

**PRIORITISING ARTS AND CULTURE ACTIVITIES IN
SALDANHA BAY MUNICIPALITY, WESTERN CAPE
SOUTH AFRICA.**

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Signed

Date

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DEDICATION

This work I dedicate to my late grandmother and grandfather, Mrs. Roseline and Abraham Raman. The two of them did not have the luxury of life to see what I have achieved academically, nor professionally. The memory of the two of them was motivation for me to persevere.

ABSTRACT

The notion around the priority of Arts and Culture within the Saldanha Bay Municipal area has been debated for a long time. The reason why it is a contentious issue is because some residents and stakeholders imply that the municipality's priority is mainly put on sports, job creation and delivering basic and essential services. This is their understanding of the municipality when they summarise what they assume its functions are. This is where the argument stems from. This dissertation thus investigates the priority of the Arts and Culture sector, industry and the development of it within the Saldanha Bay Municipal area. Literature around this topic highlights public finance as a major source in prioritising Arts and Culture. These funds that derive from National Government are strategically allocated to departments and local government activities that are approved by the municipal manager under the advice of the Chief Financial Officer. The objectives of this research paper are to explain the legislative framework for Arts and Culture for all spheres of government (National, Provincial and Local Government level), describe the importance of Arts and Cultural activities within the community, explain common challenges in prioritising Arts and Culture and to describe guidelines for prioritising Arts and Culture within the community. The empirical study of this dissertation followed a qualitative research approach. Questionnaires were distributed to both current youth members residing in the Saldanha Bay Municipal area and a group of youth members that left the area. In-depth interviews were conducted with the municipal manager and 10 teachers across the municipal area that are vested in promoting Arts and Culture in schools and the youth. After analysing all the of the raw data received, the study found that the priority of Arts and Culture falls within the mandate of Provincial and National Government and not that of Local Government (municipality).

Keywords: Arts and Culture, priority, public finance, Saldanha Bay Municipality, youth

GLOSSARY

Key terms	Definition
Prioritising Arts and Culture	Treating Arts and Culture as something important
Integrated Development Plan	An area's plan with an overall development outline
Municipal budget	A municipality's estimated income and expenditure for future period
Public Finance Management Act	Legislation that governs government funds
Exodus	A large amount of people leaving an area
Department of Arts and Culture	A government department responsible for promoting, developing and protecting the arts and culture in South Africa
Youth	Period between childhood and maturity
Development	The process of changing a situation
Saldanha Bay Municipality	A local municipality located in the Western Cape

ACRONYMS

ACE: Arts Council England

ACT: Arts and Culture Trust

APP: Annual Performance Plan

BASA: Business in Arts South Africa

DAC: Department of Arts and Culture

DALRO: Dramatic, Artistic and Literary Organisation

DCAS: Department of Cultural Affairs and Sport

mSCOA: Municipal Regulations on a Standard Chart of Accounts

NAC: National Arts Council

NATA: New Africa Theatre Academy

NATI: National Afrikaans Theatre Initiative

NYDA: National Youth Development Agency
SAMRO: South African Music Rights Organisation
WAPA: Westcoast Academy of Performing Arts

Abbreviations

ACH: Arts, Culture and Heritage
CPA: Culture Promotion Act
GDP: Gross Domestic Product
IDP: Integrated Development Plan
MFMA: Municipal Finance Management Act
MGE: Mzansi Golden Economy
MSMA: Municipal Systems Management Act
NFVF: National Film and Video Foundation
NGO: Non-Governmental Organisation
NHC: National Heritage Council
NLC: National Lotteries Council
PMFA: Public Finance Management Act
SBM: Saldanha Bay Municipality

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Fig. 1 An illustration of the “3’E’s” links, correlating to the municipal budget spending

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CHAPTER 1 INTRODUCTION AND BACKGROUND

1.1 INTRODUCTION AND BACKGROUND

Saldanha Bay Municipality, hereafter referred to as SBM, is located on the West Coast of South Africa, 140 kilometres north of Cape Town. This municipal area is rich in history and culture. With the majority of people making use of the immediate surrounding resources such as the fishing, mining, oil and transport industries to earn an income, it is difficult to consider arts and culture as an alternative income generator (South Africa. Department of Local Government, 2012). SBM's priorities are attempting to produce an enabling atmosphere for the promotion of economic development. This includes the increase of industrial and tourism possibilities (South Africa. Department of Local Government, 2012:7).

The department of Arts and Culture in Gauteng has introduced the Mzansi Golden Economy (MGE) strategy. It is devised as a project called "The Gauteng Creative Mapping Project" and represents a noteworthy involvement towards creating arts and culture related jobs and also for economic enhancements for a pre-determined period within industry. An estimated R33, 3 billion was contributed towards Gauteng's economy and 182 000 employment opportunities were created as a result (South Africa. Department of Arts and Culture, 2016:25-26). "New gold" is the phrase that was now given to the strategy which embodied the arts, culture and heritage sector. This they believed had the ability to boost the economy and the constant strengthening of it and also generating sustainable jobs (Business and Arts South Africa, 2012:12-13).

Such programmes and strategies do not exist in the SBM, thus laying claim to the lack of priority of the arts and culture industry within it.

In Cape Town, arts, culture and creative industries have an important role to play in stimulating tourism and events industries with related service industries, together, accounting for 17% of economic activities in the Western Cape. By emphasising the City's

unique cultural assets and by facilitating major cultural events, arts and culture has a great role to play in accomplishing the positioning of the City as one of global worth.

The film industries forms part of its strongest creative industries in Cape Town and contributes to well over R3.5 Billion to the economy or around 2% of the Gross Domestic Product (GDP). Cape Town in addition is progressively becoming more popular internationally as a location to film and produce both commercial advertisements and feature films (South Africa. Department of Arts and Culture, 2014:7-9). A strong creative economy sector is located in Cape Town. It incorporates vibrant and sustainable creative businesses, galleries, theatres, live music venues and design stores (South Africa. Department of Arts and Culture, 2014:9). Cape Town takes care of its vibrant arts, culture and creative industry environment with a number of its local talent, its museums and arts companies recognised for artistic excellence. This is for both national and international markets (South Africa. Department of Arts and Culture, 2014).

The features mentioned above form the context within which innovation and creativity is encouraged in the Cape Town. It elicits economic investments, job creation and exports to foreign countries. This gives the city a more personal and inimitable tip on the global market as its cultural mix is busy unfolding. These attributes attract creative people to Cape Town to inhabit and add value to its human creative skills pool (South Africa. Department of Arts and Culture, 2014:9).

1.2 PROBLEM STATEMENT

The Council of SBM has set out 10 strategic objectives to give effect to the vision and mission of the municipality. The objectives include diversifying the economic base of the municipality, facilitate an integrated transport system, providing consumer services, developing safe communities, maintaining basic infrastructure, being an innovative municipality through technology, being transparent, ensuring an effective communication system, embracing a nurturing culture among staff and ensuring compliance of relevant

legislation (South Africa. 2021:23-24). It is thus clear that SBM is not prioritising arts and culture activities, instead it is focussing on enhancing service delivery.

The arts and culture sector within SBM is not progressing positively due to the lack of priority, necessary funds allocated towards arts and culture and the poor internal decision making process of SBM. This action drives inhabitants, especially the youth that are interested in pursuing careers in the arts and culture direction, to exit the Saldanha Bay Municipal area to areas where the arts and culture sector is prioritised more (Scheepers 2014:5-16).

1.3 RESEARCH QUESTIONS

The research questions are answerable inquiries into the priority of art and culture activities in SBM. To better understand the problem and to assist with the investigation, two questions are listed below:

- How does SBM utilise legislations to determine the priority of Arts and Culture?
- Why is Arts and Culture activities important?
- Why are there challenges in prioritising Arts and Culture?
- How is the community guided on how Arts and Culture activities are prioritised?

1.4 AIM AND OBJECTIVES OF THIS STUDY

The aim of this study is strictly related to the research title and problem statement. It is a means to change the current situation as closely as possible to the ideal. The ideal is having a platform for current SBM artists, assisting them to develop and sustain their own personal crafts through budget funds, grants, workshops and job creation opportunities.

The following are objectives to be achieved through this study:

- To explain the legislative framework for Arts and Culture for all spheres of government (National, Provincial and Local Government level)

- To describe the importance of Arts and Cultural activities within the community
- To explain common challenges in prioritising Arts and Culture
- To describe guidelines for prioritising Arts and Culture within the community

1.5 RESEARCH DESIGN AND METHODOLOGY

Research is the process of understanding an environment and nature. To achieve this, a combination of reasoning and experience are used. Research is done to explore, describe and explain a phenomena (Irny and Rose, 2005). According to Saunders, Lewis and Thornhill (2003) research is defined as a process that people undertake to find out new things in a systematic manner to increase their understanding and knowledge of that issue or phenomena.

Irny and Rose (2005) further says that methodology is the systematic and theoretical analysis of the method that is applied to a study field. It typically covers concepts such as paradigm, quantitative or qualitative research approaches and or techniques.

According to Irny and Rose (2005) research methodology is described as a set of systematic techniques used in research to guide the research and how it will conducted.

Cooper and Schindler (2014) says that the research design gives an idea pertaining the type of study that is undertaken to give adequate answers to the research questions or problems. Khan (2008:69) argues that a research design is an “action plan” that is designed to reach the objectives of the study. It then provide the required information to solve the research problem.

The research design method that his study will undertake is that of “phenomenological studies”. According to Donalek (2004) this type of research design is used to examine human experiences through the descriptions provided by the people involved. Respondents are asked to describe their experiences and knowledge around a phenomena as per their understanding and perception.

1.6 PARADIGM

The paradigm most appropriate for this research is that of interpretive. Interpretivism, also referred to as anti-positivism, does not focus on falsification, nor does it identify any variables. According to Nieuwenhuis (2016), interpretivism uncovers perceived meaning as described by the participants. He also states that truth is viewed as relative, therefore, multiple realities exist.

Flick (2014) notes that the interpretive or anti-positivism approach deals with the experience of human behaviour and that knowledge and facts are subjective. Its proponents do not uphold to natural-scientific methods as a norm. The main aim to this approach is to understand human behaviour from the perspective of the people involved.

The interpretive paradigm will be used, as mentioned above, as it corresponds to qualitative research, which is the research method chosen for this study. The interpretive paradigm is also synonym to qualitative research as it deals with the process of experiencing and understanding human behaviour.

1.7 RESEARCH METHODS

The research method that will be followed is that of qualitative research.

According to Hennink, Hutter and Bailey (2020) qualitative research deals with subjective data. It is a method of social inquiry that is likely to embody a flexible and data-driven research. It focuses on day-to-day events and people's behaviour. Qualitative research is holistic in nature. It examines people's experiences by using a Semi-structured approach and methods such as in-depth interviews, observation, biographies and content analysis.

Qualitative research methods are used across many areas. They include the meaning of people's lives in their real-world roles, people's views, perspectives, their means of identifying important contextual conditions and discovering new ideas and insight on existing social and behavioural concepts (Yin, 2015). Creswell (2013) states that the

purpose of using qualitative research is to maintain the integrity of qualitative data analysis through representation and interpretation.

Isaacs (2014) says that qualitative research allows the researcher to explore issues of social and behavioural nature that cannot be achieved through quantitative research. The goal of qualitative research is to help understand certain phenomena with the help and knowledge of all included research participants.

According to Braun and Clarke (2013), the fundamentals of qualitative research mean that no numbers will be used. Aspects of a person's social and psychological life will be captured. It also means putting an organising framework on the messiness of real life. Qualitative research deals with the meaning of things. It also deals with motives, beliefs, aspirations, values and attitudes. As a result, these aspects correspond to a deeper environment of relationships, processes and phenomena that cannot be reduced to procedure of variables (Maxwell, 2013).

1.8 RESEARCH POPULATION

According to Polit and Hungler (1999:37) the research population refers to totality of all objects. It is the full set of cases of which a sample is taken.

The research participants consisted of:

- Ten (10) school teachers residing and practicing in SBM. They were interviewed to give their opinion on the current curriculum and why schools in the area don't prioritise arts and culture. They also gave insight on their learners' feelings towards the arts and culture and what support they have received from the municipality.
- Five (5) ex-inhabitants of SBM that have interests in the arts and culture sector were interviewed to give reason for their exodus from the area.

- Ten (10) inhabitants of SBM that have interests in the arts and culture sector were given questionnaires to give insight on how the arts and culture sector in SBM is currently assisting/ developing them
- The SBM municipal manager was interviewed in order for him to give his input on why there's no priority of arts and culture in the area. At the same time, he gave input on the decision-making process regarding the budget allocation towards the arts and culture sector.

1.9 SAMPLE METHOD

Patton (2015) says that the sampling technique chosen and most appropriate is the purposive sampling technique. This technique will be suitable for the proposed study, because a proposed sample has already been highlighted. Purposive sampling is set on the investigator's judgments about which people will best provide information and knowledge based on the research questions.

Another reason for choosing this technique is because it involved the researcher deciding beforehand the sample that was drawn from the population, which in this case was the youth of SBM.

Purposive sampling contains the characteristics of the population that serves the reason for this proposed study (Patton, 2015).

The population that was chosen for this study, of which the sample was drawn, is the youth (ages 18 - 35) living in the Saldanha Bay Municipal area that seems to be interested in pursuing a future in arts and culture (National Youth Policy 2020, 2015:3).

A semi-structured interview was carried out and conducted with the municipal manager. This was to determine why there is a lack in priority of arts and culture activities and development in SBM.

Semi-structured interviews were also carried out and conducted with ten (10) school teachers (Vredenburg High, Diazville High, Veldrif High, Weston High, Louwville High, St. Helena Bay Primary, E.J. Malgate Primary, H.P. Williams Primary and Eden Primary) This was in order to find out if schools in SBM prioritise arts and culture development and what support they lend to learners that are interested to pursue careers in arts and culture.

Ten (10) electronic structured questionnaires were distributed to 10 inhabitants of SBM that are interested in the arts and culture sector.

Five (5) structured questionnaires were electronically sent to five ex-inhabitants of SBM (Gantane Kusch Gabriella Dirkse, Chleo Raatus, Gretchen Ramsden and Darian Simons) – as they have moved out of SBM and are now active performing artists taking principle roles in various productions in Cape Town (Basson, 2017).

1.10 DATA COLLECTION INSTRUMENTS

The instruments that were used are semi-structured interviews and structured questionnaires.

Semi-structured interviews (In-depth interviews) were used to engage in discussions and as a means of getting personal information around the issue of prioritising arts and culture activities in SBM. Semi-structured interviews were also used to ascertain the exodus of young people to areas where arts and culture activities are prioritised.

In accordance to what Nieuwenhuis (2014:10) has noted, a semi-structured interview is a two-way conversation where the interviewer asks questions to collect data and learn about ideas, beliefs, views, opinions and behaviours of the participant. Qualitative interviews allow the researcher to see the world through the eyes of the participant and it also ranges from open conversations to a structured approach.

