



CITY OF CAPE TOWN  
ISIXEKO SASEKAPA  
STAD KAAPSTAD



# DEPARTMENT OF ARTS & CULTURE

A Cape Town story of  
opportunity and inclusivity

Making progress possible. Together.



## WHAT IS CULTURE?

Culture is a representation of our values and aspirations, traditions and shared memories, the ways we develop, receive and transmit these, and the ways of life they produce. Therefore, if sustainable development is 'development that meets the needs of the present without compromising the ability of future generations to meet their own needs,' then culture matters because it is a resource that we inherit from our family and pass on to our children. Culture is therefore our past and our future

(Intercultural City 2007:7)

# MESSAGE FROM THE MAYOR

CAPE TOWN CARNIVAL



It's no surprise that our world is changing. The global economy has shifted significantly, greatly accelerating the rapid process of urbanisation, bringing with it numerous challenges, but more importantly, exciting opportunities. Today, more people than ever live in cities in search of a better life, but creative cities that are socially cohesive and culturally inclusive are far more attractive, particularly in developing countries. Cape Town, known as 'the creative city' for many years, has an energy and vibrance that will fast become a successful economic driver.

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

In development terms, over the next 20 years, growth will be driven by a

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

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

The City's Integrated Development Plan (IDP) is a strategy that informs growth over the next five years. We are proud that this IDP has reached over one million people in an extensive

public-participation process, making it a plan that belongs to all the people of Cape Town; a plan in which everyone has had a say.

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

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

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

*P. de Lille*

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GARETH BLOOR,  
MAYOR MEMBER FOR TOURISM  
AND EVENTS

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# THEN AND NOW

THE CREATION OF AN ARTS AND CULTURE TEAM WAS THE CATALYST THAT PROPELLED CAPE TOWN FORWARD, ENABLING IT TO BECOME ONE OF THE WORLD'S MOST CREATIVE HUBS. TODAY, IT HAS EMERGED WITH A STRONG VISION FOR A VIBRANT FUTURE. THIS IS THE STORY OF THE CITY'S EXCITING JOURNEY

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

This publication tells the story of the team, now a department within the Tourism Events and Economic Development Directorate (TEED). The story starts with Cape Town as an important tourism centre and the department's place in

TEED. It continues by establishing the city's worldwide recognition as a creative and cultural city, including Cape Town's designation as World Design Capital 2014.

The document confirms the importance of arts and culture in a city through four critical areas, including the economic, spatial and social importance of arts and culture, but also the importance of culture in itself. This is illustrated through real-life examples and cases,

experienced both in Cape Town and around the world and is documented on a timeline, that also includes Arts and Culture's role in key international events such as the 2010 FIFA World Cup.

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

- **ENHANCING PUBLIC LIFE THROUGH CULTURE**, including programmes centred around intangible heritage, public art, carnival, intercultural dialogue and community cultural development
- **BOOSTING THE CREATIVE ECONOMY**, with an emphasis on cultural tourism, cultural events and creative industries
- **FACILITATING CULTURAL SPACES**, including the Department's World Design Capital 2014 flagship project, The Langa Cultural Precinct
- **COORDINATING A CONNECTED AND INFORMED CULTURAL SECTOR**, with a focus on coordination and partnership development, research, thought leadership, and the acknowledgement of excellence, including grants



## TOURISM, EVENTS & ECONOMIC DEVELOPMENT DIRECTORATE MANDATE

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

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

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

- Increasing visitor numbers, additional iconic events, innovative and creative arts and culture activities
- maximising operational budgets
- creating and facilitating partnerships and joint ventures
- planning, decision-making and coordinated action between role-players (spheres of government, state owned enterprises, promotion and marketing agencies, the private sector and communities)
- facilitating and promoting sector transformation

'In the past three years Arts and Culture has blossomed and taken centre stage. As part of the City's economic growth and marketing strategy, its vital role has been to position and reposition the unique cultural activities and experiences Cape Town has to offer'

ANTON GROENEWALD, EXECUTIVE DIRECTOR, TEED



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

### WHAT NEXT?

At the time of publication, the department had concluded a final draft of the City's new Arts, Culture and Creative Industries Policy, which will go to Council for decision making. This is a transversal policy that responds to the myriad other departments in the City of Cape Town, who all play a role in the area of arts, culture and creative industries. The long-term aim

of this policy is not just to increase an understanding of arts and culture in the City, but to enable the City to draw on its collective strengths and opportunities to create the best enabling environment for the development of Arts, Culture and the Creative Industries.

ZAYD MINTY

MANAGER OF ARTS AND CULTURE,  
CITY OF CAPE TOWN

# CAPE TOWN ATA GLANCE

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

## V&A Waterfront

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

2014  
**World  
Design  
Capital  
2014**

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

A study in 2013 by business services company Grant Thornton, which was commissioned by the city, showed that direct spend on tourism in Cape Town grew

**3,6%**

a year from 2009 to 2013

The study shows the city's tourism industry generated

**R14,3bn**

in 2013 and employed about

**34 500**

permanent and

**15 000**

temporary workers

**Table  
Mountain**  
voted New7Wonder of Nature.  
Recorded a record season  
in 2013 with  
**over 855 000  
visitors**  
per year

## ACCOLADES

- + **TripAdvisor World City Survey 2014** awarded Cape Town second place in their **Best for Restaurants** category (top performer is New York) and **Helpful Locals** (after Tokyo)
- + One of the **Top 25 Cities in the World**, *Condé Nast Traveler Readers' Choice Awards 2013*
- + **Number three** in the *Lonely Planet's Best in Travel 2014 Top Cities*
- + **Favourite City 2013**, *The Telegraph Travel Awards*
- + **First** in *New York Times 52 Places to Go* in 2014
- + *The Guardian's Number One Holiday Hotspot* in the top 40 destination round-up
- + One of *CNN World's 10 Most Loved Cities*
- + Cape Town has moved up 27 places in the **international fashion** capital city rankings and is **number one in Africa**

### FAST FACTS

#### CAPE TOWN STADIUM

**1 503 890 people** have attended **46 events** at Cape Town Stadium since 2010

### FAST FACTS

#### CTICC

The Cape Town International Convention Centre contributed **R22,4 billion** to the GDP to date **1,3 million people** attended events in 2012/2013, sustaining **7 875 jobs**

# WORLD DESIGN CAPITAL 2014

**IT WAS A DESIGNATION THAT STUNNED THE NATION AND THE WORLD. BUT WHAT DOES IT MEAN FOR THE PEOPLE OF CAPE TOWN? WORLD DESIGN CAPITAL 2014 HAS BEEN AN OPPORTUNITY TO ENGAGE DEEPLY WITH THE POWER AND POTENTIAL OF DESIGN-LED THINKING TO CREATE A BETTER CITY FOR ALL**

## About World Design Capital

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

## Design-led thinking is changing our city

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

## Cape Town's World Design Capital 2014 Programme

2014 sees Cape Town host over 460 Transformative Design Projects throughout the year, under the guidance of Cape Town's WDC implementation company, Cape Town Design NPC.

As an independent, not-for-profit organisation, Cape Town Design NPC is responsible for ensuring that the requirements of the World Design Capital 2014 Host City Agreement are met, and that programme delivery is aligned with Cape Town's vision of bridging historic divides and repositioning the city for a sustainable inclusive future, through design.

## How the City of Cape Town is embracing design

When Cape Town won the WDC 2014 title, the City not only approved the establishment of an external implementation company, Cape Town Design NPC, it also appointed its own senior inward-looking design team to investigate how design-led thinking manifests in the City, and to

work to further embed it where appropriate. This internal team and the City are taking a two-tier approach:

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

## Ward co-design workshops

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

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



GREEN POINT URBAN PARK



MASIBAMBANE COMMUNITY HALL, KHAYLETSHA



LUYANDA MPAHLWA'S AWARD-WINNING LOW-COST HOUSING DESIGN, FREEDOM PARK



COMMUNITY SOCCER FIELDS



WALLART AT GARDENS MYCITI BUS STOP

# CAPE TOWN: CREATIVE AND CULTURAL CITY

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

On the basis of an extensive study of design in the city, Cape Town was able to scoop the prestigious World Design Capital 2014 title. As one of the most exciting creative and cultural capitals in Africa, Cape Town's World Design Capital 2014 status also gave the city an opportunity to build an even stronger creative economy for the future: one that includes arts, heritage and cultural assets. But while a significant aspect of the bid focused on the use of design for the purposes of transforming the City, it also recognised the strong creative economy in Cape Town, including its extensive arts, heritage and

cultural assets. For a similar reason, Cape Town was able to win the bid to host the African Economy Conference in 2013, attracting creatives from a number of significant African cultural cities. The city was subsequently recognised as a key African cultural capital with a profile that places it in the same league as other culturally rich cities including Nairobi, Johannesburg, Accra, Dakar and Casablanca.

