



GAUTENG PROVINCE

SPORT, ARTS, CULTURE AND RECREATION
REPUBLIC OF SOUTH AFRICA

**Creative Industries Development Framework of the
Gauteng Provincial Government
October 2005**

The Gauteng Provincial Creative Industries Development Framework

THE GAUTENG PROVINCIAL CREATIVE INDUSTRIES DEVELOPMENT FRAMEWORK 2

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1. Background

Increasingly across the globe culture and the creative industries in particular are being recognized as key components of national, regional and economic development strategies. As the Dakar Declaration¹ observes, the cultural industries have significant potential and value in their contribution to the economic and social development of ACP States and Regions. From Boston to Singapore, Ottawa to Queensland, Dakar to Johannesburg cultural experiences, cultural services and cultural products are part and parcel of city-based strategies for tourism, social and economic development.

These strategies, programmes and projects all recognize the core benefits that culture offers:

The creative industries are key aspects that define attractive communities for knowledge workers.

Culture is a key component of the tourism market; cultural tourism is a critical economic engine.

Arts and culture activities are catalysts for community revitalization efforts and can make a real difference to health, crime, employment and education in poor communities.

Cultural facilities, projects and activities have a regenerative impact on cities, towns and rural areas.²

Arts education and training is critical to enhancing the skills of the youth and developing a human capital base.

¹ 'Dakar Declaration on the Promotion of ACP' ((Africa, the Caribbean and the Pacific) Cultures and Cultural Industries, Republic of Senegal, 20th June 2003

² 'Culture and Regeneration: an evaluation of the evidence', a study by Comedia, October 2004

Culture is 'an agent of expression, preservation, assertion of diversity and with it national identity and confidence, as well as universality'.³

However it is increasingly being recognised that old solutions do not work for current problems today. In the post industrial revolution phase the creativity of the engineers and planners solved problems by creating physical infrastructure - 'sewage systems to contain disease and improve public health; housing to accommodate ever expanding populations; roads and railways to increase mobility for people and products'.⁴

In the twentieth century, planners and politicians concentrated on improving the quality of life for its citizens although this was often interpreted in physical terms. This was despite the theories of 'the good city' which emphasised how people felt about the city. Physical solutions were developed to many of the pressures of a growing and expanding city; 'the idea of zoning, to separate dirty industry from housing or commerce; grid-like street patterns to ease movement; or alternatively more fine-grained urban patterns to encourage interaction; height restrictions to protect skylines; the garden city movement to bring out the best of town and country'.⁵

Now, the twenty first century is half-way through its first decade and it has become apparent that transport networks or improved telecommunications will not, on their own, develop the innovative business which can compete successfully in a global economy. This innovation depends more on the capacity to build partnerships, such as linking university and technicians with firms to develop new products or

³ As outlined in the 'Workshop on Nepad's Programme of Action in Culture and Development' Abidjan, Côte d'Ivoire, 2-5 September, 2003

⁴ Landry and Bianchini 'The Creative City' published by Demos and Comedia, 1995

⁵ Landry and Bianchini, 1995

developing a sense of community and mutual responsibilities in suburbs and inner cities to deal with crime. This 'soft'⁶ infrastructure needs to be created.

Although cities and fast growing regions are becoming the nerve centres of the new global knowledge economy, they are also increasingly fragmented. Citizens find their cities frightening with few areas being safe from crime and physical control is no longer providing a solution; people are unhappy about the physical environment with conflicts around parking, traffic, city ring roads and city centres no longer the high streets of the past. This stems from the failure to create the 'soft' infrastructure so that the unemployed, the elderly and low income groups feel locked in by a lack of transport and money as they see others with more mobility moving out of town; finally suburbs and neighborhoods lose their sense of identity and their sense of shared place as there is often a lack of community.

In developing these creative responses to urban problems in a province such as Gauteng (whether in traffic flows, business development, greening the city, regenerating inner city areas, responding to crime and violence or the loss of identity in communities and a sense of shared place) and by so doing developing new forms of knowledge, all current systems and procedures and responses need to be approached from a different perspective. City and town managers, planners and politicians will discover that different levels of innovation will be appropriate for different areas.