Structured questionnaires on the other hand are designed to avoid ambiguous wording. One question is asked at a time in order for a clear response. Questionnaires are straight forward and are designed to suit the research. Interviewers are instructed to read the question exactly how it is written on the questionnaire (Permani, 2014:27-28).

Christley (2016:138-139) says that questionnaires can make an important contribution to knowledge. It can be defined as a research tool that uses questions to gather information from respondents.

A questionnaire is an instrument or guide used by an interviewer who asks questions about a topic or issue. It is useful for collecting data from a sample. This is in order to conduct descriptive analyses and generalise results to a population (Permani, 2014: 35-38).

Questionnaires are designed to elicit responses from participants. These responses can be considered as guided conversations. This is a type of questionnaire that is used in qualitative research for the purpose of conducting an “in-depth” interview. Another way is to think through all the possible responses. This will make sure that the responses received are credible and reliable. This means that there will be a relationship between the questions and answers and prevents questions for being repeated (B2binternational.com, 2017).

Piloting the questionnaires, according to five to ten participants from the sample group must partake in this process. The ten people must think out loud while completing the questionnaires. Observation is important; therefore, areas of hesitation and mistakes must be recorded. This information will be a key tool in making improvements. When this is done, the process must be repeated at least once to ensure validity of this instrument (tools4dev.org, 2014).

Using the above instruments are very appropriate. It assists with collecting qualitative data. The information that is needed in order to develop these instruments can be found

within the immediate community where one of the research samples will be drawn. The means of testing whether the instruments will work is by understanding the data collection instruments and by conducting the above mentioned piloting processes.

1.11 DATA COLLECTION

Having been given permission by the municipal council to conduct this research within SBM, the field was accessed directly in order to collect the necessary data from the population mentioned.

According to Kevereski and Iliev, (2017:170) the roles of the informants are to provide knowledge and insight around this research area, which is in this case is the Saldanha Bay municipal area. Face to face interactions are also suitable to collect credible data. The immediate understanding and comprehending communication (conducted face to face) permits a higher influence in relation to group communication. It is also preferred to read facial expressions and test their understanding of the topic.

There were no assisting fieldworkers in completing this research paper due to financial resources that were not available to reimburse them for their time. Primary data was used as the study consisted of original information or knowledge collected for the first time (Douglas, 2015).

The data that was needed for this research was collected by means of semi-structured interviews and structured questionnaires that were submitted electronically for the respondents to answer.

Data collection is the most important part of any research project. Attention must be paid to all processes and methods of data collection. According to Achievability.co.uk (2018), there are 6 steps to gathering and collecting data for qualitative research, as listed below:

- First the researcher must define his data collection methods.

- Straight after that is done; the data collection tools must be reviewed.
- The researcher must always keep notes and;
- The researcher must at all times keep his research objectives in mind.
- A qualitative data collection schedule must be created for all related activities.
- Use multiple sources wisely.

1.12 DEMARCATION

The study was confined to three towns situated in the Saldanha Bay Municipality namely Saldanha Bay, Vredenburg and St. Helena Bay.

1.13 PRELIMINARY LITERATURE REVIEW

Lanier and Briggs (2014:36) state that literature review is a very important aspect of any research. The concept of “literature review”, as part of the thesis, gives a wider understanding and acknowledgement to linked theories and research. This is within a chosen field of study. “It is a small piece in a complicated jigsaw puzzle; it does not stand alone” (Ridley, 2008:2-5).

Within the broader context of Public Administration, the study was conducted within the realm of Public Finance Management (as funds are needed to prioritise any sector and its activities). The study looked into how government is appropriating funds to different sectors, specifically putting emphasis on funds allocated to arts and culture activities and development.

According to the Mail & Guardian (2012) online newspaper article, the lack of prioritising arts and culture activities and development in SBM drives inhabitants that are interested in this sector to other areas where arts and culture activities are prioritised more. An example of such an area is Cape Town where the National Arts Council (NAC) provides a budget of over R49million for the purpose of arts and culture development and activities annually.

For government to prioritise and develop any public sector, department or activity such as arts and culture activities and development, money would have to be allocated to it in order for it to operate and to be sustainable. This is done through allocating public funds to the sector. Finance Management on the other hand is a very important aspect of sustainable development. The practice of strategies for development is obtained through a national budget. Such budgets, which are to be managed visibly, are essential elements of democratic accountability and good governance. However, it is suggested that the Public Finance Management Act 1 of 1999 (PFMA), as a piece of legislation, is one of the most important legislations that the first democratic government of South African passed.

The PFMA (1 of 1999) promotes good management of finance and financial objectives. This is in order to strengthen and increase the effective and efficient usage of scarce and limited resources for the deliverance of services. The PFMA is devised to control and maintain the management of finances in both national and provincial governments. The Act is also designed for the efficient and effective management of all revenue; expenditures and assets/ and or liabilities of spheres of governments. Also, it indicates responsibilities for persons that are entrusted with managing finance in both national and provincial government and affairs related to it (South Africa, 1999).

Laying claim to how government is to prioritise and develop public sector departments and activities, the Constitution, as the supreme law of the country, specifies that the public sector must be administered by principles and values democratically motivated. These principles include the efficient, effective and thoughtful use of resources, which includes the financial resources in the public sector (South Africa, 1996).

The Integrated Development Plan (IDP) is a five-year plan which local government is required to compile to determine the needs of the municipality. The IDP is another means for government to put priority on activities and development. The IDP is a strategic planning instrument that will guide all planning and procedures, budgeting, making investments, inform development and management (South Africa, 2000).

The main reason for the existence of the IDP is for speedy and more appropriate delivery of services. It is designed to provide a framework for economic and social development in a municipality. It is an approach to planning that involves the municipality officials and residents of those municipalities to find the best solutions to achieve positive long-term development, which acknowledges residents as people who best know what they need (Schippers, 2016).

The IDP is also an advance to seek the most excellent solution towards sustainable development. It aligns with the community's needs, the municipal budget and by involvement of the whole community. This is with a view to find the greatest solutions to realise development in the long-term (ETU, 2017). According to Schippers (2016:2), the IDP pursues the goal of the quality of life improvement for all inhabitants of the Saldanha Bay Municipality.

Swanson and Richard (2013) state: "Theories are formulated to explain, predict, and understand phenomena and, in many cases, to challenge and extend existing knowledge within the limits of critical bounding assumptions". Although other studies have been conducted around the broader topic of arts and culture and public finance management, it is noted that a study around the prioritising of arts and culture in SBM has not been conducted.

"Arts and culture" is a term that is better defined as separate terms. Art refers to, but is not restricted, to all forms and traditions of dance, drama, music, music theatre, visual arts, crafts, and design, written and oral literature. All of these art forms serve as means of individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study. Performing arts, visual arts and music, have conventionally been described as some of the sub-sectors of art (South Africa, 2013:16).

Culture on the other hand refers to the active whole which characterises a society or social group by unique spiritual, intellectual and emotional qualities. "It includes the arts

and letters, but also modes of life. It also includes heritage and beliefs developed over time, the fundamental rights of the human being, traditions, value systems, and subject to change”. Subsectors of culture can typically be described as indigenous art, language, drama and dance (South Africa, 2013:16).

Arts and culture as a collective term, refers to all matters linked to arts, creative market, heritage, cultural tourism and diversity and design. Arts and culture are fundamental parts of any social being concerning any community. It has natural social changing and enhancement properties. By its very nature and with the leadership of the Department of Art and Culture (DAC), the cultural and creative industries, are major role-players in casting and safeguarding a general and widespread identity, inclusion in communities and society and nurturing social integration (South Africa, 2013: 22).

Acting as the public support system of language and heritage and diverse cultures of citizens with the South African community, the DAC makes its resources available. It will render support, on a national level, to the development of innovative ideas throughout a range of industries culturally and creatively. “This includes the administration of arts, culture and heritage in society in areas such as language, national archives, records, libraries, and heraldry” (South Africa, 2013:22).

The concept of prioritising arts and culture puts emphasis on arts and culture and the development of it by means of allocating funds and resources to it. The National Arts Council (NAC), which is a statutory body, seeks to bring fairness to the arts and culture indulgence. Through the Department of Arts and Culture (DAC), NAC receives a parliamentary grant. This grant provides funding by giving payments as salaries or credit to people and organisations (South Africa, 1997).

Prioritising arts and culture also deal with poverty alleviation. This is an area covering craft, music, indigenous art forms and cultural festivals in rural areas, business training, and community-based infrastructure. “Government recognised that culture has a critical role to play in sustainable development.” Prioritising arts and culture activities and

development also deals with investing in culture programmes. These programmes are aimed at offering skills as a tool for development in rural areas and creating needed jobs (South Africa, 2016:38).

As mentioned previously, little to no studies have been conducted around prioritising arts and culture activities and development alongside public finance management within local government sectors in South Africa, but some have been done highlighting the priority of arts and culture activities and development and other sectors in general.

Lochner (2010:137) claims that the “non-prioritisation of arts and culture in development perpetuates”. The lack of artistic skills and resources for the majority to find and maintain identity, to make meaning of their world and to articulate their aspirations, fears and development. If development is designed to overcome the legacies of colonialism and apartheid, then it must have its philosophical premise, not self-serving economic or political interests, but of human beings as holistic and equals.

According to Lochner (2010:138) projects that have not been implemented into sound policies to enable support for community arts projects, still produced successful artists. These individuals continue to operate in an unfriendly environment that lacks reliable financial support, proper leadership and management. Seven years later, Snowball and Collins (2017) says that the cultural and creative industries have been hailed as offering great potential to create jobs. Although this claim is made, priority is still not put on the arts and culture sector.

Omarjee (2018) says that poor cash flow management and the increase in outstanding debtors and creditors are some of the shortcomings that are needed to positively upgrade and prioritise municipal sectors and areas.

1.14 ETHICAL CONSIDERATIONS

Wellington (2015) says that ethics can be defined as a set of principles concerned with human conducts. It also refers to a person's morals and guiding conduct. It essentially deals with what is right and what is wrong and having to decide what is considered wrong or right. When internalising the definition of ethics and upholding it by means of addressing relevant ethical implications, "informed consent" and "anonymity" of participants within this research are considered.

Lee, Pulandirana and Silva (2017) say that the concept of "informed consent" derives from the primary ethical principle which is the right of "self-determination". Giving informed consent means people voluntarily agreeing to participate in a research study after having been informed of all aspects related to the study and having a full understanding of what their participation entails. It also highlights the anticipated risks and benefits.

The ultimate goal where research and informed consent is concerned, is to respect human subjects as persons and protect their autonomy by ensuring that enough information is provided to enable potential research subjects to make voluntary, well informed decisions whether to participate or not. (American Medical Association, 2011).

The research did not involve minors (youth under 18 years old), thus no permission was needed from schools or parents in order for the researcher to conduct the research (a total of 10 youth members, age 18 and above formed part of my research), but permission from individuals themselves were needed. This was done by means of issuing consent and or indemnity forms, allowing the youth members the option to agree to participate within this research.

The term "anonymity" can be conceptualised as the degree to which the identity of a message source is unknown thus, the less knowledge one has about the source, the harder it is to specify who the source is.

For information that is somewhat sensitive and/or personal, the protection of respondents' privacy is of extreme concern (Ruebhausen and Brim, 1966: 423-437). In practice anonymity will be guaranteed protected by physical means, such as signed confidentiality statements (Easter, Davis and Henderson, 2004: 13-17).

Doing research in the field of Public Administration, the researcher promised to carry out his research on ethical standards that are of good quality and strength. The researcher always upheld the uppermost integrity, values and standards where his data collection was concerned. He did not plagiarise and completely acknowledged other research and work that was used in his study. He has uphold and respected the confidentiality of all subjects of his research and he also confirmed that his research was impartial.

1.15 RATIONALE AND SIGNIFICANCE OF THE STUDY

This study may assist the SBM's arts and culture department by means of providing concrete research and information obtained via this study, which will allow an understanding of the exodus of young people to areas where arts and culture is prioritised. It is envisaged that the recommendations forwarded in this study may help to retain trust and lead to artists to be developed and assisted in SBM.

1.16 LIMITATION OF RESEARCH

The proposed study was informed by limited previous literature. In addition, the study focussed on SBM and how it prioritises arts and culture development and activities. Although SBM is the main concentration, examples and comparisons were made of other municipalities such as City of Cape Town. Comparison between municipalities will bind the credibility towards the argument stated within the problem statement.

A few difficulties that the researcher foresaw, regarding this study, were time constraints and financial constraints.

- Time constraints

Although permission was received to conduct research within the SBM, it was a difficult to conduct the semi-structured interview with the municipal manager due to loadshedding and constant rescheduling of the interview.

Due to their busy schedules (the exodus of youth from SBM), it was very difficult to get most of the targeted participants/ respondents to answer the questionnaires or be available for the semi-structured interviews. Their times were limited due to work, rehearsals and public appearances.

Fieldwork was another form of time constraint which entailed the researcher to physically go to the research participants to inform them of the research that they form part of. This was also done to collect relevant information – this was time consuming as the participants mainly had free time after school or on weekends.

Access and financial constraints

- Financial constraints

Accessing the intended population by means of public or private transportation was a major constraint (by renting a vehicle, taking taxi or bus and filling private vehicles with petrol or diesel).

Another constraint was getting the questionnaires printed and distributed. It was then resolved for an alternative means of the questionnaires to be distributed to the intended population. The researcher used platforms such as electronic mails, WhatsApp and Facebook. Subsequently, this also posed as a financial constraint due to the amount of data that was used to individually send and receive the questionnaires via the above platforms.

1.17 OUTLINE OF THE DISSERTATION

The idea of the outline of the dissertation is to show the reader how the entire dissertation is presented and broken down in various chapters.

The purpose and focus of each chapter are briefly explained.

Chapter one introduces the topic that is being researched as well as giving the background or history of the issue and what led to it. It also involves the problem statement, the research objectives, the research questions, introduction to literature review, the significance of the study and the limitation of the study.

Chapter two formally presents the literature review that is subjected to this study. The research problem is put in context within this chapter and it allows the reader to absorb why the identified problem is pertinent and also to understand what others say about it. Chapter two also illustrates the ideals that pertain to the priority of arts and culture, highlighted within existing theory and legislation.

Chapter three is an assessment of arts and culture organisations. It allows the reader to engage and to understand the reality of the problem. Chapter three showcases existing organisations in and around SBM that are missioned to promote arts and culture development, how active they are, what their roles are and how they participate in promoting arts and culture development. This chapter also looks at individual cases of exodus of inhabitants from SBM.

Chapter four introduces the research methodology and includes the research method chosen (qualitative research). This chapter is allowing the reader to understand the theory behind data collection, the analysis of it and the reasons why the qualitative research approach was chosen. This section also covers the crafting of research tools chosen, such as the semi-structured interviews and the structured questionnaires.

Chapter five presents the findings received from data collection tools.

Chapter six concludes this research paper. This section illustrates the conclusions and recommendations forwarded of this paper.