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



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

**ALISTAIR KING,  
CHIEF CREATIVE OFFICER,  
KING JAMES GROUP**

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

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



WOODSTOCK WALLART



**'Here in Woodstock, Cape Town, we are surrounded by a thriving creative industry with a host of galleries and studios. And we get to feed it! There is a hunger for food that is fresh, sustainably sourced, varied and delicious. And there are beautiful, funky and unique restaurants and eateries producing the most exciting food we have seen since the birth of our democracy. It is a thrilling environment and I am so proud to be part of it'**

**KAREN DUDLEY,  
RESTAURATEUR, COOK  
AND AUTHOR**

# THE IMPORTANCE OF CULTURE IN ITSELF

## UNDERSTANDING THE CULTURAL ECOLOGY OF A CITY AND DEVELOPING A VIABLE ARTS AND CULTURE STRATEGY IN TURN CREATES CULTURAL WELLBEING AND IDENTITY, A MAJOR CONTRIBUTOR TO THE QUALITY OF LIFE IN A CITY

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

Sir Peter Bazalgette, chair of Arts Council England, puts it in a nutshell: 'Imagine society without the civilising influence of the arts and you'll have to strip out what is most pleasurable in life – and much that is educationally

vital. Take the collective memory from our museums; remove the bands from our schools and choirs from our communities; lose the empathetic plays and dance from our theatres or the books from our libraries; expunge our festivals, literature and painting, and you're left with a society bereft of a national conversation ... about its identity or anything else. The inherent value of culture, its contribution to society, its symbiotic relationship with education and, yes, its economic power (but in that order) ... this is what we call the holistic case for public support of arts and culture.' (*The Guardian*)

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

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

MERWYN SLOMAN,  
THE BOOK LOUNGE

FAST FACTS: OPEN BOOK FESTIVAL

**Total attendance:  
8 797 in 2013**  
**Overall increase of  
41%**



## THE POWER OF THEATRE

If anyone can transcend the notion of 'planetary cultural citizenship', it is Brett Bailey, one of SA's most exciting and provocative theatre directors, best known for his radical performance of Verdi's 19<sup>th</sup>-century reinterpretation of Shakespeare's *Macbeth*. Says Bailey: 'I believe one of my functions as an artist, and a human being who cares about justice and equality, is to shake up the lazy, prejudiced, fearful beast that is society. I really believe theatre can have the power to make a difference, and I drive myself to make multilayered, deep, conscious works.' (*Mail & Guardian*). 'Brett Bailey,' says Ashraf Jamal, writer and editor of *Art South Africa*, 'is our greatest theatre director, hauntologist, mesmeriser, an artist who returns us over and over again to an Africa that is as obscene as it is elegiac, as deranged as it is transfigural. Our Rimbaud in Africa – trafficker in the illicit, unconscious, sublime – Bailey returns us to the complexity of a continent which remains perversely resistant to categorization.'



# CULTURE'S ECONOMIC VALUE

OPEN BOOK FESTIVAL

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



MIKE VAN GRAAN

'The new vision of arts and culture goes beyond social cohesion and nourishing the soul of the nation. We believe that arts, culture and heritage play a pivotal role in the economic empowerment and skills development of a people,' says Arts and Culture Minister Mashatile in introducing the concept of Mzansi's Golden Economy (see page 14), and documenting the contribution of the arts, culture and heritage sector to the new growth path of South Africa.

Erica Elk, Executive Director of the Cape Craft and Design Institute (CCDI), agrees: 'Designers and makers are a vital part of the creative economy and are an important part of the fabric of our City. Investing in them is an investment in the greater economy of a city, with far-reaching consequences. Encouraging the growth and flourishing of creative entrepreneurs influences the cultural richness, liveability, welfare, resilience, and innovative energy in a city.'

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

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

**UNITED NATIONS CREATIVE ECONOMY REPORT 2013**  
According to this Special Edition: 'The creative economy is not only one of the most rapidly growing sectors of the world economy, it is also a highly transformative one in terms of income generation, job creation and export earnings. But this is not all there is to it. Unlocking the potential of the creative economy also means promoting the overall creativity of societies, affirming the distinctive identity of the places where it flourishes and clusters, improving the quality of life there, enhancing local image and prestige, and strengthening the resources for the imagining of diverse new futures.'

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MONKEYBIZ BEADER



CAPE CRAFT & DESIGN INSTITUTE

## MZANSI GOLDEN ECONOMY

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

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

In recognition of the role of the Creative and Cultural Industries in the economy, the Minister for Arts and Culture, Paul Mashatile, launched the *Mzansi Golden*

*Economy: Contribution of the Arts, Culture and Heritage Sector to the New Growth Path: 2011.*

Elaborating on its goals for South Africa, Mashatile said:

**'The new vision of arts and culture goes beyond social cohesion and nourishing the soul of the nation. We believe that arts, culture and heritage play a pivotal role in the economic empowerment and skills development of a people.'**

### VISUAL ARTS NETWORK OF SOUTH AFRICA (VANSA)

VANSA lobbied for and was involved in the first major national study of the visual arts industry in South Africa, recently undertaken by the Human Sciences Research Council. Published in 2011, the study showed that the visual arts contributed over

**R1 billion** to the national economy per annum and created work for **over 17 000 people**



## THE SPATIAL IMPORTANCE OF CULTURE

RESEARCH HAS SHOWN THAT ACTIVATING INTERACTIVE PUBLIC SPACES FOR ARTS AND CULTURE PROGRAMMES INSTANTLY INCREASES THE ENERGY OF A PLACE AND IS ONE OF THE MOST SUCCESSFUL MEANS OF OVERCOMING ECONOMIC, SOCIAL AND PHYSICAL CHALLENGES IN A CITY

The celebration of arts and culture can energise a city, reinforcing its diverse roots while adding colour and a richness of heritage. Innovative and inspirational art and sculpture used in public spaces and streets or along transport corridors, is a proven driver of cultural tourism that fills the streets with locals and visitors, encouraging spacial awareness in a city but also fostering the creative economy. A measure of the success of Cape Town's **Infecting the City festival** (founded in 2008) is that it continues to grow and a second festival was launched in Mbombela in 2014.

Vital catalysts, such as the internationally renowned **Neighbourgoods Market** at the Old Biscuit Mill in Woodstock, has

attracted an abundance of art galleries, studios and creative industries to the area, and it has become a major tourist attraction, particularly with the arrival of design savvy travellers during World Design Capital 2014. Woodstock is fast emerging from a period of decay into a thriving corridor and vital lung for the city, linking it to the suburbs. It now has an abundance of art galleries, restaurants, hotels and new retailers, all of whom responded to the emerging creative environment for their business.

Siphiwe Ngwenya, of **Maboneng Township Arts**, takes the concept of urban regeneration one step further. He believes that the arts are an 'enterprises developer', giving new

### GLOBAL CASE STUDIES

#### 01 MEDELLÍN, COLOMBIA

Once known as of the most violent drug cities in the world, Colombia's second largest city, Medellín, has transformed itself and is today known as one of the most innovative cities in the world and a model of social and sustainable urban development. The city successfully used urban planning as a tool to create a more balanced community and focused change and construction around schools, libraries, parks and cultural centres. One of its many projects was a cable car system devised to bring fragmented and impoverished neighbourhoods together, an excellent example of 'urban acupuncture' that has brought peace and hope. The network of cable car systems now links the hilly areas of Medellín and all its community and educational

centres with the city centre, making getting around an easy and scenic 25-minute ride, instead of taking all day on foot or on unreliable bus transport.

#### 02 AVENUE OF THE ARTS, PHILADELPHIA, USA

Philadelphia's Avenue of the Arts is a classic case study of how public and private investment in arts and cultural programming and development can assist in overcoming a variety of economic, social, and physical challenges. More than \$100 million in public funds and \$1 billion in private funds transformed South Broad Street from decline into a vibrant corridor that embraces its heritage and provides a home for 23 arts organizations, three major art institutions, three large hotels, more than 20 high-end retailers, more than 30 restaurants, and

1 450 residential units either converted from vacant office buildings or newly constructed. Improvements included vintage lampposts, sidewalk pavers, planters, bus shelters, and decorative subway entrances. Wide sidewalks accommodated outdoor seating, and mixed use developments provide ample space for street-level retail and restaurants along with a mixture of office and residential space on upper floors. According to an economic impact study conducted in September 2007 by Econsult, in 2006 the avenue generated an estimated \$424 million, with an estimated \$150 million in total earnings, supporting approximately 6 000 jobs.

#### 03 US/MEXICAN ART FESTIVAL

The InSITE arts festival first took place in 1992 in the San Diego-

Tijuana region and is now held every three years. Regarded as one of the most successful bi-national visual art and cultural events on the Mexican/US border, its name refers to the site-specific nature of the artists' installations and the fact that they are 'in sight', that is, visible to the public. Internationally acclaimed artists take part in residencies, most of which last 100 days, allowing the artists to absorb the character of the region and interpret it in their work. Installation art, performance art, films and new media are showcased. The festival's aim is to educate locals and visitors to the border region and it has made a significant contribution to the cultural life in this diverse and troubled area. It's a good example of how collaborative partnerships through arts and culture can bring divided or culturally diverse regions together.

hope to communities if harnessed smartly. His project takes visitors into clusters of creative homes (more than 70 have been turned into galleries) which, in turn, develops creative districts that empower communities in an unusual and reputable way. 'It's the best way to meet people!' he says.

Social entrepreneur Tony Elvin, who coordinates his efforts with Ngwenya, aims to empower the residents of Langa through the **Langa Quarter**, a sustainable tourist destination within the community. His plans to regenerate this space began in March 2010, starting with Harlem Street where 13 homes were memorialised. 'If you want to come to Cape Town and experience a hopeful story, a

positive story about the Cape Flats, you can come now!' he says. 'We're hoping Capetonians having sundowners at Camps Bay or the Waterfront will be able to say "let's go and listen to some jazz in Langa". That shouldn't be so difficult to do.' It's this 'can-do' attitude that is making things happen - Langa Quarter is now on the map, but the challenge is to continually make information about it visible and accessible.

