMIC AND POLITICAL FACTORS

Q1. To what extent do you observe or experience cultural exchange or interaction among various groups in your city (municipal wide)? **Please tick in the relevant block below.**

Great extent	
Moderate extent	
Not really	

Not at all	
Don't know	

Q2. Through which of the following do the cultural interactions find expression among the various cultural groups? **Please tick in the relevant block below. You may choose at least three options.**

Living together (shared residential space)	
Working together	
Learning together (e.g. schools and universities)	
Sharing public amenities (e.g. parks, shopping malls, public transport)	
Public gatherings (e.g. carnivals, and national days celebrations)	
Participating in sports and recreation (e.g. soccer, fishing, athletics)	
Enjoying the Arts (music, theatre, dance etc)	
Worshipping together (church)	

Q3. As far as you know, how do you think various cultural groups view and relate to each other in your city (municipal wide)?

Positive	Negative	Unsure

Please explain:

Q4. What is the role of the municipality in the manner various cultures relate to each other?

Positive	Negative	Unsure

Please explain:

Q5. Do you agree or disagree with the following statement? "The practice whereby some municipalities in the world demarcate or 'zone' certain parts of their respective cosmopolitan cities exclusively to certain racial/cultural groups for residential, business and recreational purposes (e.g. *China Town, Little Italy, Casa Little Brazil)* is healthy and must be supported". **Please tick in the relevant block below.**

Agree	Disagree	Don't know

Please elaborate:

Q6. To what extent do you agree or disagree with the situation whereby municipalities regulate, through by-laws, various cultural practices such as the

slaughtering of animals, night vigils and initiation rites in residential areas is healthy and should be maintained? **Please tick in the relevant block below.**

Agree completely	
Agree somewhat	
Agree	
Disagree	
Disagree somewhat	
Disagree completely	
Don't know	

Please provide reasons:

Q7. Which of the following individuals from various categories of people do you think use the cultural facilities the most in the municipality? **Please tick in the relevant blocks below.**

Name of area:

	Black	White	Coloured	Indian	Youth	Adults	Elderly	Men	Women	Other (specify)
Arts galleries										
Libraries										

Museums									218	
Parks										
Nature reserves										
Zoological gardens										
Holiday resorts										
Rugby fields										
Soccer fields										
Theatres										
Public squares										

Q8. For what purposes do you use the following arts, culture and heritage related public facilities in your municipality? **Please tick in the relevant blocks below.**

	Arts facilities	**Sports facilities**	**Shopping facilities**	**Parks & Nature reserves**	**Municipal buildings**
Work					
Relax					

Get information/Learn					
Meet people/network					
Exercise					
Conduct business e.g. buy, pay accounts					

Q9. Which of the following would you regard as benefits of development that is culturally driven for your municipality? **You may choose more than one option.**

Economic development (e.g. tourism and creative/cultural industry)	
Poverty and stagnation	
Social cohesion	
Cultural tensions/unrests	
National pride	
National isolation	
Beautiful, vibrant and growing cities	
Ugly, dull and deteriorating cities	

Q10. As iconic structures, do the physical appearance and signage (i.e. cultural/national symbols such as names, statues, monuments, flags etc) of the public amenities in your city/town reflect a certain cultural bias? **Please tick in the relevant block below.**

Yes	No	Don't know

Please elaborate:

Q11. Do you agree or disagree with the following statements as they relate to cultural/national symbols in the country? **Please tick in the relevant blocks below.**

	Agree	Disagree	Don't know
They lead to the improvement of the area/city's image/identity			
They justify further research into them			
They create racial tensions			
They promote racial reconciliation and nation building			
They are a waste of money			

Q12. Which of the following cultural/national symbols would you view as important parts of development? **Please tick in the relevant blocks below, but do not choose more than two.**

Statues	
Monuments	
Naming of objects (e.g. Streets, buildings, areas)	
Artistic architecture of buildings	
City flags	

Q13. Which of the items are the major attractions to tourists in your municipality? **Please tick in the relevant blocks below. Select at least three options.**

Government buildings	
Residential areas	
Arts facilities (e.g. theatre, halls, arts galleries)	
Sports facilities	
Parks, open spaces/squares and nature reserves	
Shopping malls	
Sports facilities	

Q14. Which other city or cities apart from Tshwane and Johannesburg do you view as displaying strong culture-led integrated development approach? **Please give name(s) of the city or cities and give reasons for your choice.**

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Name(s) of city or cities:

Please discuss reasons for your choice:

Q15. With which country would you compare South Africa or wish South Africa would learn from in the manner it effectively uses culture as a catalyst for development? **Please give name of country and explain why you chose it.**

Name of country:

Please discuss reasons for your choice:

Q16. Is there any other issue or point not covered by the questionnaire that you would like to raise? **If yes, please discuss:**