1.18 SUMMARY

Chapter one provided the study with a background to the research problem, a problem statement and objectives that demarcates the study area. The study is limited to the population of the Saldanha Bay Municipal area with the intention of producing information that is key to understanding whether arts and culture activities are prioritised or not.

Chapter two is set out to review relevant literature pertaining to this study.

CHAPTER 2 LITERATURE REVIEW

2.1 INTRODUCTION

The previous chapter highlighted the research problem, arguing that Saldanha Bay Municipality (SBM) is not prioritising Arts and Culture activities.

The aim of this chapter is to highlight the theoretical and legislative aspects that govern Arts and Culture activities, specifically in support of the priority of it in the Saldanha Bay Municipality, Western Cape.

As previously mentioned, Lanier and Briggs (2014:36) laid a platform by stating that literature review is an imperative part of any research. It gives the thesis the essence of a validity linking known or unknown theories and research. This is within a chosen field of study (Ridley, 2008: 2).

2.2 LEGISLATIVE FRAMEWORK FOR ARTS AND CULTURE

Within South Africa, public decision-making processes are governed by legislation. This legislative framework consists of the Constitution of South Africa and can then be filtered down to legislation applicable for each level of government. According to Section 2 of the Constitution of South Africa, “The Constitution is the supreme law of the Republic; and the obligations imposed by it must be fulfilled” (South Africa, 1996:2). For each level of government, “its legislature is bound only by the Constitution and, if it has been approved by parliament, it must be in accordance with and within the limits of the Constitution”

When relating the Constitutional mandates to Arts and Culture, Section 16 of the Constitution of South Africa highlights that everyone within the republic has the right to freedom of expression of artistic creativity and to receive or impart information or ideas (South Africa, 1996:7). Section 30 of the Constitution of South Africa states that everyone has the right to use the language and participate in the cultural life of their choice.

2.2.1 National Government

At national government level, the National Arts Council (NAC) Act 56 of 1997 is most applicable. It is designed to determine its objects, functions and method of work. It is also designed to prescribe the manner in which it is to be managed and governed, to regulate its staff matters and its financial affairs (South Africa, 1997:7).

The Culture Promotion Act 35 of 1983 was enacted during the apartheid era yet it is still relevant today. The act was designed to preserve, develop, foster and extend the culture within the Republic by planning, organising, co-ordinating and providing facilities for the use of leisure and for education (formal or non-formal).

Under this Act, the minister is responsible for:

- developing and promoting arts and culture in the Republic;
- awarding bursaries and making grants available;
- developing projects to further the work of the Department in promoting arts and culture throughout the Republic;
- financing organisations or projects whose objects have an impact throughout the Republic assisting community-based arts education projects (South Africa, 1983: 3).

According to NAC (1997:3) the council's objectives are to provide and encourage the provision of, opportunities for persons to practice the arts, to promote general applications of arts in the community, to provide help and resources as are required, to address past imbalances, to develop and promote arts and encourage excellence.

NAC's functions are to render support, including financial and information support to persons, organisations and institutions. The NAC also investigates the need for support of any person, organisation or institution, thus they will be able to assist accordingly. Some support includes making bursaries available to students for local and overseas studies within the arts and make funds available to promote the arts effectively throughout the republic (NAC, 1997:6).

2.2.2 Provincial Government

The Culture Promotion Act 35 of 1983 is also applicable to provincial government. The Minister of Finance, in provision of this Act has the responsibility of allocation and approving of budgets for provinces (South Africa, 1983).

The Minister of Arts, Culture, Science and Technology, in relation to the Culture Promotion Act, similar to National government, is responsible for:

- developing and promoting arts and culture in the Republic;
- awarding bursaries and make grants available;
- developing projects to further the work of the Department in promoting arts and culture throughout the Republic;
- financing organisations or projects whose objects have an impact throughout the Republic, and;
- assisting community-based arts education projects.

According to the Department of Cultural Affairs and Sport (DCAS) (Western Cape, South Africa, 2018:8) its vision is to allow the province of the Western Cape to be socially inclusive, creative and active. The policy also responds to the National Development Plan (NDP) which is aimed at eliminating poverty and reducing inequality.

The DCAS spends a large portion of its budget on the provision of library services and material by means of literacy improvement. It also promotes active recreation and sport activities for the province and providing support to arts and cultural activities and support utilised by NGO's and community organisations (Western Cape, South Africa. Department of Cultural Affairs and Sport, 2018:13-17).

The Public Finance Management Act (PFMA) (1 of 1999) promotes good management of finance and financial objectives. This is in order to strengthen and increase the effective and efficient usage of scarce and limited resources for the deliverance of services. The

PFMA is devised to control and maintain the management of finances in both national and provincial governments. The Act is also designed for the efficient and effective management of all revenue, expenditures and assets/ and or liabilities of spheres of government. Also, it enforces commitment and duties for persons that are entrusted with managing finance in both national and provincial government and affairs related to it (South Africa, 1999).

2.2.3 Local Government

According the draft community development strategy of Stellenbosch Municipality, local government is also referred to as a municipality which is at the lowest tier of the government hierarchy. This government body has the right to govern local government affairs that are specific to a community, but it is also subjected to provincial and national legislation (Western Cape. Stellenbosch Municipality, 2014:8).

Being a local government affair within communities, Arts and Culture is supported by Section 152 and 153 of the Constitution of South Africa which read that local government is to:

- provide services to the community in a way that suits them
- promote social and economic development
- promote and encourage the involvement of organisations and the community in municipal affairs
- apply structure and manage its administration and budgeting processes to give priority to the basic needs of the community (South Africa, 1996:74).

The Municipal Systems Management Act 32 of 2000 requires the development of the Integrated Development Plan (IDP). The IDP is a five-year plan which local government is required to compile to determine the needs of the municipality. The IDP is another means for government to put priority on activities and development. The IDP is a strategic

planning instrument that will guide all planning and procedures, budgeting, making investments, inform development and management (South Africa, 2000).

The IDP of a municipality is responsible for guiding development in a direction where it can be self-sustained (South Africa. 2000). It is another strategic approach to allow the harmonious interaction between the local government and the community. It also paves an opportunity for the community to express its need to prioritise Arts and Culture and other sectors within the municipality and the local government then finding resources and means to develop it. This is to find the best solutions together towards sustainable development (South Africa. 2000).

A municipality's IDP must identify the following minimum requirements:

- The institutional framework (organogram that is involved in the IDPs implementation);
- Investment initiative within the municipality;
- Any development initiative within the municipality (infrastructure, social, physical and institutional development)
- All known projects, plans and programmes that are to be implemented by the municipality, within the municipality and;
- Key performance indicators set by the municipality.

The Municipal Finance Management Act 56 of 2003 (South Africa. 2003) states that the mayor must consider the mandates set by the IDP when preparing the annual budget. This is to ensure the efficient and effective prioritising of funds to the development of programmes and projects set in the IDP.

The Act also mandates the mayor to take into account all fiscal and microeconomic policies and budgets of all three spheres of government.

2.3 THE IMPORTANCE OF ARTS AND CULTURE ACTIVITIES WITHIN THE COMMUNITY

Arts and Culture is a very important aspect when it comes to revitalising, reshaping and changing cities for the better. It is an element that also promotes sustainability and it positively affects the types of urban polarisation that results in the fast globalising world (South Africa. Department of Arts and Culture, 2014:13).

In relation to Arts and Culture, respect and the promotion of human rights and essential freedom of expression, information and communication, is preconditioned for creating, distributing and enjoying diverse cultural expression. These elements are deemed as guiding principles to why arts and culture is important to any community (UNESCO, 2017:26).

2.3.1 Equality

On the basis of promoting human rights and arts and culture in communities, gender equality is integrated into legislative frameworks for culture. This is to uplift, promote and support women as creators and producers of cultural goods and services. To eliminate inequality, Arts and Culture activities within communities allow women and girls to participate in educational programmes and projects and at the same time, it empowers them to create their own original work (UNESCO, 2017:26).

According to the National Development Plan (South Africa. Department of Planning, Monitoring and Evaluation, 2012:460) public employment within the Arts and Culture sector will be expanded to include women and girls, active participation and empowering of women in economic transformation and leadership for women in arts and culture will be supported.

2.3.2 Information

Information is an important requirement for raising educational standards in communities. It also assists in decision making, economic development, improving the quality of life and advancing democracy.

Community libraries and other arts and culture institutions such as Artscape, Market Theatre, State Theatre, Robben Island Museum, Freedom Park and National Arts Council are great sources of accessing information and they play an important role as facilitators in “lifelong learning” and the promotion of arts and culture activities (South Africa. Department of Arts and Culture, 2012:27).

Arts and Culture education develops confidence and motivation. It enhances cognitive abilities, critical thinking and problem solving. With that, being able to work in groups is improved as well as social and communication competency.

2.3.3 Socio-Economic Development

The Department of Arts and Culture (DAC) and the Cultural and Creative industries play a very important part of the creation of general well-being. This is done by changing the South African society through combined socio-economic growth and development (South Africa. Department of Arts and Culture, 2014:34).

Some of the elements through which the DAC is trying to transform South African society are “building social cohesion and national unity, fostering moral regeneration and national consciousness and enhancing nation-building (South Africa. Department of Arts and Culture, 2014:35). By promoting these services effectively, the creative and cultural industry contributes towards job creation, economic growth, implementing sustainable infrastructure plans and development (South Africa. Department of Planning, Monitoring and Evaluation, 2012:36).

Cultural and Creative industries maximise the opportunity span, thus they enable an environment that supports new ideas and creative platforms (South Africa. Department of Arts and Culture, 2014:34).

According to the National Development Plan (South Africa. Department of Planning, Monitoring and Evaluation, 2012:460), allowing arts and culture activities in communities will increase the interaction between different cultural and racial groups and it will promote strong leadership across society.

The National Development Plan states that “Arts and Culture” open powerful spaces for debate about where a society finds itself and where it is going. If executed efficiently and effectively, arts and culture industries can provide and contribute largely towards small business development, creating sustainable jobs, renew and develop urban regions” (South Africa. Department of Arts and Culture 2018:13).

The Annual Performance Plan mentions that programmes such as the Mzansi Golden Economy (MGE) are also designed by the DAC to strategically assist in job creation for previously disadvantaged Arts, Culture and Heritage (ACH) practitioners (South Africa. Department of Arts and Culture, 2018:26). MGE’s main objects are to:

- Stimulate demand

Supply work opportunities. MGE will focus on areas consisting of the Public Art Programme, Cultural Events, the Art Bank and the Sourcing Enterprise.

- Audience Development and Consumption

Create projects that can be grown into a large scale initiative to develop audience at a national level.

- Building Heritage Sources

Heritage areas are developed to alter the colonial and apartheid bias concerning heritage exhibition and interpretations.

- Information Gathering

Analysis, monitoring and evaluation are done on ACH sectors' performance to inform policy changes alterations and guide future resource allocation.

- Human Capital Development

Arts Education and National Cultural Industries Skills Academy identifies individuals that are aspired practitioners in the ACH sector, using their specific talents to influence their career paths.

- Developing Cultural Entrepreneurs

Skills, products and services are identified and developed to be used by cultural entrepreneurs for the development of sustainable enterprises (South Africa. Department of Arts and Culture, 2016:6).

2.3.4 Community building

Arts and Cultural activities play a very important part in the implementation of community building. In addition to this they can promote values and facilitate healing, thus restoring pride among the previously disadvantaged racial groups (South Africa. Department of Planning, Monitoring and Evaluation, 2012:460).

The National Development Plan also states that artistic works can portray progress in building a united nation especially when it comes to telling histories and stories of South Africans (South Africa. Department of Planning, Monitoring and Evaluation, 2012:473).

Arts Council England (ACE) (2014:8) indicates that Arts and Culture volunteers are more likely to be involved in community work and the promotion of arts and culture activities. By participating in arts and culture activities, it can contribute towards community cohesion, reduce social exclusion and isolation, making individuals feel safer and stronger.

According to ACE (2014:1), their values that are deemed similar to South Africa's values are nation building and the celebration of diversity. Participation in arts and culture makes communities feel safer, healthier, active and stronger. It also illuminates individuals' inner lives, enriches the community's emotional state and teaches citizen compassion.

The rise in community Arts and Culture projects that both incorporate an enriched social experience with vibrant, working and active city, is a very strong contributor to the city's livelihood and the prosperity of its residents (South Africa. Department of Arts and Culture, 2014:18).

2.3.5 History

Eisner (2008:3-12) says that Arts and Culture can not only be perceived as a form of entertainment. They can also be sources that reveal traditions, history and ideology. These sources are expressed in creative and skilled ways through many crafted or shaped forms of images, music, language and movement such as dance and sport types.

According to Malpas (2013), as part of historical content, "the meaning of an artistic artefact is put in a historical perspective as an accepted belief in many venues, cultures and groups especially for qualitative research requirements".

2.4 COMMON CHALLENGES IN PRIORITISING ARTS AND CULTURE

The arts and culture industry possess challenges that may be the reason for government not to prioritise it as it does with other industries. Below, literature identifies the following common challenges:

- I. The arts, culture and creative industries are deemed as being narrow concentrated efforts to deal with the municipality's complex developmental challenges;

- II. Reliable information sources are very scarce in order to improve upon the value, social and economic impact of creativity, arts and culture within the community;
- III. The Arts and Culture sector is faced with poor conditioning, persistent fragmentation, restricted and inadequate resources in order to operate.
- IV. The lack of efficient and effective management of the Arts and Culture and creative industry within the municipality is believed to be another internal challenge;
- V. Innovative marketing and strategic management is needed to attract new audiences and tourists;
- VI. The lack of available spaces for the public to practice Arts and Culture activities is a challenge that must be overcome;
- VII. The lack of resources is a challenge to new entrepreneurs that is accessing the creative industries for the first time. In order for their business to be self-sustained, it will take roughly about three years to reach that point, and
- VIII. Funding is a major resource that the Arts and Culture and Creative industries are struggling to access. These funds are to be used for growth in the sector and for the development of a cultural ecosystem (Western Cape, South Africa. Department of Arts and Culture, 2014:29).

Van Graan (2015:10) states that the Arts and Culture and Creative sector is in need of public sector support due it being regarded as a public good, worthy of support. In terms of funding and economic support to the Arts and Culture and Creative sector, public and semi-public funds made available are based on the non-profit motive. This may be a challenge for organisations and artists that are not registered institutions to access these

resources from the National Arts Council, National Film and Video Foundation, National Lottery, Business in Arts South Africa and international funding bodies.

According to the Annual Performance Plan (APP) the availability of resources from government depends on the country's economy. Due to a slow economic recovery process, government is not able to supply enough resources to the Arts, Culture and Heritage portfolio. This challenge compels government to do more with less available resources. High debts, campaigns and bodies are a direct result in consequences in low departmental budgets (South Africa. Department of Arts and Culture, 2018:25).

The APP also states that the Arts, Culture and Heritage portfolio is more likely to experience budget cuts than other sectors. The reason behind this statement is because the sector is mainly dependent on expenditure on leisure activities, which in an economic downturn are likely to decrease (South Africa. Department of Arts and Culture, 2018:25).