In 2012, Tim Tompkins, president of the Times Square Alliance (the organisation responsible for the turnaround of New York City's iconic Times Square) observed of Cape Town: 'Most of all, keep it simple. Don't overdesign. Don't overdo it. Let the life of a city happen.

What I see and what I feel in the energy here, is the energy and capacity to have the public spaces not only to be transformed but to be transformative.'



03/

WHY ARTS AND CULTURE?

# THE SOCIAL IMPORTANCE OF CULTURE

CAPE TOWN CARNIVAL

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

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

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

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

Increased community cultural development projects that combine an enriched social experience with living and working in a creative city, are a powerful contributor to the health of a city

as well as the prosperity of its residents. But a socially dynamic arts scene that generates positive publicity also creates an even stronger brand awareness - of an inclusive city and an opportunity city.

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



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

MARC LOTTERING, COMEDIAN

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

## UNITING THE WESTERN CAPE THROUGH CULTURE

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

where the social importance of culture is recognised and nurtured.

In addition to this role, and with 28 provincially affiliated museums to manage, key areas include:

- involvement in heritage
- language, archives and libraries
- the youth and physically challenged.



MOD CENTRE

### WHAT IS THE MOD PROGRAMME?

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

### WHAT IS A MOD CENTRE?

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



# WHERE WE'VE COME FROM

THE ARTS AND CULTURE UNIT HAS COME A LONG WAY SINCE IT WAS FORMED SIXTEEN YEARS AGO. WE LOOK BACK AT THE HIGHLIGHTS ALONG THE WAY

The Arts and Culture unit was established in 1996 under a Social Development mandate, with Cape Town being only one of two such local government arts and culture entities in the country. From July 2012, it officially became a department under a new directorate focussed on economic development through tourism and events, signalling a new era

# TIMELINE

'The methodology and process was designed to include the entire arts and culture community of the City of Cape Town and led to a wonderful year of community meetings, consultation, discussions, thrashing out ideas and concepts by artists and art group representatives that brought together citizens from Camps Bay to Khayelitsha, who discussed and agreed on what they thought an Arts & Culture policy should include and the principles on which all future development would be based. It was an historic milestone: Cape Town was the first city in South Africa to develop an Arts and Culture policy.'

DELECIA FORBES, 1995-2000



MILLENIUM  
PROJECTS TEAM  
COORDINATED  
MILLENIUM  
CELEBRATIONS

ARTS AND  
CULTURE FORUMS  
ESTABLISHED AS  
A NETWORK FOR  
ARTISTS



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

YASMINE JOSHUA, 2000-2004  
MANAGER ARTS AND CULTURE

ARTS AND  
CULTURE UNIT  
ESTABLISHED  
**1996**

**1997**

FIRST ARTS AND  
CULTURE POLICY  
ADOPTED AND GRANT  
IN AID COMMENCED

**1998**

ACHIEVED THE PRESIDENT'S 'CITY IN  
SUPPORT OF THE ARTS' AWARD FOR  
PIONEERING WORK IN DEVELOPING  
THE POLICY AND PROGRAMMES

**1999**

ONE CITY, MANY  
CULTURES FESTIVAL,  
GRAND PARADE

**2000**



**2001**

FIRST CONCERT IN THE  
PARK HELD AT NANTES  
PARK, ATHLONE

'Arts and Culture  
was seen as a  
powerful tool'

DELECIA FORBES, 1995-2000

'The High Schools Programme youth development project was a highlight. The focus was on leadership skills that fostered tolerance towards different cultures, as well as building skills for leaders to manage their own projects. It inspired confidence and improved the abilities of these young leaders to interact with different people.'

ALBERT WEBSTER, 2006-2012  
ACTING MANAGER ARTS AND CULTURE  
(PRESENTLY HEAD: CULTURAL DEVELOPMENT)



**2006**

HIGH SCHOOLS  
PROGRAMME STARTED



**2002**

CAPE TOWN FESTIVAL

LANGA  
CULTURAL  
PRECINCT  
INITIATED

**2006/7**

ARTS, CULTURE AND  
HERITAGE SKILLS  
DEVELOPMENT PROJECT



**2010**

FIFA WORLD CUP

STRATEGIC  
EVENTS  
SUPPORT  
INCREASED

'Through this skills development project, learners enhanced their capacity to manage their arts organisations, and individuals increased their understanding of the broad spectrum of the arts. A key outcome was an exhibition of artworks and photography at the Iziko South African National Gallery Annex, with some of the emerging artists exhibiting for the first time.'

ALBERT WEBSTER, 2006-2012

**2012**

ARTS AND CULTURE  
OFFICIALLY BECAME  
A DEPARTMENT  
UNDER TE&M  
(TOURISM, EVENTS &  
MARKETING)

'The Arts and Culture Department ran an active programme, from 2012 to 2014, while simultaneously realigning staff, budgets and programmes to its new mandate focussing on the visitor economy. A draft Arts, Culture and Creative Industries Policy was developed after extensive sector engagements including two Arts and Culture Indabas. A number of research initiatives were initiated, including a long term programme on cultural mapping. Public Art took centre stage with ward initiatives, support to carnivals and the development of a Public Art Management framework. A cultural tourism programme was initiated with a focus on strategic events support and on underrepresented histories. A cultural infrastructure development programme called Cultural Spaces was started, with the Langa Cultural Precinct as its key showcase and as the Department's World Design.'

ZAYD MINTY, 2012 TO PRESENT, MANAGER ARTS AND CULTURE



FIRST ARTS AND  
CULTURE INDABA  
HELD

PUBLIC ARTS  
MANAGEMENT  
FRAMEWORK  
CREATED

ARTS, CULTURE  
AND CREATIVE  
INDUSTRIES POLICY  
REFINED

## CONCERTS IN THE PARK

'The Concerts in the Park initiative was a response to citizens under-utilising or avoiding public places that are provided for recreation within their community, mostly due to high crime rates and anti-social behaviour. The aim of the concerts was to encourage the community to actively reclaim its public spaces, and use them creatively.'

YASMINE JOSHUA, 2000-2004

Concerts have been performed at:  
Atlantis, Wesfleur, Saxonsea, Kraaifontein, Delft, Kuilsriver, Mitchells Plain, Grassy Park, Athlone, Ocean View, Kensington, Wynberg, Maynardville, Ottery, Kleinvele, Gustrow Somerset West, Khayelitsha

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

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

The Arts and Culture Department's role in 2010 was to provide opportunities for local, emerging talent to be showcased at the various fan parks and public viewing areas. Authentic South African gallery pieces (worth R2 million) were exhibited in the public areas of the Cape Town International Convention Centre (CTICC) during the Final Draw, hosted on the 4th of December 2009, as well as in VIP hospitality and media hosting areas during the FIFA World Cup itself. A massive drive to audition and train and prepare selected participants for the staged events was

undertaken in partnership with the Performing Arts Network of South Africa (PANSA). Besides mentoring talent, the programme also focused on stage presence, time management, business and contractual obligations. About 3 500 people/groups auditioned, of which 1 500 were selected to perform a range of genres in the performing arts sector for 166 acts at 27 different locations.

The key outcomes of this performing arts programme included:

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

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

## DID YOU KNOW?

### PERFORMING ARTS

A total of  
**689**  
performances  
were performed in  
**552**  
hours

### VISUAL ARTS

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

They chalked **26** drawings during 13 public viewing area days. Wall murals were painted on unattractive walls along the Fan Walk

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

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

### PIER PLACE

Giant puppets were made by **14** historically disadvantaged children, and seamstresses, wire crafters and seaweed painters were employed to complete the project

Almost **\*2.2-billion** global television viewers watched for 20 consecutive minutes, many seeing the city for the first time and were entranced by its magic and the welcoming openness of its people  
(\*FIFA.COM)

# AN INCLUSIVE STRATEGY FOR AN OPPORTUNITY CITY

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



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

WHITE PAPER ON ARTS AND CULTURE, 1996

## IDENTIFYING CHALLENGES

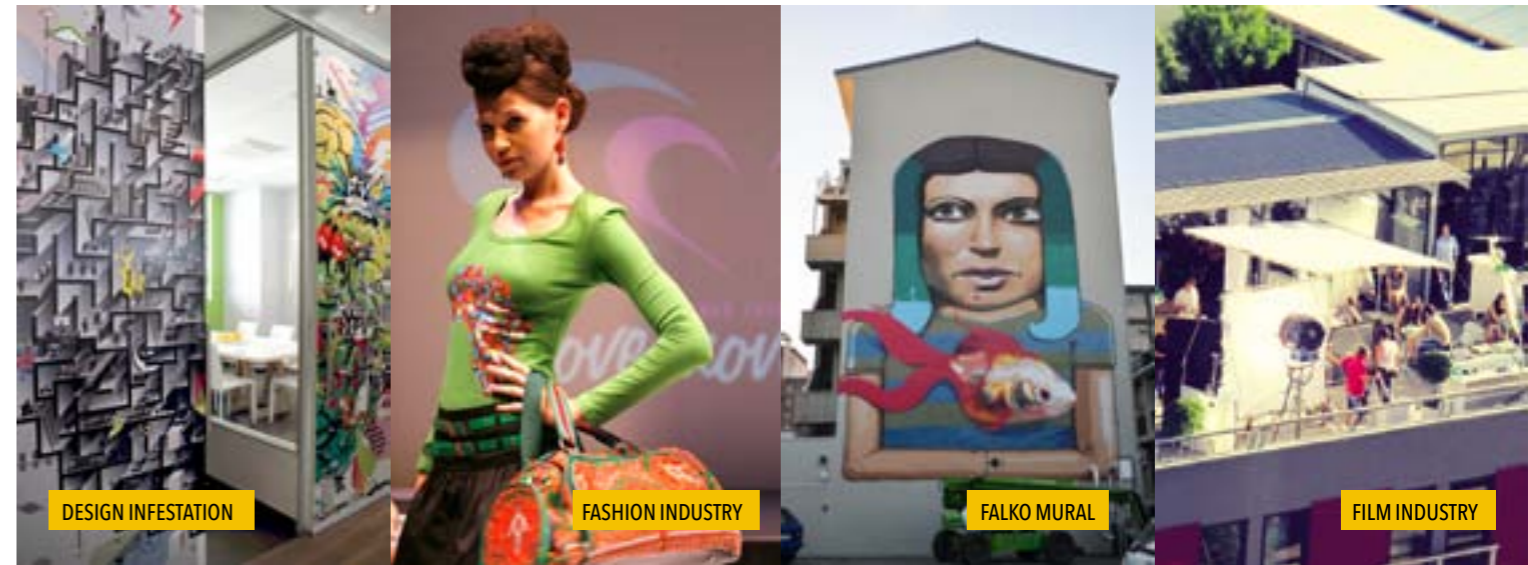
### UNDERSTANDING THE COMPLEX CHALLENGES OF THE ARTS, CULTURE AND CREATIVE INDUSTRIES TODAY IS KEY TO GROWING THE CREATIVE ECONOMY AND PROMOTING SOCIAL COHESION IN CAPE TOWN