⁶ Term coined by Landry and Bianchini, 1995

2. Purpose of the Gauteng Provincial Creative Industries Development Framework

The purpose of the Gauteng Provincial Creative Industries Development Framework is three-fold:

to develop creative industries to maximize their contribution to the economy, community development and urban regeneration;
to provide a coordinating framework for investment and implementation in the province; and
to explicitly align creative industries activities with the Gauteng Growth and Development Strategy.

3. Legal Imperatives

Policy Documents and Legal Implications

This provincial framework is informed by:

The White Paper on Arts, Culture and Heritage which commits government to making an impact on economic growth, development and tourism through targeting the development of the cultural industries.

The Cultural Industries Growth Strategy (CIGS) which outlines key interventions necessary for the growth of the sectors.

The following Acts provide the legal context:

The Culture Institutions Act of 1998 which provides for the payment of subsidies to certain cultural institutions; provides for the establishment of certain institutions as declared cultural institutions under the control of councils and establishes a National Museums division.

The National Heritage Resources Act of 1999 which introduces an integrated and interactive system for the management of national heritage resources and notably established the South African Heritage Resources Agency and empowers provinces to establish provincial agencies.

The South African Geographical Names Council Act of 1998 which establishes a permanent advisory body to advise the Minister responsible for arts and culture on the transformation and standardization of geographical names in SA and sets guidelines for the operations of provincial geographical names committees.

The Gauteng Arts and Culture Council Act of 1998 that establishes the Gauteng Arts and Culture Council (GACC) and outlines its role in the promotion and development of the arts and culture sector in the province.

The National Heritage Council Act of 1996 which outlines the roles and responsibilities of the council with regard to heritage development and promotion at national, provincial and local level.

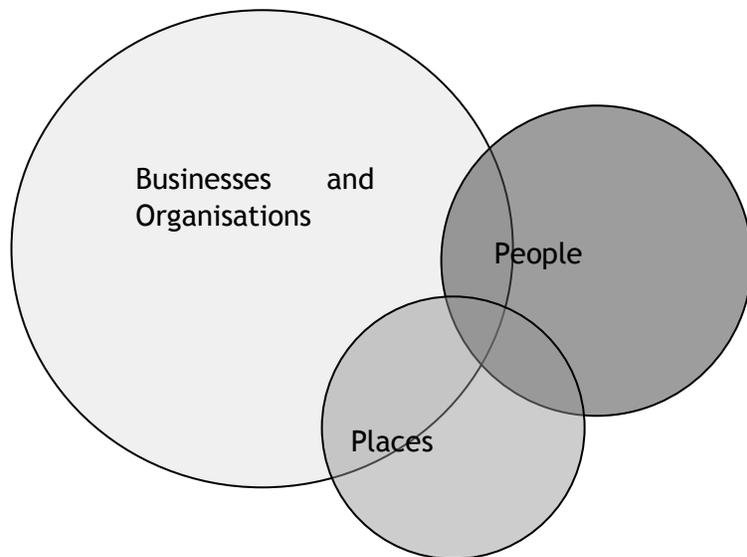
A critical aspect of the Gauteng Provincial Creative Industries Framework is the review of the GACC functions and its funding mechanisms to ensure alignment with the requirements of the strategy.

The GACC has a major role to play given its powers to:

- Advise and provide information to people and organizations in the arts.
- The development and maintenance of provincial databases.
- Facilitate and promote provincial liaison.
- Promote cultural exchanges.
- Assist in the promotion and marketing of the sector in the province.
- Running competitions related to the arts and culture sector in the province.
- Undertaking research into the sector and monitoring investment.

4. Defining the Creative Economy

In general, the creative economy is just like any other, comprising the businesses and organizations active in the sector, the people that make cultural products and offer cultural services and the places in which culture is created, exhibited and consumed.