2.5 GUIDELINES FOR PRIORITISING EFFECTIVE ARTS AND CULTURE WITHIN THE COMMUNITY

According to United Nations Conference on Trade and Development (UNCTAD), "priority setting" is a term that can be described as being a process whereby the municipality makes an informed decision as to which task, project, initiative, department, sector or objective receives minimised and maximised priority (UNCTAD, 2013:4).

As part of a SBM's internal effectiveness towards prioritising effective Arts and Culture activities in the community, setting a priority and allocating resources towards that department, is very important. In respect of which project or objective gets maximum exposure, all departments and sectors are constrained to budgetary issues. In practice, this would mean the organisation makes use of "priority setting" to determine which department gets highest or lowest priority. Based on this determination, the budget for departments and sectors are made available (UNCTAD, 2013:2).

Priority setting within South Africa targets those activities that have high impact on the community's welfare and at the same time reduces stress and improve productivity (UNCTAD, 2013:5).

COHRED.ORG (2012:2) states that if there is no effective priority set, the development of Arts and Culture is blind. With priorities, the Arts and Culture sector can get more support from National government and other institutions.

2.5.1 Establish major Stakeholders in Policy Development

Policies that favour effective implementation of Arts and Culture in communities broaden the scope of engagement and discussions. These discussions include the creative industries and the impact it has on the creative economy.

Developing policies can enhance both social equity and competitiveness, create sustainable jobs and keep a communication channel open between the community and stakeholders.

2.5.2 Community involvement (Public Participation)

The term "Public Participation", as defined in the Draft Western Cape Policy on Public Participation (2010:6) is an open, accountable and inclusive process. It provides an opportunity through which the community, interest groups and stakeholders can interact and exchange views regarding issues facing the community. At the same time, the community can also influence policy making surrounding decisions that affect their lives and of which they believe their opinions would make a positive difference.

As part of the South African constitutional democracy, public participation is considered as one of the most essential principles (South Africa, 2010:4).

The Draft Western Cape Policy on Public Participation (2010) states that the Constitution of the Republic of South Africa embraces representative and participatory democracy. It allows citizens to involve themselves in policy making and to be active when considering effective prioritising of Arts and Culture activities in the community.

The process of public participation allows bodies such as the National Arts Council (NAC) to seek insight into the types of arts and culture events that different communities are interested in or not (National Arts Council, 2010:5).

2.5.3 Government involvement

When it comes to community development and incorporating aspects of Arts and Culture, the immediate local government focuses on its own demarcated area with reference to its Integrated Development Plan (Western Cape. Stellenbosch Municipality, 2014:7).

2.5.4 Promote interaction in public spaces

According to Borrup (2009) public spaces and marketplaces are very crucial elements in communities. These spaces create opportunity for citizen engagement, networking, community building and interaction between people of common interests.

Un (2018) states that implementing Arts and Culture in public spaces and by hosting cultural events can have a positive impact on the health status of a community in multiple ways.

2.5.5 Encourage Youth involvement

Having the youth to participate in Arts and Culture activities brings more adults into the picture. A factor that can get members of the community to participate in Arts and Culture activities and development, is to improve the conditions for the youth (Borrup, 2009).

2.6 SUMMARY

The legislative framework that governs arts and culture in South Africa comprises the constitution, the Public Finance Management Act, the Culture Promotions Act, the Municipal Systems Act, and the Municipal Finance Management Act. The chapter furthermore discussed the importance of arts and culture in the community, the common challenges in prioritising arts and culture in communities and also guidelines for prioritising effective arts and culture within the community.

The following chapter will discuss sector collaborations in prioritising arts and culture.

CHAPTER 3 ARTS AND CULTURE ORGANISATIONS AND SCHOOLS

3.1 INTRODUCTION

As discussed in Chapter one, this study is looking at the priority given to arts and culture activities and their development within the Saldanha Bay Municipal (SBM). It is a means of investigating the Arts and Culture sector and to establish the truth of the assumption that the sector is not being accommodated by Government, nor is it making provision for those citizens that are interested in pursuing careers therein.

Chapter two unpacked the literature pertinent to the topic. It indicated the theoretical aspects of the study which examined the importance, the common challenges and the guidelines for prioritising effective Arts and Culture within the community. Chapter Two also looked at the legislative frameworks that govern the Arts and Culture sector, specifically those relevant to the SBM area.

Chapter three will look at existing organisations and schools that have direct influence on SBM and their tasks to promote Arts and Culture development. This chapter will also look at how active they are, what their roles are and how they participate in promoting arts and culture development. This chapter also looks at individual cases of exodus of inhabitants from SBM.

Sectoral relations are also important aspects to consider when unpacking how Arts and Culture schools and organisations operate, thus it is important to note intersectoral collaboration and why such relationships occur.

3.2 ROLES OF ARTS AND CULTURE SCHOOLS AND ORGANISATIONS

Schools and organisations that promote the practice of arts and culture activities are significantly seen as entities that do not provide economic capacities, thus such programmes have to be subsidised by Government, but also are not fully prioritised like other departments and programmes (Rhisiart, 2013).

According to Varbanova (2013) specific Arts and Culture activities may affect the economic development of the arts and culture sector, but due to the dire need to stimulate the youth and those individuals wanting to pursue careers in the industry, organisations still encourage various forms of arts and culture principles to cater to the specific needs of artists.

While it seems that arts and culture are not given government support in SBM, there are other organisations which are supporting the arts and culture industry. Below are organisations and schools that promote the practices of arts and culture activities in and around the SBM:

3.2.1 Organisations and performing arts schools active in SBM

3.2.1.1 Westcoast Academy of Performing Arts

The Westcoast Academy of Performing Arts (WAPA) is a non-profit organisation aimed at teaching young people that cannot afford to study into the performing arts industry at university level, all about the industry (Westcoast Academy of Performing Arts, 2018).

WAPA collaborates with both the public and private sector and also various non-profit and non-governmental organisations (Pieterse, 2019:1).

3.2.1.2 Helen O' Grady Drama Academy (Westcoast)

The Helen O' Grady Academy was founded by Helen O' Grady, a trained drama teacher and actress in 1979. Her aim was to provide affordable after school drama classes to children age 5 to age 18 focusing on having a positive approach to life, self-esteem, performance skills, effective social communication and skills (Helen O' Grady Academy, 2013).

The Helen O' Grady Drama Academy along the Westcoast deals mainly with the teaching of creative communication. For young children who aspire to become public speakers, teachers, improvisation actors and the like, finding different ways to communicate and to efficiently and effectively drive a message through to their receivers, the Academy caters for their need.

3.2.1.3 Hopefield High School

Hopefield High School is a school along the Westcoast Scenic Route on the R45, about 124km from Cape Town. It is one of the only schools in the Westcoast under the Department of Education that promotes a sound arts and culture curriculum as well as having a vested interest in learners interested in this industry (West Coast Way, 2017).

HSH offers music as a subject in which they collaborate with the Westcoast Music Academy. The school also offers music facilities, tutors, piano classes, wind instruments, string instruments and percussion. HSH also offers Visual Art as a subject in collaboration with the Lentjie Blok art centre in Vredenburg (Hopefield High School, 2019).

HSH also offers a weekly drama club, debating club, chess club and hosts various social events and excursions. (Hopefield High School, 2019).

3.2.1.4 Westcoast Music Academy (WCMA)

According to the Westcoast Music Academy (2017) the academy meets the requirements and regulations of the Department of Education and is an institution that has offered professional music since 1996. The academy proudly reports annually on their students' achievement at national level to the South African Orchestra and South African National Colours.

The tuition offers instruments to rent or purchase, all musical genres, music as school subjects from grade 10 to 12, diploma and pre-graduate training at locations around the SBM which includes areas such as Langebaan, Vredenburg, Mooreesburg and Hopefield.

3.2.2 Organisations and performing arts schools active in the Western Cape

3.2.2.1 New Africa Theatre Academy

New Africa Theatre Academy (NATA) is a Section 21 Company and Performing Arts academy that was established in 1987 for the purpose of creating performing arts opportunities to disadvantaged young people and to the communities in and around Cape Town. Over the years, students from the Saldanha municipal area have been accommodated within NATAs arts programmes and they are currently active practitioners in the performing arts industry.

NATA offers intensive yet affordable training in professional stage, life and study skills to its students and accredits them with a NQF Level 5 Certificate in performing arts after completion of the programme. NATA's mission is to highlight transformation through theatre (New Africa Theatre Academy, 2019).

3.2.2.2 Artscape

According to Artscape Theatre Centre (2017), the Artscape Theatre Centre was opened in May 1971 which was in the midst of the apartheid regime with the intention of it being in line with the new South African political dispensation. Since opening Artscape, policies have changed and today the centre emphasises sustainable theatre practices, education and development. Artscape offers exceptional venue facilities and specialist theatrical services. The aim of this arts centre was and still is to promote the various performing arts forms.

Annually, the Artscape Theatre Centre hosts the "Shakespeare Schools Festival" as an additional education programme aimed at improving social and language skills through

theatre. It is an Educape Flagship initiative that was launched in 2010 with the objective of strengthening the relationship between arts and education (Artscape Theatre Centre, 2019).

Artscape also hosts the “New Voices” programme annually as a means to provide a platform for young playwrights and actors all around the Western Cape (and other provinces). Budget as well as administrative resources are allocated to successful entrants to ensure high quality theatre productions (Artscape Theatre Centre, 2017).

3.2.2.3 Magnet Theatre

Magnet Theatre is an independent physical theatre company that was established in 1987. Its objectives include creating sophisticated African theatre work, to contribute towards capacity building and skills transfer among young South Africans, to contribute to job creation by empowering young people to become employable and to radically shift access to tertiary institutions of education (Magnet Theatre, 2019).

3.3 INTERSECTORAL COLLABORATION

As assumed previously, the Arts and Culture industry is one that is not prioritised. To develop it to a sustainable industry, the industry needs a lot of assistance; therefore, it is crucial for the adoption of “Intersectoral Collaboration” to fulfil those needs.

According to Van der Waldt and Du Toit (1997: 161 – 162), the concept “Intersectoral Collaboration” is the mutual relations between government institutions. For all three spheres of government, these relations are determined by the Constitution of South Africa and other legislation at horizontal and vertical levels. Horwath and Morrison (2007) say that Intersectoral Collaboration is a means to promote multidisciplinary practice between different levels of government to meet the needs of the community.

Intersectoral Collaboration is also defined as the collaboration of governmental and non-governmental institutions. It is a condition for policy development to address problems that the community is experiencing (Hendrik, Jansen, Gubbels, De Vries, Molleman, and Kremers, 2015: 47-57).

Kayser (2014) expresses his understanding of Intersectoral Collaboration as a joint effort between sectors, free from hidden agendas to generate an outcome to a common goal or a priority that is shared. This outcome is one that is often greater than what the organisation can achieve without assistance.

Below, the classification of Intersectoral Collaboration is explained to give a broader definition and understanding of each:

3.3.1 Classification of Intersectoral Collaboration

3.3.1.1 Horizontal level

According to Van der Waladt and Du Toit (1997: 164 - 165) “horizontal intersectoral collaborations” refers to the relations between government bodies at the same level of government, working together to achieve a common goal through agreements, cooperation and association.

3.3.1.2 Vertical level

At vertical level, intersectoral collaboration refers to the relations between governmental bodies in hierarchy form. In the Republic of South Africa, that means that the different tiers of government which is national, provincial and local government work together to solve social issues Van der Waladt and Du Toit (1997: 164 – 165)

3.3.1.3 Extra-intersectoral Collaboration

Van der Waldt and Du Toit (1997: 164 – 165) also explain that extra-intersectoral collaboration is the relations between external institutions and the government.

Extra-intersectoral collaboration can be distinguished by the following categories:

- Social relations aimed at combating housing, health, community interest and unemployment issues
- Political relations between the electorate and political parties
- Economic relations to guarantee economic stability and the connection to the private sector, and
- Institutional relation between various related institutions.

3.4 COLLABORATION WITH ARTS AND CULTURE ORGANISATIONS

Arts and Culture organisations, as previously mentioned, need a lot of assistance. Therefore, it is very conducive for them to work with external entities for sustainable and productive operations. Collaboration with private institutions or the private sector or with other organisations is a means of organisational development, efficiency and effective operation. Organisations that are faced with the dilemma to be innovative, artistic spontaneous and unique, collaborate with private institutions, the public sector and similar organisations to achieve their operational goals and objectives (Kuhn, 2015). Although most entities (if not all) that collaborate with public institutions don't operate specifically within or from SBM, the below entities are available to support arts and culture endeavours provincially and nationally.

3.4.1 Collaboration between Arts and Culture organisations and the public sector

3.4.1.1 National Arts Council

Being an act of parliament, established in 1997, its vision of the National Arts Council is to promote the South African culture through arts. Mandated by the National Arts Council Act, the National Arts Council (NAC) encourages opportunities for people that are

interested in the arts and culture industry, apply arts and culture in communities and provide resources and help to gain more access to arts (National Arts Council, 2019).

According to the National Arts Council Act (56 of 1997) grant opportunities, bursaries for local and international studies and funds to purchase moveable and immovable properties are provided to qualifying arts and culture organisation and persons.

Through this act of parliament, Arts and Culture organisations are encouraged to apply to NAC's open calls for grant in aid schemes. These grants support various Arts and Culture projects and initiatives such as animation design, book fairs, creation of new theatre, music or film work, poetry, exhibitions and more (National Arts Council, 2019).

3.4.1.2 National Youth Development Agency

The National Youth Development Agency (NYDA) (Act 54 of 2008) makes provision for the establishment of the National Youth Development Agency (South Africa. National Youth Development Act, 2008:2).

NYDA's aim is to manage matters affecting the youth and to develop the integrated youth development plan. NYDA assists various institutions in accomplishing arts and culture education and training programmes and promotes youth development and empowerment (South Africa, 1997).

As a means of addressing Arts and Culture development issues for the youth, NYDA ensures that major stakeholders in public and private institutions, invest and prioritise the youth in developing their Arts and Culture businesses to mitigate joblessness and socio-economic issues (South Africa. National Youth Development Act, 2008:8).

3.4.1.3 Department of Cultural Affairs and Sport

The Department of Cultural Affairs and Sport (DCAS) promotes brilliance and high-class activities relating to Arts and Culture and Sport. DCAS also creates opportunities for the youth by providing funding to Arts and Culture and Sport organisations as well as collaboration opportunities (Western Cape. Department of Cultural Affairs and Sport, 2019).

DCAS annually distributes funds to registered and qualifying organisations that are involved in visual arts, performing arts, literary arts and crafts as a means of creating opportunities through Arts and Culture and to promote positive changes in communities (South Africa, 2014:3-6).

3.4.1.4 National Heritage Council

The National Heritage Council (NHC) is a body that was established by the National Heritage Council Act (11 of 1999).

NHC makes provision for funding towards organisations and bodies that prioritise portfolios such as education and training, liberation heritage, heritage research and publication, women and heritage and youth and heritage (South Africa. National Heritage Council Act, 1999:2).