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

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



ART54 WARD PROJECT



DESIGN INFESTATION

FASHION INDUSTRY

FALKO MURAL

FILM INDUSTRY

## EXPLORING OPPORTUNITIES

### IDENTIFYING OPPORTUNITIES IN THE ARTS, CULTURE, TOURISM, HERITAGE AND CREATIVE INDUSTRIES PLAYS A SIGNIFICANT ROLE IN THE SOCIAL, ECONOMIC, CULTURAL AND URBAN REGENERATIVE DEVELOPMENT OF CITIES

#### Opportunities include:

- An increase in social cohesion by giving voice to the 'lived lives' of communities, and encouraging social inclusion through local development projects.
- Increased economic growth, through a growing international creative and cultural economy.
- Increased entrepreneurship with new products, design-related services, shops, cafes, galleries, nightlife and others - resulting in the

formation of new businesses.

- An increase in tourism that supports the authentic cultural interaction.
- Increased job creation as a result of the above.
- Increased critical concentration of creative talent and enterprises resulting in improved openness and innovation, essential in building a thriving knowledge economy. This indicates a direct link between creativity and economic growth.
- Increase in the regeneration of urban spaces and neighborhoods by artists who turn decaying spaces into vibrant nodes of activity.
- Improvement in the 'live-ability' and quality of urban life in cities.

#### Other reasons why Cape Town is an Opportunity City:

- It's a diverse and dynamic city internationally recognized for its unique

cultural mix, dramatic landscape, compelling location as a global meeting point between East and West, and gateway to Africa.

- Its unique local distinctiveness in the world is shaped by a colourful history including the histories of indigenous populations, colonialism, slavery, apartheid and migrants. All of these have contributed towards building its valuable heritage, providing opportunities for a rich public life. Enhancing such public life offers an opportunity to foster greater citizen engagement and social cohesion in building a more equitable city.
- Cape Town's beauty is world renowned, with Table Mountain regarded as the New7Wonder of Nature, has a unique plant ecosystem (fynbos) and a number of blue flag beaches. These attributes create an inspiring environment for artists and other creatives and a



- magnet for tourists and visitors.
- Cape Town offers an array of **high-level amenities** to the public including quality public spaces, community centres, recreation facilities, parks, libraries. It also has an Integrated Rapid Transport (IRT) system, which encourages access to **sporting and lifestyle events**, and greater access to spaces to work and to market services and products.
- The city contains within it significant **built environment heritage** including noteworthy and valuable architecture, public art, monuments and memorials.
- A number of tertiary **educational facilities** offering arts, culture and creative industry skills-development programmes, as supported by the state and the private sector, are here.
- Cape Town nurtures a vibrant arts, culture and creative industry environment, with a number of its local talent, museums and arts companies recognised for **artistic excellence**, both nationally and internationally.
- A **strong creative economy sector** is located in Cape Town, incorporating vibrant and sustainable creative businesses, galleries, theatres, live music venues, and design stores.
- The city hosts numerous **quality cultural events**, in all creative disciplines, with growing audiences and international appeal.
- A **growing demand for local product** has resulted in a number of enterprises becoming sustainable, with only a limited number of traditional arts companies, museums, events and locations still dependent on state grants for operation within Cape Town.
- Cultural activity** is strongly supported by three nationally

- declared cultural institutions in the city: Artscape, Iziko Museums of Cape Town and Robben Island Museum. Additionally, the City supports a philharmonic orchestra, ballet company, an opera company and two carnivals. These organisations are supported significantly financially by either both provincial and national government or by one of these spheres of government.
- Cape Town attracts significant funding** from local and international funding agencies for artistic activity.
- The **film industries** within Cape Town form part of its **strongest creative industries** and contribute over R3.5 Billion to the economy, or around 2% of the GDP<sup>1</sup>. In addition, Cape Town is increasingly becoming popular internationally as location to film and produce both commercial advertisements and feature films.

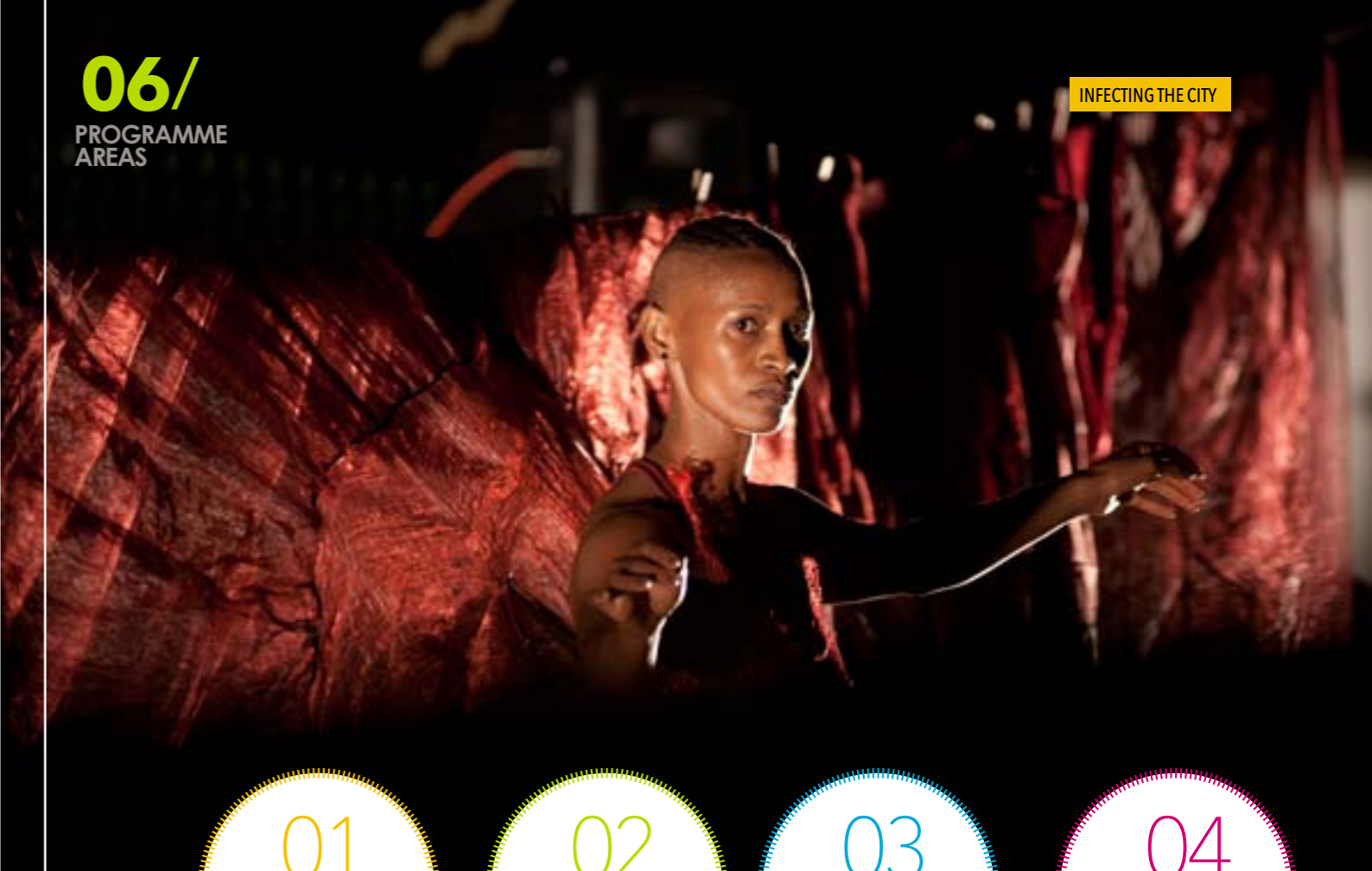
It is estimated that there are  
**56 to 80 000**  
people working in the design sector in the Western Cape with an impact of  
**R13.5 billion**  
on the Western Cape economy collectively (the bulk of which is Cape Town based)<sup>1</sup>

- Cape Town's design industry** (furniture, interiors, fashion, crafts, architecture, urban and landscape design, illustration, publishing, communication and advertising, digital communication, animation graphic and industrial design) forms a growing sector fed by increased local

- consumption. Design infrastructure is substantial, with the bulk of design and lifestyle media based here.
- Cape Town's title as **World Design Capital 2014** internationally recognises the city as a global hub of creativity and innovation. The embedding of design thinking in a number of critical service institutions included in the City as a result of this title is likely to have a significant positive influence on its future.
- Arts, culture and creative industries have an important role to play in **stimulating Cape Town's tourism and events**, which together with related service industries account for 17% of economic activity in the Western Cape. By emphasising the city's unique cultural assets, and by facilitating major cultural events, Arts and Culture plays a key role in positioning Cape Town as a city of global significance.
- The City stimulates local creativity and innovation, **activates investment into the economy, increases foreign exports, creates jobs**, which gives it its unique edge globally as its cultural mix continues to unfold.
- The City **identifies affected role-players and stakeholders**, providing directives to aid networking, coordination and information sharing internally and externally.