The Creative Industries

Creative Industries are traditional cultural sectors such as music and film. However arts, culture and creativity are slippery terms. The term 'culture' has many definitions stretching from the idea of culture 'as a way of life' to a description of art forms such as music or theatre. The arts in turn may simply refer to the high arts such as opera and classical music or be taken more widely to include crafts, folk arts and popular culture. By Creative Industries we refer to that bundle of activities where creativity is a prime condition of its existence. The Creative Industries therefore range across traditional artistic activities to electronic media and communications and into a growing range of business and associated services.

The Creative Industries include;

- music (classical, popular, folklore);
- the visual arts (painting, sculpture, public arts and the decorative arts);
- the publishing sector based on writing and literature (books, magazines, newspapers);
- the audio-visual and media sector (film, television, photography, video, broadcasting);
- the performing arts (theatre, dance, opera, live music);
- the emerging multimedia sector (combining sound, text and image);
- crafts (traditional art, designer goods, craft art, functional wares and souvenirs);
- cultural tourism; and
- the cultural heritage sector (museums, heritage sites and cultural events such as festivals and commemorations).

The Creative Industries also include those sectors where creative input is a secondary but crucial means of enhancing the value of other products whose marketability and effectiveness would otherwise be lessened.

These sectors include:
design;
industrial design and fashion;
the graphic arts (including advertising).

Thus in analysing the Creative Industries as industries we are not only concerned with the front end of creative production – the ideas, people or performers – but also those who have to turn ideas into products, those who market and those who provide outlets for cultural products to be seen and sold⁷.

⁷ This definition was developed by the Cultural Strategy Group for use by the Department of Arts, Culture, Science and Technology in their Cultural Industry Growth Strategy. See DACST **Creative South Africa: a strategy for realising the potential of the cultural industry**, 1998

There are a number of unique characteristics that need to be kept in mind though:

The creative industries are characterized by a high level of small and micro enterprises, the sole proprietors of which are predominantly the producers of creative products or content and a few large enterprises.

The creative industries are differentiated, linked with close interlocking but flexible networks of production and service systems, allowing the sector flexibility in the face of economic recession.

The creative industries tend to be both knowledge intensive (involving highly skilled workers) and labour intensive (creating more than the average number of jobs)

In most cases, particularly in micro enterprises, the proprietor fulfils a number of organizational roles – producer, agent, marketer and retailer. The multi-tasking nature of work in the industry sub-sectors also carries over into the nature of businesses across the entire creative industries value chain. As such the activities of the sector are complex, interlocking and high individualized.

Natural agglomerations and clusters emerge between those sectors in the “entertainment-based” sub-sectors such as music, film, television and the performing arts, and “arts and design-based” sub-sectors such as design, craft and the visual arts.

The cultural sector (especially performing arts, dance, parts of the craft sector, and heritage) as a whole is heavily dependent on government funding and as such is relatively unstable given the inconsistency of the arts funding landscape. This is not necessarily the case for the creative industries (music, elements of the craft sector, fashion, film and video production⁸) which are able to operate on business principles and generate income.

⁸ It is noteworthy that even commercial industries such as film and television rely on the rebate scheme from the DTI, the R40 ml funding allocation per year from the National Film and Video Foundation, allocations

Cultural tourism is a factor of the creative economy, but is not its primary driver – creativity and innovation are. Cultural tourism can be described as an educational and entertainment experience that involves the consumption of cultural services and products.

5. The Gauteng creative economy

Gauteng in fact has the most well developed creative economy in the country and is home to the largest concentration of cultural enterprises in South Africa. Research conducted by CreateSA in 2003 showed that over 40% of all creative enterprises are found in the province. One of its major cities, Johannesburg⁹, boasts the highest agglomeration of companies in many sectors of the creative industries.

It should be noted that there are very few current up-to-date statistics available to assess the contribution of each of the creative industries to the GDP of Gauteng, let alone the national economy. The last major study conducted was commissioned by the Department of Arts and Culture (DAC) (then Department of Arts, Culture, Science and Technology) in 1997. This report, the Cultural Industry Growth Strategy (CIGS) highlighted the following problems in data collection which remain true today:

There is no single source of data that is complete

from the National Arts Council and for the R100 ml financing set aside by the Industrial Development Corporation.