3.4.1.5 Mzansi Golden Economy

According to an overview set up by the Department of Arts and Culture (2016) the Mzansi Golden Economy (MGE) is a strategy that is designed to reposition the Arts and Culture sector as an important Governmental programme to create sustainable jobs, to ensure socio-economic development and to maintain Arts and Culture organisations (South Africa. Department of Arts and Culture, 2016:5-7).

The main purpose of MGE is to invest in Arts and Culture programmes, organisations and businesses in a strategic manner to boost the South African economy. This is through anticipated job creation initiatives, productivity and global competitiveness (South Africa. Department of Arts and Culture, 2016:5).

MGE offers grants of R100 000.00 and above to qualifying Arts and Culture organisations to ensure rapid application of the financing to Arts and Culture needs (South Africa. Department of Arts and Culture 2016:7-8).

3.4.2 Collaboration between Arts and Culture organisations and the private sector

3.4.2.1 Nedbank

According to Nedbank (2019) Nedbank established the Nedbank Arts Affinity Programme to assist in the development of the arts.

Through the Arts and Culture Trust (ACT), the ACT Professional Development Programme and the ACT Performing Arts Scholarship programme, the Nedbank Arts Affinity Programme donates money to support South African arts development and young people wanting to further their tertiary education in performing or visual arts (Nedbank, 2019).

3.4.2.2 Dramatic, Artistic and Literary Organisation (DALRO)

Dramatic, Artistic and Literary Organisation (DALRO) is a multi-purpose copyright organisation that assists individual's copyright and manage their written contents such as plays, musicals, visual arts, poems and more (Dramatic, Artistic and Literary Organisation, 2014).

Collaborating with ACT and Nedbank, DALRO assists in funding young performing arts students through the Nedbank Scholarship programme (Arts and Culture Trust, 2019).

3.4.2.3 National Lotteries Commission of South Africa

The National Lotteries Commission of South Africa (NLC) acts as a body that provides registered organisations with grants to start projects that better the lives of the community (National Lotteries Commission of South Africa, 2019). These grants are mainly focussed on improving the social conditions of communities and to alleviate poverty.

NLC provides grants and support to organisations that:

- Allow the arts to be available to the community
- Promote art principles that are not sufficiently supported
- Teach and train artists and;
- Make facilities available to be used by artists for rehearsal, training, crafting and to showcase their work to the community (National Lotteries Commission of South Africa, 2019)

According to the NLC (2019) it missions itself to uplift the society through the preservation and the development of arts, culture and heritage. This is a community empowering ploy to help and sustain themselves as well as helping artists reach their national and international status.

3.4.2.4 Business and Arts South Africa (BASA)

The Business and Arts South Africa (BASA) is an agency that encourages partnerships between businesses and the arts industry (BASA, 2019).

According to BASA's supporting grant scheme guidelines of 2019, the supporting grant scheme is an initiative of the Department of Arts and Culture to develop arts and culture organisations to collaborate with the business sector. Organisations are encouraged to use the BASA grant as a catalyst to seek other investment for sustainability as well as growing into business trends.

The main aim of the grant programme is to assist Arts and Culture organisations in activating other sources of sponsorship for arts related projects around South Africa (BASA, 2019).

3.4.2.5 Distell

According to a sustainability report drafted by Distell (2019:42), the company expresses its positive belief towards the value of Arts and Culture and the role it plays in youth development.

Distell also supports cultural and creative industries as it believes that it can boost the South African economy by generating alternative job opportunities as well as benefitting community upliftment initiatives (Distell, 2019:40).

According to Distell (2019:41), collaboration is important, thus it has joined forces with the National Arts Festival to showcase the talents of youth playwrights through the “Distell National Playwright Competition”, established in 2018.

3.4.2.6 Arts and Culture Trust (ACT)

According to the Arts and Culture Trust (ACT) (2019), it is an agency that was established to seek and provide funding and other helpful resources for arts and culture projects, organisations and individuals.

3.4.2.7 National Film and Video Foundations

As an agency of the Department of Arts and Culture (DAC), the National Film and Video Foundation (NFVF) allows enough growth within the South African film industry (NFVF, 2019). According to NFVF (2019) funding is made available to registered organisations, companies and qualified independent producers to produce film works with the given scope.

According to the NFVF Annual Report 2018/2019 (2019:10-11), the main objectives of NFVF are to:

- accommodate the previously disadvantaged groups in producing film and video works
- allow access of South African produced films to a greater audience
- train more people that are wanting to pursue the film industry and make bursaries available
- promote local films on a global market and;
- promote social inclusion, cohesion and South African storytelling through film (NFVF, 2019).

3.4.2.8 Sun International

As part of Sun International's socio-economic development, a business strategy that it considers very important, it strives towards uplifting the community through arts and the empowerment of artists (Sun International, 2019).

According to Sun International (2019) it is a founding trustee of ACT of which they support, encourage, develop and promote artists by awarding them with bursaries and mentorship.

3.4.3 Collaboration between Arts and Culture organisations and other organisations

3.4.3.1 South African Music Rights Organisation (SAMRO)

According to SAMRO (2019) its main objective is to administer the performing rights of its members. The SAMRO Foundation is an arm of SAMRO of which its aim is to promote South African music. The foundation plays an important part of SAMROs Corporate Social Investments and provides resources in the form of funding to organisations and bursaries to students (SAMRO, 2018: 8).

3.4.3.2 Fleur du Cap wines

According to Distell (2019) Fleur du Cap wines has honoured the excellence of theatre making since 1965. The Fleur du Cap annually makes use of its prestigious award ceremony platform to recognise acting, directing, set design, staging and technical abilities. Young artists get an opportunity to invite the Fleur du Cap board to the showcasing of their productions, the board makes an informed decision based on various criteria and presents awards accordingly (Fleur du Cap wines, n.d.).

3.4.3.3 Toyota

As part of its corporate social investment, Toyota has partnered with the Stellenbosch University (SU) “Woordfees” as a means of emphasising multi-lingual arts and culture as well as playing a bigger role in arts and culture development in communities (Imperial Toyota, 2019). The “SU Woordfees” is a festival that allows up-and-coming artists to showcase work through theatre productions, visual art, literature reviews and documentaries to audiences at various venues within Stellenbosch (Imperial Toyota, 2019).

3.4.3.4 District Six Museum

The District Six Museum was established and launched on the 10th of December 1994, opening doors for storytelling, cultural activity implementations and opportunities within the Cape (District Six Museum, 2019). According to the District Six Museum (2019) one of its strategies is to link up with individuals from forced removed areas, allowing them to convey their experiences.

The District Six Museum deems itself as an “out of classroom” experience. It allows learners to learn about the rich history and culture of the past District Six through visual material, testimonies, audio-visual content and documentary evidence. Along with community organisations, the District Six Museum provides an opportunity for historical and cultural context to be applied to the work they do (District Six Museum, 2019).

3.4.3.5 National Afrikaans Theatre Initiative (NATi)

NATi (2018) is a non-profit organisation funded by the “Dagbreek Trust”. The aim of this collaboration is to advance Afrikaans theatre work and initiatives to the broader South Africa.

NATi was established as a funding and development initiative for deserving Afrikaans theatre productions with merit, working with a festival forum which includes “Aardklop, Innibos, KKNK, Suidoosterfees and Woordfees” (NATi, 2018).

3.4.3.6 Suidoosterfees

Suidoosterfees is an annual festival hosted at the Artscape. It is a festival that focuses on audience development and providing opportunities to young artists to showcase their work through various disciplines (Afrikaans.com, 2019).

According to the NATi (2018), it provides funds and development initiatives for theatre productions that add to South African narratives.

NATi is currently collaborating with big theatre festivals of which the Suidoosterfees – festival is one (NATi, 2018).

Although there are a number of arts and culture organisations and schools that are active in SBM, it is important to note that there are entities that are not active in SBM. These entities provide much needed support from provincial and national levels to individuals and arts and culture organisations for arts and culture projects and endeavours.

3.5 EXODUS OF INHABITANTS OF SALDANHA BAY MUNICIPALITY (SBM)

Saldanha Bay Municipality (SBM) is home to several young artists that have left the area to pursue careers in the arts industry where they believe the industry is prioritised more. Below are some of the young artists that have left SBM to pursue careers in the arts and

culture industry of various disciplines. It is to note that pseudonyms (aliases) are used to protect the real identity of the respondents and to comply with the ethical consideration of this research paper (Fan, Andersen, Kaminsky and Mitzenmacher, 2014: 75-88).

3.5.1 Dawood

Dawood is musician (rapper) from Langebaan that migrated to Cape Town to pursue within the music industry. Simultaneously decided to study multi-media and is still active in the performing arts industry. Dawood is also producing original music and directs music videos as well.

3.5.2 Gaby

Gaby was born and bred in Vredenburg. She matriculated Weston High school in 2011 and shortly thereafter left the area to pursue her passion for dancing in Cape Town. She has been involved in the Jazz Arts programme, has done numerous theatre productions and shows and left Cape Town in 2022 to further her career in Spain as a singer and dancer.

3.5.3 Gwane

Gwane grew up in Laingville, a small fisher's village along the West Coast. He attended and matriculated at Weston High School, moved to Cape Town to do a bridging course in performing arts at New Africa Theatre Academy, went on to study drama at the University of Cape Town and currently has a leading role in soapy called "Suidooster". Gwane is currently a resident of Burgandy Estate, Cape Town.

3.5.4 Cleo

Similar to Gwane, Cleo grew up in Laingville, attended Weston Highschool, completed his tertiary education at the University of Cape Town and since has been active in the

theatre industry in Cape Town. In 2016, Cleo formed part of a theatre group that showcased the “#FeesMustFall” theatre production at the Baxter Theatre (Cape Town).

3.5.5 Ms. Ramsdon

Ms. Ramsdon also matriculated Weston High school (Vredenburg) and migrated to Cape Town to further her studies in theatre and performance at the University of Cape Town. Ms. Ramsdon has a number of TV productions on her creative CV namely “Afgrond” and “Arendsvlei”.

The above artists have risen above the odds. They took their future into their own hands and achieve success without the assistance of SBM.

3.6 SUMMARY

This chapter provided an assessment of what is currently happening within the arts and culture sector. It described the roles of arts and culture schools and organisations in the SBM, how different sectors collaborate to achieve the goal of prioritising arts and culture and active artists of different principles that have left SBM to pursue careers in arts in other areas.

The following chapter discusses the research methodology used within this paper and it will include data collection, data analysis as well as the interpretation of the data.

CHAPTER 4 RESEARCH METHODOLOGY AND DATA ANALYSIS

4.1 INTRODUCTION

The previous chapter was an assessment of arts and culture organisations and schools and them being active in the SBM area. The chapter discussed the roles that arts and culture schools and organisations play in SBM, the various sectoral collaboration between arts and culture establishments and young artists (of different performing arts disciplines) that left SBM to pursue careers in the arts and culture industry.

The research methodology used within this study, is fully explored in this chapter.

4.2 RESEARCH METHODOLOGY

This research paper followed a qualitative research approach. Zohrabi (2013) states that qualitative research is a method that stresses the interpretation of experiences produced by social actions. This is a way of understanding social circumstances and the reasoning behind individuals' actions. Qualitative research makes use of various data collection instruments such as interviews, open-ended questionnaires, oral history and more to analyse, and interpret the data content (Zohrabi, 2013:254-262).

Ashirwadani (2014:1-2) says that research that follows a qualitative research approach, in conjunction with data analysis, makes use of "narrative data analysis. Narrative data analysis uses field texts such as interviews, conversations, journals, letters and stories as units to analyse for proving the grounds of the research question. Narrative data analysis is used as a tool to analyse organisational studies, arts and sociology.

4.2.1 Study Population

This research project is confined to SBM and selected inhabitants only. Therefore, the target respondents include principals/ teachers of schools within SBM, the SBM management, ex-inhabitants of SBM and selected members of the community.

4.2.2 Sampling

Purposive sampling was selected for this study to include ten principals of both high schools and primary schools, the SBM municipal manager, ten randomly selected inhabitants of SBM, ten ex-inhabitants of SBM and a hundred randomly selected members of the community.

4.2.3 Data collection instruments

Three data collection instruments were used to collect data for this research project which includes Semi-structured interviews (in-depth interviews), a questionnaire and a focus group. The rationale for using these three data collection instruments, is because:

4.2.3.1 Semi-structured Interviews

Semi-structured Interviews are open-ended and unrehearsed. It allows the respondent to respond in a conversational manner and determine their point of view, feelings and perspective. Semi-structured interviews can be conducted through individual face-to-face interaction, a group or via telephonic interviews (Klenke, 2008:129).

Literature also makes reference to Semi-structured or in-depth interviews and agrees that a number of key points must be considered concerning the design of these and how to conduct them. The key points are bulleted below:

Semi-structured interviews

- Avoid leading questions
- Allow respondents to answer on their own terms
- Probe beyond expected answers
- Ask the same question in different ways around the topic
- Explore inconsistencies
- Clear up questions that are misunderstood

- Record participants' own words (Mathers, Fox and Hunn 2002).

4.2.3.2 Semi-structured questionnaires

Semi-structured questionnaires induce social responses from respondents. The questionnaire is deemed as a guide and the questions are not set in advance. There is no list of multiple answers to choose from. Concerning the design of semi-structured questionnaires, literature agrees to a few key points that should be considered, which are briefly discussed below:

- Aim and objective

Etikan and Bala (2017:220) both say that a researcher must always consider the aim of the research in relation to the questionnaire.

- Choose open-ended instead of closed questions

According to Hanover Research (2012:7-10) open-ended questions potentially have countless sets of responses. Respondents have freedom to express their experiences and have an unrestricted space for producing thoughts and ideas spontaneously.

Closed questions limit the responses of respondents, prohibit creativity and can influence bias. Closed questions also have limited responses from which respondents can choose from (Hanover Research, 2012:7-10).

- Wording

Questions must preferably be less than 20 words, related to the completed questionnaire, specific and objective.

- Biased wording

The use of biased wording must be avoided for the respondents' responses not to be influenced.

- Sequence

Questions must be put in order to establish logic and a flow to the interview. Questions must start off easy and straightforward and gradually get more difficult.

- Finalise the questionnaire layout

According to B2B International (2020) the questionnaire must give clear, but concise instructions as to response to questions and there must be enough space on the questionnaire for the respondents to write their responses.

4.2.3.3 Measurement and analysis of data collected

Regarding the measurement and analysis of both the semi-structured questionnaire and semi-structured interviews, a coding or theme system was used to obtain an outcome. According to Saldana (2015:3) the most basic method of identifying pieces of meaning within the gathered data relating to one's research, is coding.

Coding creates a list of data which enables the data to be:

- easily accessible
- easily retrievable
- sorted and structured according to the researcher's preference (with the research question in mind)
- transparent (Bochner, 2018)
- valid and;
- a voice to interviewee (Saldanha, 2015).

According to Huberman, Miles and Saldana (2013) coding can be illustrated using the boxed displays as it is the simplest manner of displaying coded data. For the purpose of this research paper, boxed displays were used.