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

1. Design Strategy Western Cape



01  
ENHANCING  
PUBLIC LIFE

02  
BOOSTING  
THE CULTURAL  
ECONOMY

03  
FACILITATING  
CULTURAL  
SPACES

04  
COORDINATING A  
CONNECTED AND  
INFORMED  
CULTURAL  
SECTOR

# CORE FOCUS AREAS OF THE ARTS AND CULTURE DEPARTMENT

**KEY ARTS AND CULTURE PROGRAMMES HAVE BEEN IDENTIFIED WITHIN FOUR TARGETED AREAS OF IMPORTANCE, EACH ONE SUPPORTING AND MEETING SA'S TRANSFORMATION AGENDA**

The provision of an enabling environment that encourages collaboration and communication, while creating sustainable frameworks and inclusive opportunities for all, will boost the cultural economy and create a city of opportunity. The Arts and Culture Department implements its mandate through these **four key areas**.

# ENHANCING PUBLIC LIFE THROUGH CULTURE

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

Enabling active citizenry focuses on intangible and tangible heritage such as public art, carnival, intercultural dialogue through music, art, sculpture and memorialization, leads to the creation of an inclusive city.

Activating intercultural dialogue through community cultural development, ward projects, partnerships, high school leadership programmes, public art, museums, and the celebration of music, art and culture through public carnivals not only enhances public life but also brings about deeper public ownership of the city's future.

The city is an ecosystem and a sense of belonging and community is further enhanced by café culture, bars, buskers, markets, parks and even neighbour-

hood farms. Even dedicated areas for skateboarders, joggers and cyclists, the young and elderly, for example, are all essential elements for active citizens. 'The decline of public places represents a loss far deeper than simple nostalgia for the quiet, comfortable ways of the past. The street, the square, the park, the market, the playground are the river of life,' explains Kathleen Madden, one of the directors of the New York-based Project for Public Spaces, that works with citizens around the world to improve their communities. Public spaces are favourite places to meet, talk, sit, relax, stroll, flirt, girlwatch, boywatch, read, sun and feel part of a broader whole. They are the starting point for all community, commerce and democracy.'

## WHAT IS PUBLIC LIFE?

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



INFECTING THE CITY



INFECTING THE CITY



LANGA QUARTER



INFECTING THE CITY

# INTANGIBLE HERITAGE

**AS AN INCLUSIVE CITY, HERITAGE PROVIDES A SENSE OF BELONGING, FOSTERING GREATER UNDERSTANDING BETWEEN COMMUNITIES AND ULTIMATELY BUILDING A COHESIVE SOCIETY RESPECTFUL OF DIVERSE CULTURES AND TRADITIONS**

Memorialisation creates an opportunity for residents to feel part of a process that commemorates their shared heritage. For instance, memorialisation played a significant role in the city as a whole with 2013 dedicated to celebrating the life of Nelson Mandela.

The department continues with maintenance work on statues, public artworks, memorial gardens and plaques, murals, squares, walls and buildings, while assisting with commemorative events in heritage

buildings or precincts. This includes both historical and contemporary sites such as the Langa initiation site, the Gugulethu Seven Memorial, the Trojan Horse memorial site and the Langa Sobukwe Square. Recently, colonial monuments, such as the Bishop Robert Gray and Queen Victoria memorials, were repaired.

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

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

NATIONAL HERITAGE RESOURCES ACT

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

BONITA BENNETT,  
DIRECTOR OF DISTRICT SIX MUSEUM



GUGULETHU SEVEN MEMORIAL



**Our heritage is unique and precious. It helps us to define our cultural identity and therefore lies at the heart of our spiritual well-being and has the power to build our nation**

## HERITAGE AWARENESS PROJECTS

A series of heritage awareness projects were held in 2013, including an Environmental Heritage Workshop as well as a set of workshops held with cultural practitioners in Langa. In one instance, a group of 60 elderly members were taken on a trip to Robben Island Museum. In another, a group of 60 youth were taken on a workshop to develop an understanding of heritage. The programme covered topics such as tangible and intangible heritage, the link between heritage and social cohesion, the link between youth and heritage. A key outcome was the formation of a local heritage committee.

School-going youth also engaged with heritage and their environment in a project in partnership with National Parks. In a week-long workshop in Maccasar, students were introduced to indigenous cultural resources and medicines and to the history of Sheikh Yusuf of Macassar, said to be the father of Islam in South Africa.

## AN AFRICAN STORY OF THE MOTHER CITY: EXHIBITION

Held at the Langa Post Office from February to June 2013, the exhibition told the story of courageous men and women in the late 1970's and 80's who asserted the right of African families to live and work in Cape Town. The exhibition was open to the public and run by two educators. Over 700 learners visited it, took part in workshops and its comprehensive education programme.



# PUBLIC ART

**THE IMPORTANCE OF PUBLIC ART IN TERMS OF COMMUNITY CULTURAL DEVELOPMENT AND GIVING A SENSE OF PLACE CANNOT BE UNDERESTIMATED. IT DOESN'T ONLY REFER TO MONUMENTS, SCULPTURES, GRAFFITI, MURALS, STATUES AND DECORATIVE FEATURES, BUT ALSO TO DANCE AND PROCESSION, OR BUSKERS AND STREET THEATRE**

Unlike art in private spaces, public art is tuned-in to its context, contributing to urban design, revitalising areas of neglect, enhancing public spaces and activating civic dialogue and engagement. It requires a shared vision, established together with community and stakeholders, to shape a new plan

for a city to create, design and plan for public spaces. Up until 2012, the Arts and Culture Department had played a largely reactive role with respect to public art. Ward council initiatives were implemented, such as the competition that resulted in *White Horses*, Kevin Brand's statues on the Sea Point Promenade, and it supported mural art and other street art via grants and through community development initiatives. But the furore over the Safety and Security Department's Graffiti Bylaw, which street artists unanimously complained had criminalised their creative activities, and more recently, the heavy handed treatment of blind busker (Goodman Nono), brought the need for a Public Art Management Framework (PAMF) forward.

From 2013, the development of PAMF was initiated. The first full-time staff member to manage all projects of a public-art nature was employed. Meetings were held with factions in the street art community, and with Safety and Security. A more tolerant and open implementation of the bylaw and a

## A STRATEGY FOR PUBLIC ART

The Department developed and implemented a long-term beautification and public-art programme at the request of the wards in Langa, starting with murals and public art pieces on the N2 entry road, Bunga Avenue, and the main artery known as Washington Street. Further projects initiated by the ward councillor in Woodstock and Observatory resulted in functional public art, including a creative bicycle rack and mounting boards for regular photo exhibitions on the exterior of Hartleyvale Stadium in Observatory.

**In a rapidly growing city with complex challenges, the importance of Public Life cannot be ignored. It is recognised that a deeper understanding and enrichment of our cultural diversity, as well as the dialogue around this, enhances the social, economic, cultural and spatial environment.'**



INFECTING THE CITY

process of revising this piece of legislation began. PAMF was kicked off formally during the '2013 Ways to Do Public Art' project, held jointly with the Visual Arts Network of South Africa (VANSA) at the City Hall, which included a series of workshops and an exhibition of public art practice. The workshops were influential as they sparked a discussion on public life, with the philosophy behind the notion of fostering more active citizens and more democratic public spaces being incorporated into the broader departmental approach.

As part of a proactive pilot project to enable more temporary public art initiatives, the department worked with Ward 54 (Atlantic Seaboard),

focusing especially on one of the most democratic and diverse public spaces in the city: the Sea Point Promenade. Art54 was born and a committee of residents and public art-savvy individuals were gathered to make decisions on a six-monthly call for temporary art projects in the Ward. Six projects were chosen for implementation in 2014.

According to the database, the City issued approximately 72 Public Art permits between 2006 and May 2013, and declined no more than 15 applications. The Arts and Culture department has also issued three self-permits to well-known artists Ricky Lee Gordon, Falko and Faith.

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

JAY PATHER, INFECTING THE CITY 2014



CAPE TOWN CARNIVAL



MINSTREL CARNIVAL

**CAPE TOWN CARNIVAL IS A NATIONAL FLAGSHIP EVENT.**

It is part of the Arts and Culture Department's Mzansi Golden Economy (MGE) strategy that seeks to increase and enhance the economic contribution of the arts. In 2012/2013, the Carnival involved over

**1 500 performers** from 47 communities and was attended by an estimated number of **55 000 people**, creating over

**800 jobs.** The core of the event created 150 jobs, of which **76% were opportunities for young people**, across a wide range of creative, technical, marketing and events management areas. Furthermore,

**642 jobs** were created through the suppliers to the festival.

# CARNIVAL

**CAPE TOWN IS KNOWN AS 'CARNIVAL CITY', ATTRACTING LOCALS AND INTERNATIONAL TOURISTS TO ITS FESTIVE EVENTS THAT CELEBRATE THE CITY'S CREATIVE AND CULTURAL IDENTITY. THESE ARE POWERFUL DRIVERS FOR SOCIAL COHESION AS PEOPLE COME TOGETHER TO CELEBRATE UNITY IN DIVERSITY**

Cape Town is home to vernacular carnival traditions rooted in historically marginalised communities, as well as more recently produced carnivals referencing public carnival performance globally. Carnival occupies a unique and established place in the Cape Town cultural calendar. The City recognises that its role is not limited to logistics and planning, but includes a more holistic approach to development of carnival. The City aims to facilitate the creation of platforms to market and support carnival traditions, recognising their

importance for cultural expression, social development and economic growth, opportunities and as a way of celebrating our diversity. Two key events take place annually: the Tweede Nuwe Jaar minstrel carnival on 2 January, and the Cape Town Carnival, launched in 2011 but expanding each year to include many more floats and dancers, creating a festive atmosphere along the Fan Walk. Cape Town Carnival projects the cultural diversity of our African identity, and celebrates the transformative power of creativity.



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

KYLA-ROSE SMITH, ARTIST, VIOLINIST AND MEMBER OF FRESHLYGROUND

# INTERCULTURAL DIALOGUE

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

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

The intervention that was designed by the youth programme within the Social Development Department was meant to deal with running and managing the learner structures and implementing their projects effectively. While the focus of the social issues may have changed over the years, the consistent skills elements remained organisational development, project management,

facilitation, presentations, fundraising, debating, emotional intelligence, democratic principles, leadership and cultural diversity. In the past five years the primary focus has been on intercultural dialogue and arts-related themes.

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

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

Over the past 11 years the programme has engaged with about 1 500 learners and Alumni members.



**'The High Schools Programme has taught me that through intercultural interaction we should be able to find common ground, and know that despite our different cultural beliefs that we are all faced with the same challenges.'**

MICARLO LULAMILE MALAN



CREATIVE NESTLINGS



COMMUNITY MURAL

The current focus is to develop the programme as a Social Enterprise in partnership with the City over the next three years.

As HSP alumni member Ayesha Hamdulay testifies: 'It gave me the necessary confidence to stand in front of any group of people and speak

about the pressing issues we face as youth, to mobilise groups to assist in our projects and to be real agents of change. No longer were schools working in isolation of other schools. It provided a platform for youth from various backgrounds to work together in addressing social ills of all types'.



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

AYESHA HAMDULAY

# COMMUNITY CULTURAL DEVELOPMENT



CONCERTS IN THE PARK



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

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

Support has continued for community events such as Mitchell's Plain Festival

and The Voice of the Cape Festival, both aimed at the Muslim community and Diwali. In addition, support for the historic New Year Carnivals (the Minstrels, Malay Choirs and Christmas Choirs) included the historic marches as well as the 11 boards involved in organising community based troupes into competitions.

## COMMUNITY CULTURAL DEVELOPMENT UNIT

In 2012, the department established a **Community Cultural Development Unit (CCD)** to continue this work, while establishing other units to assist with cultural promotion, co-ordination, research and cultural infrastructure. Drawing on experiences from two leading countries, Canada and Australia, which have developed sophisticated community cultural development methodologies, while building on its experiences and those in other countries in the South, the department has adopted the following definition for the CCD unit: 'The range of activities

undertaken by cultural workers in collaboration with other community members to express identity, concerns, and aspirations through the arts, while building the community's capacity for action and change. This provides ways for involving people of a community to take action to develop and improve their shared culture and for cultural identities to be recognised.'

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

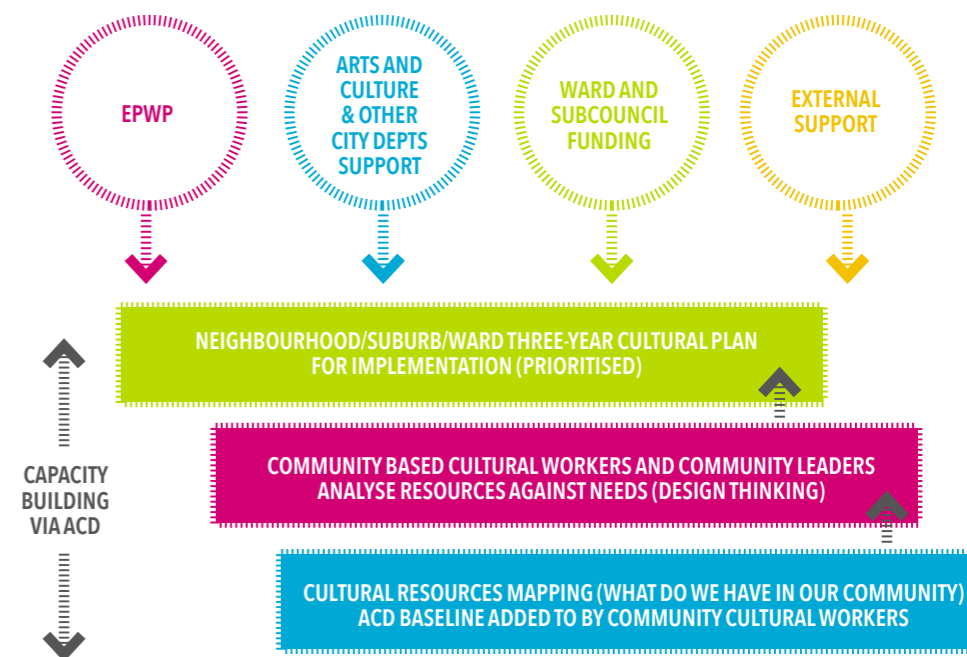
## CULTURAL MAPPING PROGRAMME

The department has created a cultural mapping research programme which will, over a period of years, develop a thorough inventory of cultural resources throughout all neighbourhoods in the city. Cultural Resources encompasses a diverse range of subjects: local traditions, heritage, arts, media, crafts, topography, architecture, urban design, recreation, sports, entertainment,

tourism and the cultural representations of places. It also provides a culturally sensitive approach to urban and regional planning, but also to social, environmental and economic policy making. The departments' cultural mapping has, to date, mapped Khayelitsha, Mitchell's Plain, Salt River, Observatory, Woodstock, Athlone, Bonteheuwel, Guguletu and Langa, and new research is currently underway.

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

## COMMUNITY CULTURAL DEVELOPMENT METHODOLOGY



# BOOSTING THE CULTURAL ECONOMY

The Arts and Culture Department acknowledges that creatives and heritage workers are the essential lifeblood of the cultural economy. A forward-thinking strategy is key to growing the industry because the city's creative talent is rapidly gaining increased international recognition



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

**We do this by:**

- a) working together with a range of role players involved the cultural industries from various government departments and bodies, to significant sector collectives and other strategic initiatives; and
- b) playing a strategic role in supporting the greater global and local visibility of our cultural assets.

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



BRYAN RAMKILAWAN

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



ERICA ELK

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

In the past year alone (2013/2014)

**1111**  
creative businesses  
benefitted from CCDI's product,  
business, and market support services  
and rural outreach programmes

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



'There are many false assumptions made about art and its impact, and mostly an underestimation of its impact on the economy and its creative capital: in other words, its longer-term effects beyond rands and cents. So research in this field is critical, especially into the relationship between art and the economy, to assess impact and make clear-sighted judgements'

JAY PATHER,  
DIRECTOR OF THE GORDON INSTITUTE  
OF PERFORMING ARTS AND CURATOR OF  
INFECTING THE CITY FESTIVAL



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

ANTHONY SMITH,  
OWNER, TWOBOP CLOTHING





THE FUGARD THEATRE



OPEN DESIGN FESTIVAL



LOCAL FASHION



DESIGN INDABA

# CREATIVE INDUSTRIES

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

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



**'By the year 2015, of the 10 fastest growing economies in the world, seven will be African. Of course, this has a concomitant effect on the creative industries. The story is really one of renewal, regeneration and growth. And there aren't too many places in the world that are growing right now'**

RAVI NAIDOO,  
FOUNDER AND MANAGING  
DIRECTOR OF DESIGN INDABA

## CAPE CRAFT AND DESIGN INSTITUTE (CCDI)

As part of its growing engagement in creative industries, the Department supported the Cape Craft and Design Institute and the Arterial Network to successfully win the bid to host the African Creative Economy Conference at the City Hall in November 2013. Some of the most innovative thinkers attended to discuss the future of Africa's creative industries.

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

**'It helps to build sound knowledge and justification to strengthen a sector that draws on and rewards the artistic and cultural talents of citizens from every walk of life.'**

Shared infrastructure and marketing break down the silos between the creative disciplines, thereby strengthening and manifesting the intangible links to make the artistic network more visible.'