4.3 DATA COLLECTION

The two questionnaires that were used were specifically designed to target two groups of people within the Saldanha Bay Municipal area. The first questionnaire was distributed to 10 youth members that left the area to further their career paths within the arts and culture industry in other municipal areas. The other questionnaire was distributed to 10 youth members currently residing in the municipal area that are interested in the arts and culture industry.

The questionnaires were distributed via various electronic platforms of which WhatsApp, Facebook and electronic mail were the primary utilities used. Receipt of the responses were respectively obtained via that same platforms. All participants were sent cover letters stating that their participation within this study is voluntary and their confidentiality is guaranteed.

A semi-structured interview was scheduled with the Saldanha Bay municipal manager, and 10 teachers of ten different schools that are vested in promoting and developing arts and culture in their schools. All eleven interviews were conducted telephonically due to social distancing instructions (abiding by the national Covid-19 guidelines and protocols).

Frequent reminders were sent between April 2020 and April 2021 via electronic mails, telephone calls and social media platforms. This was with a view to obtain a good response rate from the target groups. Some personal visits were attempted, but having been in the midst of a global pandemic made it difficult to achieve this objective. A total of 13 questionnaires out of 20 questionnaires distributed were received in April 2021, representing a response rate of 65% from the target group. A total of 6 interviews out of

11 scheduled interviews were conducted by April 2021, representing a participation rate of 54% from the target group.

4.4 DATA ANALYSIS

According to Ashirwadam (2014:1) the term “data analysis” can be summarised as a method of putting facts together to solve a research problem. Data analysis is an important part of research to answering the research question.

4.4.1 Challenges

The following challenges were observed during this study:

- a) The lack of responses and participation of teachers (due to them not being interested to form part of this study)
- b) Loadshedding (during Skype and Zoom interviews) was a major challenge.
- c) Covid – 19 and social distancing prevented live interviews to be conducted.
- d) Financial constraints since project was conducted without financial assistance.
- e) Participants thought that they needed to have knowledge of Saldanha Bay Municipality in order to respond to the questions.
- f) Participants didn't see the urgency and time constraints attached to this project.

4.5 INTERPRETATION OF DATA

The responses to the various questions via the in-depth interviews and questionnaires are reported.

4.5.1 Semi-structured interviews with teachers

Semi-structured interviews with 5 teachers that are vested to promote and develop arts and culture, in the Saldanha Bay Municipal area.

4.5.1.1 Question 1:

What support is Saldanha Bay Municipality giving your school to develop arts and culture activities and development?

Response:

An overall response from all five teachers unanimously indicates that the Saldanha Bay Municipality does not give support to their schools, but hosts events or projects of which their learners are given the opportunity to participate in. The events and projects include the municipal youth council and arts and culture events and competitions, normally hosted at schools as an extra-mural activity.

4.5.1.2 Question 2:

What resources are made available by Saldanha Bay Municipality to develop arts and culture activities more in your school?

Response:

Concluding on this interview question, it is evident that there are no resources that are made available by Saldanha Municipality specifically to schools, except the existing projects that happen of which learners participate in.

4.5.1.3 Question 3:

Why do you believe the youth exits the Saldanha Bay Municipality area to pursue careers in arts and culture in bigger municipalities?

Response:

The overall response to the above question is split in two. The lack of opportunities within the Saldanha Bay Municipality and the lack of arts and culture related jobs are reasons why the youth move to areas where those opportunities are prominent.

4.5.1.4 Question 4:

What relationship does your school have with the Saldanha Bay Municipality?

Response:

Schools have a fairly good relationship with the Saldanha Bay Municipality, especially when it comes to basic municipal service delivery and development. Relating to arts and culture, the schools and the municipality will only collaborate when it involves learners or participating in events that are hosted by the municipality.

4.5.1.5 Question 5:

Why is there a small number of arts and culture focus-schools in Saldanha Bay Municipality?

Response:

Within the Saldanha Bay Municipal area, the need to have arts and culture focus-schools is not a priority. Many places of work within the area are related to the heavy metal, steel, mining, fishing and agriculture industry. A lack of finance is another reason why arts and culture focus-schools cannot be invested in. One teacher emphasizes capitalism as he says, "If it does not make you money, why invest in it".

4.5.1.6 Question 6:

How does your school make provision for learners wanting to pursue a career in the arts and culture direction?

Response:

Schools do assist learners that have a passion for the arts and culture. They advise learners to join cultural groups and organisations in and outside school, advise learners to research and apply to arts and culture related bursaries and institutions as well as assisting them with the needed support and information. One school offers extra classes and additional music and visual art subjects as part of the curriculum to learners that are interested in pursuing careers in those directions.

4.5.1.7 Question 7:

What resources does your school make available to satisfy the need of learners wanting to pursue an education direction and career path in arts and culture?

Response:

Each teacher's school has its unique way of making resources available to learners wanting to study and work into the arts and culture direction. As a common answer, all teachers advised that they make information resources and career guidance available. Schools encourage learners to attend workshops, partake in external arts and culture programmes and do much research on the career paths they would like pursue.

4.5.1.8 Question 8:

What programmes are devised to allow learners to express themselves through arts and culture?

Response:

A summary of the responses received after asking the above question, is that there are not many arts and culture programmes within the Saldanha Bay Municipal area. Learners must engage themselves in programmes hosted by external organisations and industry professionals. Schools have internal programmes that learners can partake in, but it extends only to the parameters of the schools. School programmes such as the Eisteddfod, extra drama, art, design and visual classes, school concerts, debate clubs, choirs and programmes can be attended by those interested learners.

4.5.1.9 Question 9:

How does the “Arts and Culture” subject, as part of your curriculum impact your learners’ decision to pursue any direction in arts and culture?

Response:

The subject itself does not really have a role to play in the learner’s decision to pursue a career in the arts and culture industry. It is more the passion that learners have for the arts and culture that propels them into that direction. This subject at primary level (Grade 7 to 9) is just an introduction to what the possibilities within the arts and culture field are. There is a minimal number of learners that ultimately go into the arts and culture industry, of which they have art, design, visual art or drama as an extra (8th) subject at matric (Grade 12) level.

4.5.1.10 Question 10:

What recommendations do you offer your learners wanting to pursue a career in the arts and culture sector?

Response:

Learners are encouraged to join organisations that promote and develop the arts and culture. Learners must do their research and not see financial constraints as a reason to stop their passion and goals. Learners must make use of the information that has been made available to them as well as visit the Saldanha Bay Municipality to enquire about any resources that they can utilize.

4.5.2 Semi-structured questionnaires to 10 youth members

Semi-structured questionnaires were distributed to 10 youth members currently residing in the Saldanha Bay Municipal area that are interested in pursuing careers in the arts and culture. 8 questionnaires were returned with conjoined analysed responses set below:

4.5.2.1 Question 1:

Do you think Saldanha Bay Municipality is prioritising arts and culture activities and development?

Response:

Arts and culture development and activities are not prioritized at all. There might be factors that the municipality considers before prioritizing any sector, but it's not made public. There is a lack of interest, thus arts and culture is last or not at all on the municipality's service prioritising list.

"The Saldanha Bay Municipality is mainly focused on sport activities and development".

4.5.2.2 Question 2:

How important are arts and culture activities and development?

Response:

All respondents agree that developing arts and culture is very important. It allows for the learning, training and development in arts and culture industries as well as for keeping the youth busy and off the streets. The development of arts and culture is also dependent on the need of the community. Developing arts and culture in the community allows for the youth and those interested to learn and discover more about themselves, their history, culture and their heritage.

“The youth are there to preserve our history, talents and culture for future generations”.

“The basic education system that is implemented in the Saldanha Bay Municipal area does not make provision for studies with the arts and culture direction. Not everyone has a passion for maths, science and accounting which are subjects mainly prioritized at schools in the municipal area”.

“Arts and culture development has the potential to build and grow the community”.

4.5.2.3 Question 3:

How important do you think public finance (municipal budget) or/ money is in prioritising arts and culture activities and development in Saldanha Bay Municipality?

Response:

Public finance or similar support from provincial and national government, is very important in attempting to prioritise a sector that is not prioritized, especially in the Saldanha Bay Municipal area. There are not much or any resources available for developing arts and culture activities, thus the municipality must assist.

“The availability of funding can help create platforms for artists within the West Coast to showcase their talents”.

“Financial support and investments are most important when prioritising anything within government, like arts and culture development”.

4.5.2.4 Question 4:

Do you think arts and culture can be utilised to generate an income and how?

Response:

Arts and culture can indeed be used to generate an income. Training and development will lead students to make use of their talents to make money. There are many ways in which this can happen, like hiring managers, coordinators and operational staff at arts and culture institutions like galleries, libraries and theatres. Shows and events can be hosted where actors, dancers, singers and poets can perform and painters and visual artists to showcase their work.

“Selling tickets at shows are great ways to generate incomes that will be used as salaries”.

“Local businesses can involve themselves in arts and culture initiatives by sponsoring events and making funds available to be used as staff salaries, as part of their Cooperative Social Investments”.

“People within the Saldanha Bay municipal area work for the sake of making money to and not to exercising their talents. Currently there is no support and no sustainable means of making money by using arts and culture talents, although arts and culture in theory and practice can generate an income – just not in our municipal area”.

4.5.2.5 Question 5:

Why do you think is there an exodus of youth from Saldanha Bay Municipality to bigger municipalities?

Response:

The main reason why the youth leave the area to bigger municipalities is because in the Saldanha Bay municipal area there are no arts and culture opportunities. The youth

believe that bigger and better opportunities are in cities such as Cape Town and Johannesburg. A lack in job opportunities is also a big reason why the youth leave the Saldanha Bay municipal area.

“Even if a person is qualified, there is no guarantee that he/ she will get a job in the West Coast”.

“No support from government. Underutilised development programmes and skillset are reasons why the youth exit the municipality”. “Bigger municipalities invest more in their youth that is interested in arts and culture as they have grown to understand that it is a profitable industry”.

4.5.2.6 Question 6:

What programmes and systems do you think can be put in place or what can be done by the Saldanha Bay Municipality in order to prevent the youth from leaving the area to pursue careers in the arts and culture?

Response:

Saldanha Bay Municipality must engage with the community to seek out their current arts and culture needs. It must then devise educational programmes, writing, acting, dance and music workshops and training interventions for the youth to partake in.

“The municipality must employ an organizing team that locates interested youth members to form part of this forum. This forum must be open to ideas and to arts and culture development initiatives. This forum must engage with schools and organization and work together to improve arts and culture activities in the West Coast Region”.

“Programmes that attracts the youth must be focused on such as acting, dance, graphic design, graffiti, tattooing and music. These are potential growth indicators and it can also be the base for establishing understanding how it can be used to generate incomes”.

4.5.3 Semi-structured questionnaire 10 youth members

Semi-structured questionnaire were distributed to 10 youth members that left the Saldanha Bay Municipal area to pursue careers in the arts and culture industry. 5 questionnaires were returned with conjoined analyzed responses set below:

4.5.3.1 Question 1.

Why do you think Saldanha Bay Municipality is not prioritising arts and culture activities and development?

Response:

Respondents unanimously agree that the lack of financial and information resources are reasons why arts and culture activities and development is not prioritized in the municipal area. As a result of this, focus is put on other sectors such as sport:

“The arts and culture industry in SBM is underrated. Here is no visible body that represents the sector, nor be available to assist it”. (Respondent A).

“Bigger cities have a greater understanding around the industry, thus being able to create opportunities and prioritizing it”. (Respondent B).

4.5.3.2 Question 2.

Why do or/ don't you think developing arts and culture activities will benefit the Saldanha Bay Municipal area?

Response:

The entire West Coast has history and talented individuals that can be utilized to generate revenue and establish a sustainable form of economic growth. If incorporated with tourism

attraction, which Saldanha Bay Municipal areas are known for, the benefits would be great. By developing arts and culture, the socio-economic standard of the municipal area will improve.

“Psychological and physiological benefits should be reason enough for arts and culture to be prioritise within the West Coast region”.

“Developing arts and culture in our area will open up more work opportunities and the influx in entrepreneurship will be in effect”.

“Through arts and culture, more outreach programmes can be established. These programmes keep the youth out of trouble and off the streets. Arts and culture are about teaching and learning new skills and using it to better oneself”. (Respondent C).

4.5.3.3 Question 3:

How do you involve yourself in municipal decision making – where municipal budget allocation is concerned? (Public participation, community meetings etc)

Response:

None of the respondents involve themselves with municipal affairs, especially when it comes to the allocation of public funds.

“I don’t. “I am unaware of when there are community meetings or decision-making sessions where the community is involved and get a chance to vote or give input”. (Respondent D).

*“I cannot remember when last or ever the public had an input on the municipal budget”.
(Respondent A)*

4.5.3.4 Question 4:

What role do arts and culture programmes and organisations play on the community?

Response:

Arts and culture programmes and organisations have means of changing people's lives. It especially has an impact on a child's interest and thinking. It is a teaching mechanism that can empower and motivate the youth. Children gets inspired to practice their crafts and live out their passions. It also inspires innovative job creation ideas and allow the entire community to be involve.

"Such programmes preserve cultural heritage".

"Arts and culture programmes and organisations keep kids off the streets, it teaches them life skills and conjure up positive attitudes in them".

"Arts and culture are effective ways to pass down traditions."

4.5.3.5 Question 5:

Why do you think is there an exodus of youth from Saldanha Bay Municipality to bigger municipalities?

Response:

Job opportunities within the Saldanha Bay Municipal area are scare and very limited. Not even if a person has a qualification, will he or she be guaranteed a job. Bigger cities have more work opportunities and wider career paths, hence the youth leaving the municipal area.

"There are better opportunities and a wider spectrum of careers to explore".

"It is more challenging for the youth to excel in any arts and culture related career within the West Coast than in Cape Town".

4.5.3.6 Question 6:

What programmes and systems do you think can be put in place or what can be done by the Saldanha Bay Municipality in order to prevent the youth from leaving the area to pursue careers in the arts and culture?

Response:

Although all of the respondents' responses reflects training and development as a common system to be implemented, each of them was personally influenced by their current career path.

"Programmes must be developed for the youth to reach arts and culture opportunities".

"Media training and awareness such as videography, photography, editing for post production, graphic design, I.T. classes, acting, dance and music initiatives must be implemented".

"The municipality must equip the community with a multi-purpose facility where the youth can explore their talents".

"The municipality must provide a platform where discussions should take place, information sharing to be conducted and get industry professional to give guidance and motivate the youth".

4.5.3.7 Question 7:

How important do you think public finance (municipal budget) or/ money is in prioritising arts and culture activities and development in Saldanha Bay Municipality?

Response:

All respondents unanimously agree that municipal finance very important is to assist in arts and culture development.

"If something can't be funded, it can't happen".

4.5.3.8 Question 8:

What do you think is important for a youth member from the Saldanha Bay Municipal area to know when he/ she want to pursue a career in arts and culture?

Response:

The youth must learn how to monetize their crafts and talents in order to make a sustainable living out of it. They must also know that the arts and culture industry is a difficult industry to be in, and they should be sure if the industry is really for them.

“The youth must do research and be 100% that this is the right industry that they want to get into. You must be willing to persevere”.

“Do not wait for the municipality to make opportunities available. If you do, you will end up working a 9 to 5 job and not where your passion lays”.

4.5.3.9 Question 9:

How important is arts and culture activities and development?

Response:

Arts and culture activities and development is very important.

“It is extremely important as it teaches children from a young age to be logical thinkers and social

4.5.3.10 Question 10:

How do you think arts and culture can be utilised to generate an income?

Response:

Depending on the personality of a person, he or she can use their talents and monetize it through various platforms such as live performances, exhibitions and selling written work. Hosting shows, selling tickets for shows, hosting workshops, skills development training and social cohesion are more ways that arts and culture can be used to make money.

“If arts and culture initiatives can piggyback on tourism attraction, money can be made. Some methods are to sell art pieces, do indigenous dances and acts for foreign tourists and tell stories of the history and culture of the area”. (Respondent A).

4.5.4 Semi-structured interview with the municipal manager

A semi-structured interview was conducted with the Saldanha Bay Municipal manager concerning the priority of arts and culture within the municipal area and municipal budget allocations and procedure.

4.5.4.1 Question 1:

What is your role in the annual municipal budget allocation?

Response:

The municipal manager explained that there are two specific municipal officials dealing with the municipal budget. The mayor is the custodian of the budget, and the municipal manager is the head of the administration at Saldanha Bay municipality, subsequently making him responsible for everything within it. He says that he is the one that has the final say about matters concerning the municipality. His role as the head of administration is accompanied with his final signature of approval. He has a staff that is delegated to

operate certain functions such as assuring him that everything is in order and that every decision that is to be made is governed by relevant legislation and policies.

“Although there are officials that are delegated to perform certain functions, I am the person that signs off on all decision making. The Chief Financial Officer (CFO) is the accountable officer, and I am the accounting officer. The CFO is to ensure me that everything is in order in terms of the budgeting framework that is set out by the National Treasury, that we must comply with. When it comes to budget allocations, I have to make sure that the allocations are in line with what we are allowed to spend”.

4.5.4.2 Question 2.

What process or procedure is followed to determine the amount of budget being allocated to a department or sector?

Response:

The municipality is regulated. Provincial and National government are very strict in terms of what municipalities can and cannot do, hence they are audited after the end of every financial year. Saldanha Bay Municipality is a “clean-audit” municipality due to it complying to set guidelines. Saldanha Municipality is using the Municipal Regulations on a Standard Chart of Accounts (mSCOA) system set out by the National government to budget. It is a means to stay within the scope of budgeting and to not deviate from the end goal. The municipal budgeting must also be in line with section 52 of the MFMA and follow the IPD process.

“All municipalities use MSCOA, which is a guided system and structure to budget. This system was put in place to assist and ensure that municipalities do not operate outside of its ambit of responsibility”. “If it’s not in the budget, it cannot be done”.

4.5.4.3 Question 3.

How is a priority sector or department identified or determined?

Response:

In order to determine or identify a sector or department to prioritise, the municipality looks at the 3 E's - effectiveness, efficiency and economic impact that the sector or department can deliver. The municipality must first determine what would impact a large group of people in a positive way, before prioritizing a sector or department.

"An example is that a community might request for a road to be upgraded, but to upgrade the water system would have a bigger and more positive impact in the long run. The one road will only impact a handful of people, while the water system will impact hundreds more".

"The community might want a clinic to be built. While an easier and cost friendly way would be to find out the source of why people are getting sick. If for an example it is determined that it's the water causing a lot of illnesses, then it would be wise to prioritise the upgrading of the water system, then build a clinic that might be finished in three years".

4.5.4.4 Question 4.

Why are the arts and culture sector and departments not prioritised as the others?

Response:

The constitution mandates the municipality to operate within and be responsible for schedule 4(b) and 5 (b). These two schedules only make provision for municipal services and facilities to be attended to. Although Saldanha Bay Municipality has a good relationship with the Department of Cultural Affairs and Sport, anything arts and culture related activity falls under the scope of Provincial government.

“Sport fields and facilities are for us to take care of, but the programmes and projects falls within the mandate of Provincial government”.

“Schedule 4 and 5 says that we must specifically look at sport facilities. We are governed by the Municipal Systems Act and the Municipal Finance Management Act”.

4.5.4.5 Question 5.

What relationship does Saldanha Bay Municipality have with arts and culture organisations in the municipal area?

Response:

The municipality’s department of community services deals with renting out community halls to organisations and groups wanting to host shows or events at a minimal price.

“The only relationship we have with them, is providing facilities for them to rent or use”.

4.5.4.6 Question 6.

What support does Saldanha Bay Municipality lend to arts and culture organisations in the municipal area?

Response:

The only assistance from the municipality, is the provision of facilities.

“Should the arts and culture community make their needs known at forums or community meetings, we will facilitate engagement with the correct department to work with them”.

4.5.4.7 Question 7.

Why do you think there is an exodus of youth from the Saldanha Bay Municipal area?

Response:

The reason why the youth leave the municipal area, is related to the high percentage of school dropouts. Over 77% of learners between grade 8 and 12 drops out of school, leaving the remainder of learners to move from the area to study further, which is a high number of matriculants.

"The youth do not have a choice but leave. We do not have a wide range of job opportunities".

4.5.4.8 Question 8.

Why do you think the youth migrate to other municipalities where their arts and culture interests and needs are satisfied?

Response:

Many young people move out of their hometowns to seek job opportunities. Opportunities are better in metros as they have a variety of career options to choose from. In SBM, Job opportunities are limited, especially when it comes to the arts and culture industry.

4.5.4.9 Question 9.

Why is the Saldanha Bay Municipality not putting systems and programmes in place to prevent the youth (that are interested in pursuing careers in the arts and culture) from exiting the municipal area?

Response:

Arts and culture is not a municipal mandate, but it is at provincial and national level.

“This question can be directed to Moeniel Jacobs, working at the Western Cape, Department of Cultural Affairs and Sport (DCAS)”.

4.5.4.10 Question 10.

Why are arts and culture activities not being seen as an alternative means of generating an income?

Response:

SBM is not of the opinion that arts and culture careers within the municipal area don't exist. SBM approves quite a number of arts and culture events and in doing so, supports the Saldanha Cultural Village with vacant land and unused buildings. This in return creates jobs, although it might not be permanent.

“The annual Jazz on the Rocks event is supported by SBM, which is an arts and culture event that generates incomes. This is also a job creation tool, although it is not a permanent one. There are not a lot of arts and culture related jobs in the SBM, thus the youth and other interested parties residing in the area must resort to other jobs in fields such as retail, the heavy metal industry, fishing industry etc.”

4.5.4.11 Question 11.

What resources are made available to satisfy the needs of youth to exercise arts and culture activities within the Saldanha Bay Municipality?

Response:

The municipality makes facilities available for arts and culture events to be hosted. Facilities include community halls, sport grounds etc.

4.5.4.12 Question 12.

What advocacy does Saldanha Bay Municipality provide to citizens wanting to further their education in the fields of arts and culture development?

Response:

The municipality supports and works together with DCAS on the Whole of Society Approach (WoSA). Through this, individuals are identified and support is provided.

4.5.4.13 Question 13.

What advocacy does Saldanha Bay Municipality provide to schools and learners wanting to further their education in the fields of arts and culture development?

Response:

Career guidance and assistance is a function executed by the Department of Education. However, SBM gathers with WoSA and all relevant departments on a quarterly basis to discuss what type of assistance is available and how best they can support learners and schools, regarding the arts and culture.

4.5.4.14 Question 14.

Why do or/ don't you think developing arts and culture activities, support and programmes will benefit the Saldanha Bay Municipality area more?

Response:

As previously mentioned, arts and culture is not a mandate for SBM to fill. The municipality strictly operates within its given mandate and deviating from it can cause problems such as not having a clean audit report, negative budget implications etc.

4.5.4.15 Question 15.

What impact do the citizens of Saldanha Bay Municipality have on the Integrated Development Plan (IDP) – 5 year plan?

Response:

Annually, SBM provides the opportunity for each ward to give their inputs on the IDP as well as the draft budget.

4.6 RESEARCH FINDINGS

Based on the analysis of the empirical study, major trends were identified which serve as a basis for making the following findings:

Finding 1:

Not much support is provided by the municipality to schools.

- The only support that the municipality lends to schools is the provision of basic services delivery. Anything other than its mandated authority is referred to Provincial or National government departments.

Finding 2:

The youth is uninformed about the municipality's mandated responsibilities.

- Not knowing what the municipality can or cannot do brings the youth to make assumptions about its responsibilities and duties.

Finding 3:

A lack of career opportunities is reason for the youth leaving the municipality.

- The Saldanha Bay area does not have a wide variety of work opportunities, especially not concerning the arts and culture. People move to areas where there are more opportunities to choose from and where they can pursue their passion.

Finding 4:

A shortage of resources prohibits the priority of arts and culture development.

- Information and financial resources prevent arts and culture activities from being developed.

4.7 DISCUSSION

4.7.1 Teachers that are vested to promote and develop arts and culture.

After having in-depth interviews with 5 teachers that are vested in promoting arts and culture across 5 schools located in the Saldanha Bay Municipal area, the following conclusion was determined:

Not much support is provided by the municipality to schools, except for the basic service delivery interactions. When it is needed, the municipality only provides facilities such as community halls and sport grounds for school events to be hosted at. Rivett (2010) supports this statement by saying that there are many other ways for businesses and government to support arts and culture, besides lending the traditional financial support. Time, energy, commitment and expertise are valuable support mechanisms for the arts and culture.

Due to a lack in support and resources made available, learners move to bigger municipalities where there are a variety of arts and culture related job opportunities to pursue. Although schools and teachers try their best to assist their learners with

information and exposure, it remains a challenge as most schools are not arts and culture focus schools.

Teachers advise their learners to partake in open events, workshops and to do as much research on their own on their interests.

4.7.2 Current SBM youth members that have an interest in arts and culture careers.

Having received 8 questionnaires out of total distribution of 10, the following conclusion was determined:

Arts and culture development is important as it allows the youth to be stimulated, to learn and to keep them from negative activities and off the streets. Arts and culture development and activities allow for the youth and those interested to learn and discover more about themselves, their history, their culture, their heritage and to help the community flourish socially by joining community based organisations and do voluntary work. Bennet and Parameshwaran (2013) concur by saying that the most important and positive effect that arts and culture have on the youth, is getting the youth to do voluntary work within the community.

A shortage of public funds and other resources, supports the notions as to why arts and culture is not prioritised, which in contrast is ironic as arts and culture can be utilised to generate funds and create jobs.

A lack of interest and it not being considered as important, is reason for the arts and culture to not be prioritised. The fact that the municipality is prioritising sports and basic service delivery is reason for arts and culture to fall at the bottom of the priority list. This subsequently drives youth members to seek available arts and culture opportunities in bigger municipalities.

To prevent the youth from leaving the area, SBM must invest in expanding its opportunity pool, provide needed resources and bursaries to those wanting to further their careers in the arts and culture direction.

4.7.3 Exodus of youth members that have interests in the arts and culture industry.

Having received 5 questionnaires out of total distribution of 10, the following conclusion was determined in view of 5 youth members within the arts and culture industry that left SBM:

A lack of financial support is the main reason for arts and culture development and activities to not be prioritised like other sectors such as sport. Within the Saldanha Municipal area, the arts and culture industry are deemed underrated, as opposed to big metros such as City of Cape Town. This results in the youth or interested individuals to move to those areas for better job and inclusive opportunities.

Should SBM invest more in arts and culture activities and development, those talented individuals within the area can be utilised to generate sustainable revenue that can contribute towards economic growth. This can improve the municipality's economic standards and morale.

According to Bennet and Parameshwaran (2013) arts and culture have different effects on people's lives, but it has a greater impact to change it. It helps sculpture young children's minds, thoughts and interests and assists them to understand ethics and morals on a social level.

The youth must learn to monetize their talents and capitalise on it. This is very important as the arts and culture industry is taking a major step back to allow other sectors to benefit and be prioritised more. If support is not granted by government, then the youth must take matters in their own hands.

4.7.4 Semi-structured interview with the Saldanha Bay Municipal manager

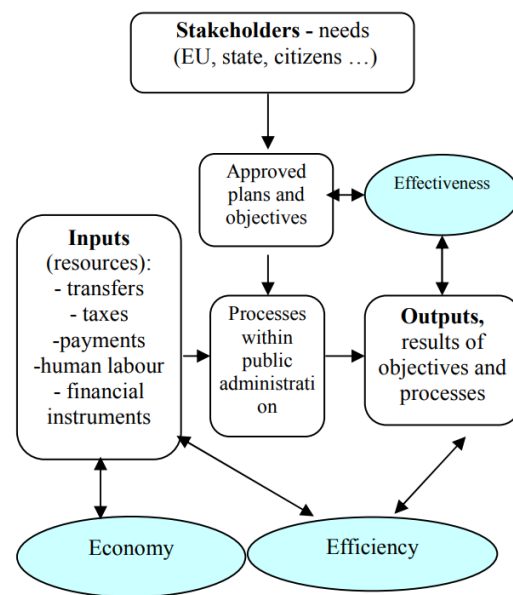
After semi-structured interview was conducted with the municipal manager, Mr. Heinrich Mettler, the following conclusion was made:

Mr. Mettler advised that there are three municipal officials that are directly involved in the annual municipal budget of which the mayor is the custodian of the budget, municipal manager being the accounting officer and the CFO that is the accountable officer. Governed by relevant legislation and policies, the three of them, with the assistance of their delegated staff, allocates the budget accordingly.

The Saldanha Bay Municipality is regulated by the Provincial and National government and strict adherence as to what the given municipal budget can be spend on or not, is mandated. The municipality is a “clean-audit” as it complies with set guidelines determined by the National Treasury, section 52 of the MFMA, the IDP process and a system called mSCOA.

In order for the Municipality to determine which sector or department must be prioritised, it makes use of the “3 E’s” - the effectiveness, the efficiency and the economic impact that the sector or department can deliver. Mr. Mettler explained that the municipality will rather commit to prioritising services that can provide a greater impact over a long time, as opposed to prioritising a service that only impacts minimal

number of people that point in time. According to Horvath (2004) the “3 E’s” are defined as a concept to determine the performance of an organisation. It is also considered as the foundation for performance management when correlating it to the given inputs into the municipality, that are financial resources and achieving a desired output, which is the



result of the main objective – delivering a service. Fig. 1 An illustration of the “3’E’s” links, correlating to the municipal budget spending (Horvath, 2004:59).

The municipality can only prioritise sectors or departments that it is mandated to. Schedule 4 (b) and 5 (b) of the constitution mandates the municipality to only look into sports fields and maintaining such related facilities. Any other sector not described by the constitution as a function of the municipality, falls within the scope of Provincial and National government. The municipality however assist other sectors and departments to rent and make use of facilities such as the community halls and fields to hosts shows and events at discounted rates. Shows such as “Jazz on the Rocks”, which is an annual event provides temporary jobs and generates incomes, but it is not sustainable.