## DESIGN INDABA

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

### DESIGN INDABA FAST FACTS

<b>2004</b>	
<b>1 300</b> delegates	
<b>8000</b> expo visitors	
<b>40</b> exhibitors	
<b>2</b> international buyers	
<b>R3 887 055</b> media value	
<b>2013</b>	
<b>2 996</b> delegates	
<b>34 080</b> expo visitors	
<b>486</b> exhibitors	
<b>115</b> international buyers,	
<b>506</b> local	
<b>R39 164 343</b> media value	

## EVENTS AS DRIVERS OF THE CULTURAL ECONOMY

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

### OPEN DESIGN CAPE TOWN

As part of its commitment to events taking place in low season, the City's support of the inaugural Open Design festival at the City Hall for 10 days in August 2013, raised significant media publicity worth R5 million. With 81 events on offer, it brought 5 815 visitors into the historic City Hall alone. The second festival, held during the World Design Capital 2014 year, was even more inspirational and attracted 8 000 visitors.

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

Y TSAI, CO-FOUNDER AND  
CREATIVE DIRECTOR OF  
OPEN DESIGN CAPE TOWN

### THE FRINGE FESTIVAL

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

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

# CULTURAL TOURISM

**GLOBAL DEMAND FOR CULTURAL TOURISM IS RISING RAPIDLY, AND THE ARTS DRIVE CULTURAL TOURISM. IT'S THEREFORE VITAL TO PRESERVE AND GROW THE REGION'S UNIQUE HERITAGE AND MARKET CAPE TOWN AS A CREATIVE AND CULTURAL DESTINATION OF CHOICE**



TOWNSHIP CYCLING TOURS

Through active engagement with partners and research conducted, the Arts and Culture Department has recognised that, while we have excellent cultural offerings in the city, there is still a great deal more to be done to market our unique brand of cultural tourism. There is rising interest in local content with heightened global demand for local music, art, literature and design products. Our museums, galleries, live music venues, theatres and cultural events are growing audiences at a fast pace. But locals and visitors still tell us that they find it challenging to find infor-

mation on what's happening in the arts, despite this increasing interest. The need for a more intensive and coordinated approach to marketing the arts and culture offering of the city has been identified as a key area of importance in which the Department plans to play a pivotal role in future years. By working closely with state mandated visitor development agencies such as Cape Town Tourism and WESGRO there is the opportunity to increase visitor numbers to our major cultural spaces and events and to grow the interest in local product produced by our vibrant creative industries. Equally, an abundance of positive publicity builds and nourishes the brand and boosts economic activity, which has a knock-on affect for the city and its communities.

Since our new democracy in 1994, South Africa has seen an average visitor growth rate of 6.9% per year, which compares with a global average annual growth rate of 4%, according to research by statistical analysts Grant Thornton, indicating that our fullest potential not yet been realised. But there's more to this precious

ecosystem than visitors: we also need to attract artists to live and work in our city, while providing a supportive, safe and creative structure in which artists and cultural organisations can thrive and sustain the city's reputation as a creative hub that is enjoyed by residents and visitors alike.

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



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

ENVER DUMINY,  
CEO, CAPE TOWN TOURISM

# CULTURAL EVENTS

CALENDAR OF EVENTS



CAPE TOWN INTERNATIONAL JAZZ FESTIVAL

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

#### JANUARY

##### TWEEDE NUWEJAAR MINSTREL CARNIVAL

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

#### FEBRUARY

##### CAPE TOWN ELECTRONIC MUSIC FESTIVAL

When it comes to music, Cape Town is the 'beats' capital of South Africa thanks to its vibrant community of music producers and also to the fact that it's the only city in Africa with its own Red Bull Academy of Music. It's

no wonder then that the city hosts the Cape Town Electronic Music Festival (CTEMF), where music aficionados and party-goers are treated to workshops, seminars and talks unpacking the many influences of the local electronic music scene. In 2014 (the festival's third year), it included nine international acts and DJ's playing at the event's main stage at the Grand Parade, making it the most important annual platform for the inclusive showcasing of electronic music in the country.

[ctemf.com](http://ctemf.com)

#### MARCH

##### CAPE TOWN CARNIVAL

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

##### INFECTING THE CITY

This is a city wide public art festival held in late summer every year, when the inner city streets become the stage and

canvas for a variety of performances by a host of renowned local and international artists. Known as Infecting The City, the intention of this public arts festival is to reach the people who use the city and its streets on a daily basis and to bring an element of surprise and wonder to their everyday lives in the form of performance and art. Some performances are based on audience participation, allowing dynamic interaction.

[infectingthecity.com](http://infectingthecity.com)

##### CAPE TOWN INTERNATIONAL JAZZ FESTIVAL

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

[capetownjazzfest.com](http://capetownjazzfest.com)

#### APRIL

##### SUIDOOSTERFEES

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

[suidoosterfees.co.za](http://suidoosterfees.co.za)

#### JUNE

##### ENCOUNTERS DOCUMENTARY FILM FESTIVAL

Described as 'Africa's premier documentary festival', Encounters Film Festival, now in its 15th year, provides an opportunity for local film-makers to present their work to the South African public alongside screenings of other world-renowned documentaries.

[encounters.co.za](http://encounters.co.za)



WORLD MUSIC FESTIVAL



SUIDOOSTERFEES



ENCOUNTERS FILM FEST

OPEN DESIGN BLOCK PARTY

## JULY

**CAPE TOWN WORLD  
MUSIC FESTIVAL**

Showcasing music from a range of alternative disciplines (such as Nu World music), the Cape Town World Music Festival aims to enlighten people in the various genres of world, traditional and experimental music. Taking place at a venue in the city, the events' line-up includes a host of local and international musos, promising to leave festival-goers inspired and collectively connected through the power of music.

[ctwmf.com](http://ctwmf.com)

## AUGUST

**OPEN DESIGN CAPE TOWN**

Launched in 2013, the Open Design festival attempts to de-stigmatise the elitist approach to design disciplines by encouraging participants from all walks of life with a keen interest in design, to

share their ideas or take part and show the transformative nature of design. For 10 days in August, at the City Hall and satellite venues, participants attend a host of cross-disciplinary events, such as workshops, talks, exhibitions, tours, networking events and parties, all of which attempt to share knowledge and sound design-thinking. The festival also connects design-related events such as Design Dialogues, Open Streets and World Design Capital projects.

[opendesignct.com](http://opendesignct.com)

## SEPTEMBER

**LOERIES AND CREATIVE  
WEEK CAPE TOWN**

The Loeries and its affiliated celebration of creativity, innovation and culture, Creative Week Cape Town, is a week-long event. The latter, now in its fourth edition, is crowd-sourced by Capetonians and co-ordinated by Creative Cape Town, and culminating in the prestigious Loerie Awards – the

35th annual showcase of the region's best in brand communication. The city is transformed into a creative village, with activities planned in public spaces across the central city precinct, including the historic City Hall, the V&A Waterfront and Long Street.

[theloerieawards.co.za](http://theloerieawards.co.za);  
[creativeweekct.co.za](http://creativeweekct.co.za)

**OPEN BOOK FESTIVAL**

Launched in 2011 and now in its fourth year, the five-day Open Book Festival brings together over 8 500 literary minds to attend 100 key events. The festival attracts authors and audiences from all over the world who converge in two key venues in the city: the quaint Book Lounge and the Fugard Theatre in District Six. One of the key goals of this festival is to make a significant contribution towards growing a love for books and reading, particularly among the city's youth, but also to showcase local writing. The Arts and Culture Department has identified it as an 'incubator event.'

[openbookfestival.co.za](http://openbookfestival.co.za)

## SEPTEMBER/OCTOBER

**CAPE TOWN FRINGE  
FESTIVAL**

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

[capetownfringe.co.za](http://capetownfringe.co.za)



OPEN BOOK FESTIVAL



MABONENG TOWNSHIP EXPERIENCE



CREATIVE WEEK



ELECTRONIC MUSIC FESTIVAL

**ONGOING  
ANNUAL  
EVENTS****OPEN STREETS**

Open Streets is about activating street culture at various Open Street events in the city and its suburbs. Known as Open Street days, public spaces and urban

arteries are transformed into pedestrian-only venues for one day, where visitors interact with each other and participate in recreational activities.

[openstreets.co.za](http://openstreets.co.za)

**MABONENG TOWNSHIP  
ART EXPERIENCE**

The Maboneng Township Arts Experience is a national public arts

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

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

[maboneng.com](http://maboneng.com)



RUST EN VREDE



HUGO LAMPRECHTS MUSIC CENTRE



# FACILITATING CULTURAL SPACES

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

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

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

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

**Rhodes Cottage Museum** is a simple house in Muizenberg, which was the

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

**Hugo Lamprechts Music Centre** is a state-of-the-art symphonic music auditorium in Parow, built by the City of Cape Town on the grounds of the Hugo Lamprechts Music Centre, a body contracted by the Western Cape Government to provide symphonic music training for students and to provide teacher training. **Picton St, Parow**

**Art.b Gallery and the Bellville Arts Centre** is based in the Bellville Library. Art.b, managed by the Bellville Arts Association, hosts regular arts exhibitions. The Bellville Arts centre runs art classes. **Carel van Aswegen St, Bellville**

**Delft Rent Office** is the newest of the cultural spaces of the Arts and Culture Department in one of Cape Town's post-Apartheid neighbourhoods. Currently housing the Rainbow Arts Organisation, the space will shortly be put out on a call for a long-term management body. **Corner Essenhout and Delft Main Rd, Delft**

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

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

## FUTURE VISION

New cultural spaces will be added to the portfolio once budget and other similar buildings become available and will be awarded via an open call for Arts and Culture bodies to tender. Spaces are provided on a 'peppercorn rental', with the City maintaining the exterior, but the organisation awarded needs to prove it can maintain the interior of the building and be able to run it sustainably into the future without additional City council support.