Due to the decision-making restrictions concerning the municipal budgets, the youth that are interested in sectors and industries such as the arts and culture, are forced to leave the municipal area to seek job opportunities. The youth do not have a choice, as metros such as Cape Town have a wide range of opportunities to venture in. Although the municipality want to assist those youth members wanting to pursue careers in the arts and culture industry, it is not mandated, thus they are referred to Provincial and National departments such as the Department of Cultural Affairs and Sport, the Department of Sports, Arts and Culture and the Department of Education for career guidance and financial assistance.

4.8 SUMMARY

This chapter reports on the responses received from the four research groups purposely selected for this study. The samples for three groups were reduced due to the lack of responses received. The findings can be determined as conclusive as the response from the municipal manager put everything into perspective, despite the belief and understanding of each research group.

The following chapter reports on the summary and recommendations.

CHAPTER 5 RESEARCH SUMMARY, RECOMMENDATIONS AND CONCLUSION

5.1 INTRODUCTION

The previous chapter discussed the research findings. Two separate questionnaires were completed by a group of youth members that are currently residing in the Saldanha Bay municipal area and a group of youth that left the area to pursue arts and culture related careers in other areas. In-depth interviews were conducted with five teachers from five different schools around the municipal area and a separate in-depth was conducted with the municipal manager. The responses from the research population were subsequently presented therein.

This chapter concludes this research paper by giving a summary of the previous chapters as well as forwarding recommendations.

5.2 THE RESEARCH PROBLEM

Chapter one defines arts and culture that is not prioritised by Saldanha Bay Municipality as a concern, especially for those youth members that are interested in the sector and wanting pursue careers therein. The problem is assumed to stem from the idea that the arts and culture sector is one that is not lucrative, and that priority is more vested in sectors that can generate and sustain economic growth and basic service delivery.

The chapter one also identifies the objectives of the study which are to explain the legislative frameworks that govern the arts and culture sector, the common challenges in prioritising arts and culture, describing the importance of the arts and culture sector and guidelines for prioritising it. This chapter presents a theoretical basis necessary to conduct the empirical study.

Two research questions are posed to better understand the problem and to assist with the investigation and the qualitative research approach is chosen as the preferred method of collecting data to complete this research paper. This chapter finally provides the

research design, methods and methodology, the research population, sample method, preliminary literature, ethical consideration as well as the outline of the research paper.

5.3 LITERATURE REVIEW

Chapter two reports on the theoretical aspects around the priority of arts and culture and development in the Saldanha Bay Municipality. This chapter discusses the legislation and relevant policies that governs arts and culture and the development of it at all levels of government. It also describes the importance of arts and culture in communities and what impact it has on it.

Chapter two concludes by providing guidelines for prioritising effective arts and culture within the community.

5.4 ARTS AND CULTURE ORGANISATIONS AND SCHOOLS

Chapter three looks at existing organisations and schools that have direct influence on Saldanha Bay Municipality and their tasks to promote arts and culture development. This chapter describes how active these organisations and schools are, what their roles are, how they work with other sectors and how they participate in promoting arts and culture and the development of it. This chapter also looks at individual cases of exodus of inhabitants from the municipal area.

5.5 DISCUSSION: RESEARCH APPROACH, METHODOLOGY AND DATA ANALYSIS

Chapter four discusses the qualitative research approach as an approach that was followed in the form of one in-depth interview conducted with five schoolteachers of five different schools across the Saldanha Bay municipal area and one conducted with the municipal manager. The approach also allowed for a questionnaire to be answered by current youth members residing in the municipal area as well as youth members that left the area to pursue careers in arts and culture elsewhere.

Trends from all avenues believe that arts and culture is not prioritised due to the sector being underrated, not seen as important by the municipality. However, in light of the response received from the municipal manager, mandated by the MFMA, National Treasury and Constitution, arts and culture are not a priority of the municipality, but that of Provincial and National government.

In view of the aforementioned, recommendations are made.

5.6 RECOMMENDATIONS

The findings deriving from the research are, due to the lack of understanding and information of the respondents. However, the information provided by the municipal manager, puts the current assumption of arts and culture not being prioritised by the municipality, to rest. The following recommendations are forwarded:

5.6.1 Recommendation one

To illuminate the assumption that the municipality is not prioritising arts and culture activities and development, a formal report in the form of a “public participation” document or update from the municipal manager should be issued to inform the community of the reasons why the municipality cannot deviate from its mandated procedures. Public participation can also embody monthly community meetings, announcements via the community radio station and the community newspaper.

5.6.2 Recommendation two

A hub or an organisation must be established to provide information and other resources such as funding opportunities, job-creation methods, intersectoral collaboration ideas to the youth interested in pursuing careers in the arts and culture industry.

5.6.3 Recommendation three

The Saldanha Bay Municipality should strictly adopt a bylaw to be informative and open and transparent to prevent its residents from not knowing the operations of the municipality and how decision making is done.

5.6.4 Recommendation four

For future research it is recommended that Saldanha Bay Municipality investigate the establishment of a public-private-partnership for promoting arts and culture within its jurisdiction.

5.7 CONCLUSION

This research project identified arts and culture as a whole that is assumed to not be prioritised by the Saldanha Bay Municipality. The qualitative research approached used, guided the study and resulted in in-depth interviews and questionnaires to be used as data collection tools and ultimately for the empirical study to be conducted. The findings indicate that three quarters of the research population believe that arts and culture is not prioritised due to a lack of support from the municipality, a lack of financial support and the lack of interest. The fact that arts and culture is not seen as an alternative job creation tool, is reason for their belief. However, the response received from the municipal manager clarifies that arts and culture is a mandate of both the Provincial and National government to prioritise.

The study concludes with recommendations that were forwarded to illuminate the assumption that the Saldanha Bay Municipality should prioritise arts and culture.

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APPENDIX A



20 March 2018

Masters of Public Administration: Jean-Pierre Lesch

CPUT RESEARCH PAPER: PRIORITISING ARTS AND CULTURE WITHIN SALDANHA BAY (SBM), SOUTH AFRICA


Saldanha Bay Municipality is small municipality of which it is slowly growing and slowly taking on the characteristics of big metros such as the City of Cape Town. That said, to a lot of young people interested in pursuing careers in the arts and culture sector, they feel like the municipality is not doing enough to prioritise this subject matter. By means of any Government entity prioritising a subject matter, resources in the form of finance and information is assigned to it.

In view of the foregoing, this paper will investigate why the arts and culture sector is not a priority within the Saldanha Bay Municipality. This paper will also allow the understanding of what sectors the municipality consider as priority sectors and what it does do accommodate those youth interested in pursuing careers in the arts and culture sector.

As part of this research paper, a comprehensive questionnaire is designed to conduct an Semi-structured interview with the Saldanha Bay Municipal Manager. Another questionnaire is designed to conduct Semi-structured interviews with three school principals of Saldanha Bay Municipality and finally, survey questionnaires will be distributed to 400 youth member, getting their take on the priority of arts and culture in their communities.

Should there be any queries or enquiries regarding any part of this paper, do not hesitate to contact me on:
(+27) 81 514 7704/ (+27) 62 813 8347 or email me on 212015400@mycput.ac.za or wapa.co.za@gmail.com

Thank You



Jean-Pierre Lesch (MPA Candidate)

RESEARCH PARTICIPANT INFORMED CONSENT FORM

Research Title: Prioritising arts and culture activities in Saldanha Bay Municipality, South Africa.

Lead Researcher: Mr. Jean-Pierre Lesch

Introduction:

I extend an invitation to you for participating in my Semi-structured and survey questionnaires as well as an Semi-structured interview. Please note that taking part in this research is voluntary. Should you wish to take part, please sign the form below, indicating your willingness to participate.

The purpose of this study:

To change the current situation as closely to the ideal as possible. To determine the cause and lack of prioritising arts and culture in the Saldanha Bay Municipality (SBM). To determine the decision making process in budget allocation. To understand why the youth that are interested in the arts and culture leave SBM.

Research method:

This is a mixed method approach. The combination of Semi-structured questionnaires, interviews and survey questionnaires are designed to determine the reason for the current problem.

Significance of this research:

This research will assist the SBM's arts and culture department by providing concrete information obtained through all of the data collection tools and the conclusions drawn afterwards of why there really is an exodus of youth to areas where arts and culture is prioritised more than SBM. Also, SBM will get to understand the needs of the youth better, thus being able to make an informed, fair and better decision in allocating its municipal budget.

Statement of Ethics:

I promise to carry out my research on the highest ethical standards available, maintain the highest integrity, will not plagiarise and I will respect the confidentiality of all subjects of my research. Subjects may also withdraw at any time from this study, should they not feel comfortable for any reason.

Contact Information for Questions or Concerns:

For any information about this research or clarity, please do not hesitate to contact me on:
(+27) 81 514 7704/ (+27) 62 813 8347 or email me on 212015400@mycput.ac.za or wapa.co.za@gmail.com

Participant: By signing this consent form, you indicate that you are voluntarily choosing to take part in this research.

SIGNATURE OF PARTICIPANT

DATE RETURNED

APPENDIX B

IN-DEPTH/ SEMI-STRUCTURED INTERVIEW QUESTIONS FOR THE MUNICIPAL MANAGER

Prioritising arts and culture activities in SALDANHA BAY MUNICIPALITY (SBM)

To the municipal manager:

1. What is your role in the annual municipal budget allocation?
2. What process or procedure is followed to determine the amount of budget being allocated to a department or sector?
3. How is a priority sector or department identified or determined?
4. Why are the arts and culture sector and departments not prioritised as the others?
5. What relationship does Saldanha Bay Municipality have with arts and culture organisations in the municipal area?
6. What support does Saldanha Bay Municipality lend to arts and culture organisations in the municipal area?
7. Why do you think there is an exodus of youth from the Saldanha Bay Municipal area?
8. Why do you think the youth migrate to other municipalities where their arts and culture interest and needs are satisfied?
9. Why is the Saldanha Bay Municipality not putting systems and programmes in place to prevent the youth (that are interested in pursuing careers in the arts and culture) from exiting the municipal area?
10. Why are arts and culture activities not being seen as an alternative means of generating an income?
11. What resources are made available to satisfy the needs of youth to exercise arts and culture activities within the Saldanha Bay Municipality?
12. What advocacy does Saldanha Bay Municipality provide to citizens wanting to further their education in the fields of arts and culture development?
13. What advocacy does Saldanha Bay Municipality provide to schools and learners wanting to further their education in the fields of arts and culture development?
14. Why do or/ don't you think developing arts and culture activities, support and programmes will benefit the Saldanha Bay Municipality area more?
15. What impact do the citizens of Saldanha Bay Municipality have on the Integrated Development Plan (IDP) – 5 year plan?

APPENDIX C

IN-DEPTH INTERVIEW QUESTIONS FOR TEACHERS

Prioritising arts and culture activities in SALDANHA BAY MUNICIPALITY (SBM)

Teachers: Schools in Saldanha Municipality:

1. What support is Saldanha Bay Municipality giving your school to develop arts and culture activities and development?
2. What resources are made available by Saldanha Bay Municipality to develop arts and culture activities more in your school?
3. Why do you believe the youth exits the Saldanha Bay Municipality area to pursue careers in arts and culture in bigger municipalities?
4. What relationship does your school have with the Saldanha Bay Municipality?
5. Why are there a little number of arts and culture focus schools in Saldanha Bay Municipality?
6. How does your school make provision for learners wanting to pursue a career in the arts and culture direction?
7. What resources does your school make available to satisfy the need of learners wanting to pursue an education direction and career path in arts and culture?
8. What programmes are devised to allow learners to express themselves through arts and culture?
9. How does the “Arts and Culture” subject, as part of your curriculum impacts your learner’s decision to pursue any direction in arts and culture?
10. What recommendations do you offer your learners wanting to pursue a career in the arts and culture sector?

APPENDIX D

QUESTIONNAIRE QUESTIONS FOR CURRENT SBM YOUTH MEMBERS

Prioritising arts and culture activities in SALDANHA BAY MUNICIPALITY (SBM)

To 10 current youth members residing of Saldanha Bay Municipality

1. Do you think Saldanha Bay Municipality is prioritising arts and culture activities and development?
2. How important is arts and culture activities and development?
3. How important do you think public finance (municipal budget) or/ money is in prioritising arts and culture activities and development in Saldanha Bay Municipality?
4. Do you think arts and culture can be utilised to generate an income and how?
5. Why do you think is there an exodus of youth from Saldanha Bay Municipality to bigger municipalities?
6. What programmes and systems do you think can be put in place or what can be done by the Saldanha Bay Municipality in order to prevent the youth from leaving the area to pursue careers in the arts and culture.

APPENDIX E

QUESTIONNAIRE QUESTIONS FOR THE EXODUS OF SBM YOUTH MEMBERS

Prioritising arts and culture activities in SALDANHA BAY MUNICIPALITY (SBM)

To 10 members residing in Saldanha Bay Municipality (ex-inhabitants)

1. Why do you think Saldanha Bay Municipality is not prioritising arts and culture activities and development?
2. Why do or/ don't you think developing arts and culture activities will benefits to the Saldanha Bay Municipal area?
3. How do you involve yourself in municipal decision making – where municipal budget allocation is concerned? (Public participation, community meetings etc)
4. What role do arts and culture programmes and organisation play on the community?
5. Why do you think is there an exodus of youth from Saldanha Bay Municipality to bigger municipalities?
6. What programmes and systems do you think can be put in place or what can be done by the Saldanha Bay Municipality in order to prevent the youth from leaving the area to pursue careers in the arts and culture.
7. How important do you think public finance (municipal budget) or/ money is in prioritising arts and culture activities and development in Saldanha Bay Municipality?
8. What do you think is important for a youth member from the Saldanha Bay Municipal area to know when he/ she want to pursue a career in arts and culture?
9. How important is arts and culture activities and development?
10. How do you think arts and culture can be utilised to generate an income?

APPENDIX E

**LANGUAGE PRACTITIONER DECLARATION BY
MEMBER OF CAPE PENINSULAR UNIVERSITY OF TECHNOLOGY LANGUAGE
EDITING TEAM**

I, **Robert Hift**, being the holder of the following qualifications

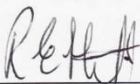
B.A. HONS. (English) H.D.E.

Certify that I am the language editor for **JP Lesch** with a treatise entitled

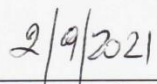
**PRIORITISING ARTS AND CULTURE ACTIVITIES IN
SALDANHA BAY MUNICIPALITY, WESTERN CAPE
SOUTH AFRICA.**

I hereby certify that I have edited the language usage and referencing in Mr Lesch's treatise document in its entirety. I have also edited the language usage and referencing in Mr Lesch's journal document.

I have made a large number of comments, especially regarding cited referencing, and I believe that these two documents are ready for publication, if my advice is followed, as suggested in my comments.



LANGUAGE PRACTITIONER



Date