# LANGA CULTURAL PRECINCT

**THE LANGA CULTURAL PRECINCT PROJECT IS A KEY CULTURAL NODE, VISITED REGULARLY BY LOCALS AND TOURISTS AND BASED IN THE CENTRALLY LOCATED NEIGHBOURHOOD OF LANGA, THE OLDEST BLACK TOWNSHIP IN CAPE TOWN**

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

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

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

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



GUGA S'THEBE ARTS AND CULTURE CENTRE



LANGA INDOOR SPORTS CENTRE



LANGA SPORTS CENTRE



LANGA STREET MURAL



ARTISTS IMPRESSION OF THE NEW THEATRE



GUGA S'THEBE ARTS THEATRE BEING BUILT



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

IAIN HARRIS,  
CREATIVE DIRECTOR  
COFFEEBEANS ROUTES

# CITY HALL AND GRAND PARADE

REVITALIZING ICONIC SPACES SUCH AS THE CITY HALL AND GRAND PARADE INTO A DYNAMIC CULTURAL ENVIRONMENT REMAINS A PRIORITY

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

Today it is used regularly as a venue for cultural events ranging from the Thursday evening symphonic concerts, to the popular City Hall Sessions (profiling music from the Cape, South Africa, Africa and the Global South), the Cape Tattoo Expo, Music Exchange,

Gordon Institute for Performing and Creative Arts, and the Breathe Sunshine Music Conference, to name but a few.

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

In partnership with the Strategic Assets Department (that collectively manages

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

## MOTHER CITY'S OLDEST CENTRAL PUBLIC SPACE

Built in 1905 in Edwardian architectural style. Mostly built from oolitic limestone from Bath, England. Lower walls and plinths from granite from Signal Hill quarry

Impressive facade restored in 1987

11 Feb 1990

only a few hours after his release from prison, Nelson Mandela made his first public speech since his 27 years of imprisonment from the balcony of Cape Town City Hall onto a packed Grand Parade

2007

the Springboks made an appearance on the balcony after winning the Rugby World Cup

The clock tower contains 39 bells

An organ of 3165 pipes sits in the Grand Hall

THE HISTORICAL CITY HALL AND GRAND PARADE

## CITY HALL THEN

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

## CITY HALL NOW

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

## MUSIC CONCERTS AND KEY CULTURAL EVENTS HELD

### 2010

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

### 2011

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

### 2012

- Sónar at Design Indaba

### 2013

- Cape Tattoo Expo
- Open Design Festival

### 2014

- Launch of World Design Capital 2014

# ENABLING A CONNECTED CULTURAL SECTOR

## BY FOSTERING PARTNERSHIPS AND THOUGHT LEADERSHIP

CO-ORDINATING A CONNECTED AND INFORMED CULTURAL SECTOR IS OUR GOAL. WE AIM TO BE AN ACCESSIBLE, VISIONARY PARTNER AND COLLABORATOR IN BUILDING A SOCIALLY COHESIVE, WORLD-CLASS DESTINATION



CREATIVE NESTLINGS

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

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

### Partnerships and coordination

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

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



CCDI STAND AT DESIGN INDABA

### African Creative Economy (ACE) Conference

The City of Cape Town hosted the third annual African Creative Economy (ACE) Conference in October 2013 to discuss ways to address some of the continent's most pressing challenges. The ACE conference aims to focus attention on Africa's creative industries as economic drivers and attracted some 400 delegates, including visitors from at least 40 African countries. The 2013 conference was held at the historic Cape Town City Hall and the Homecoming Centre. Previous conferences were held in Nairobi in 2011 and in Dakar in 2012. ACE 2013 took place under the auspices of the Arterial Network – a network of individuals, organisations, donors, companies and institutions engaged in the African creative and cultural sector. The bid for the conference was submitted by the Cape Craft & Design Institute (CCDI), as the primary implementing agency, assisted by the Conference Bureau of Wesgro, the Western Cape's investment and trade promotion agency.

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

The Arts, Culture and Creative Industries sectors need to be structured more efficiently. And despite the fact that the arts disciplines are very different from each other in many ways, there are interesting similarities between the arts and creative industries, with significant opportunities for cross-discipline organisation. As part of its attempts to help sectors organise better and to talk across disciplines, the department builds close working relationships with entities who help organise their sectors in a representative manner. Work began in 2014 to establish an arts, culture and

creative industries partnership, a network of sector and membership bodies, with the aim of meeting regularly to address some potential cross-discipline organisation, and to advise government, where necessary, on strategic sector development actions. In addition to external partnership, the Arts and Culture Department plans to start a regular municipality wide forum for departments in the city. Those with cultural programmes will be able to develop annual approaches to supporting arts and culture. In addition, it hosts regular meetings with other departments in province (and nationally) that work with arts and culture and with local parastatal bodies, such as Cape Town Tourism and Wesgro.



JAZZART



FAMILY ORCHESTRA



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

ANDREW BORRAINE  
FORMER CEO OF CAPE TOWN PARTNERSHIP

**Research**

There is a paucity of research in the sector. And, what research exists cannot often enable easy comparisons across sectors. There are also differences of opinion on indices, and very little has been done to understand the consumer or client. The department plans to work with research organisations and academic bodies to address these shortages, and to ensure that material can be accessed by all.

**Thought leadership**

The department has played an ongoing role in the area of thought leadership, with staff speaking at conferences and other learning forums, or communicating through published works. Staff have visited other cities to meet and learn from relevant cultural bodies, and in turn, the department has hosted global experts to share common practice and experience. It has hosted relevant thought leadership events such as the African Creative Economy Conference (November 2013) aimed at local, national and international bodies.

**The Grants Programme**

Funding has played an important incentive and support role for the arts and culture sector in the city. The first Arts and Culture unit was precipitated by the political change in the country and lobbying by arts bodies who hadn't been receiving government aid. For instance, Cape Town had two orchestras at the time, one of which was a municipal orchestra whose members were council employees. Lobbyists were able to convince government of the consolidation of the two orchestras and the freeing up of funds for the support of the arts sector. From 1997 to 2000, the Arts Unit was able to

support the arts via a peer-review group made up of members of the arts and heritage sector. From 2000, as a result of changes in government regulations, this mechanism was ended and it became council's prerogative to decide who received funds. The grant-in-aid programme has, over time, supported over a hundred arts bodies and collectives, independent museums, artists of all genres, amateur historical societies, community arts organisations and events. Although funding has typically been in the small figures, the Grant Programme (as it is now called) has played an important incentive and support role for the arts and culture sector in the city.

**ACKNOWLEDGING EXCELLENCE**

Cape Town is blessed with incredible talent – internationally recognised artists, creatives, collectives and companies in every discipline, who have received accolades and been validated by their peers. However, many are not acknowledged by locals, so the Department will be exploring various ways to acknowledge our talent, recognising their contribution to the cultural life of Cape Town and ways in which they have raised the profile of the city. And, as part of a commitment to arts companies through its cultural promotions programme, the City has been meeting regularly with various role players including a structured network of companies associated with the Artscape complex – these include The Cape Town City Ballet, The Cape Town Symphony Orchestra, Cape Town Opera, Jazzart and Zip Zap Circus. The Cape Town Fringe Festival will provide an important platform for various companies, including these, to reach a broader audience and raise Cape Town's international standing.

**CELEBRATING 100 YEARS: CAPE PHILHARMONIC ORCHESTRA**

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

**CELEBRATING 80 YEARS: CAPE TOWN BALLET**

This year Cape Town City Ballet celebrates 80 magnificent years of dance. It's South Africa's oldest ballet company and one of the oldest in the world. It kicked off the year with the popular modern ballet Night & Day at Artscape, followed by the outdoor performances of The Firebird and Les Sylphides at Maynardville, and then performed one of the best known ballets of all time, *Swan Lake*, at the Artscape Opera House. In September, CTCB performed three ballets by John Neumeier, including *Le Sacre* and *Spring and Fall*. Ballet Beautiful is the theme for the 80th birthday programme, giving insight into the past, present and future of Cape Town City Ballet. [capetowncityballet.org.za](http://capetowncityballet.org.za)

# WHO WE ARE

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



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

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

A significant number of the staff are experienced cultural management practitioners and, in some cases, are creatives themselves, who

have worked with and in the sector for a number of years. Others are seasoned administrators who have worked in government for a number of years, or are promising young administrators.

Back row (seated)  
**Nadia Thorne** Professional Officer

Third row back (left to right)  
**Zolisa Pakade** Project Developer; **Albert Webster** Head (Community Cultural Development); **Xoliswa Morara** Clerk; **Melanie Meyer** Project Administrator; **Shamila Rahim** Professional Officer; **Shona Stali** Cleaner; **Lemvia Viljoen** Project Administrator; **Lesley Truter** Project Developer; **Nosiseko Nyaniso** Project Administrator; **Goodman Mvango** Cleaner; **Renee Holleman** Professional Officer

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

Front row (left to right) **Natalie Harper** Project Administrator; **Bianca McKechnie** Professional Officer; **Andile Dyasi** Centre Co-ordinator; **Thandiswa Mhlauli** (seated) Clerk; **Seemah Toefy** Secretary; **Sumaya Abader** Clerk; **Aasimah Parker** Project Administrator; **Nikita Campbell** Professional Officer; **Robin Jutzen** Head (Partnerships and Promotions)

Front (standing) **Zayd Minty** Manager

Absent **Landile Mzalisi** (Attendant)





CITY OF CAPE TOWN  
ISIXEKO SASEKAPA  
STAD KAAPSTAD