⁹ Creative Industries Sector Scoping, City of Johannesburg 30th June 2005

classifications in SIC differ to definitions in Cultural Industries Growth Strategy while classifications exist, data is not necessarily available

It is also not possible to disaggregate creative industry specific data from national data sets such as the Labour Force Survey, the Census and other routine studies done by Statistics SA.

A further study was undertaken by the HRSC for DAC to investigate the feasibility and process to develop indicators and statistics for the creative industries in the country¹⁰. The HRSC and DAC have not made a decision about adopting these cultural indicators or indeed how data should be collected.

However, despite the lack of statistics there is much that we do know about the economy of Gauteng with respect to the cultural sector. Gauteng has substantial creative industries infrastructure; a vibrant creative arts community; well-structured and well-organised music, film and television, radio, print, publishing and multimedia industries; and has world class technology and skilled technical people servicing these industries. The province also houses a significant quantity of key cultural infrastructure including¹¹:

- Libraries
- Theatres
- Music venues
- Recording studios and music majors
- Film studios and equipment companies

¹⁰ HSRC, Measuring culture: developments globally to inform what we do locally, 2003 Commissioned by the DAC

¹¹ CreateSA National Skills and Resources Audit 2003

Education and training institutions
Festivals
Markets
Cultural organizations that represent worker or professional interests
Cultural development organizations
Statutory arts development agencies
Heritage sites

While this infrastructure is generally based in and around the three metropolitan areas in Gauteng, there is cultural activity all over the province. In addition, there is a provincial government department dedicated to arts, culture, recreation and sports development and a number of local governments with cultural portfolios.

The most prevalent cultural activities in the province fall into the following categories:

Music
Craft
Performing arts
Visual arts
Television and film
Design, including fashion
Heritage

It is noteworthy that Gauteng has a competitive advantage in a number of these sectors including music, performing arts, crafts, and fashion as well as film and television production.

These assets form the basis for the creative industry development framework being proposed in this paper. As platforms for competitiveness, regions require assets, networks and connectivity to the global economy.

Regional assets to participate in the global economy: Regions have been able to harness global opportunities for their own needs. What matters most is that each region possesses the essential ingredients for successful participation in the global economy. These include the quality of connective infrastructure (airports, ports, roads, railway lines and telecommunications,); average personal income; natural environment (climate, mountains, sea, fauna and flora); public transport (rail, bus); quality of entertainment and creative industries; basic public services (water, electricity, sewerage).

Local networks to tap into global solutions: The aim is to develop flexible communities of interest through local networks. These networks provide multiple forums for collaboration and the exchange of opinions. In aggregate they make possible economies of service that legitimise region-based infrastructure for communicating with– and connecting to– the global economy. They do not attempt to solve all problems locally, but rather make it possible to solve them by harnessing global resources.

A wide range of benefits flow from being connected into the world flow of goods and services. With **connectivity** comes knowledge of markets, networks, people, expertise and skills. Connectivity happens essentially in two ways.

through international firms operating locally. Here the local firms in the relevant industry are likely to feel the impact of new technologies, expertise, ideas, people and competition.

through local firms operating internationally. By interacting in foreign markets local firms are able to understand international markets, their preferences, tastes, the quality and practices of the competition. Connectivity enables the local economy to take the opportunity to upgrade and become globally competitive.

The transition to a globally competitive metropolitan area takes different forms in different metropolitan regions. The transition to the new economy is occurring in different ways and at different paces in each of South Africa's metropolitan regions. Some regions and areas of cities are already well advanced into the information- and technology-intensive, globally oriented growth of manufacturing and services industry clusters. Other regions are transforming more slowly as they seek to identify their competitive advantage and target appropriate market opportunities. The legacy of apartheid planning and industry policy is severely impacting on the ability of some areas to adapt to the new conditions.

Internationally, four types of metropolitan regions have been identified:

Booming Regions: those experiencing the most rapid job growth, fueled by the emergence in these regions of industry clusters that are driving the new economy. (e.g. information technology clusters based in Midrand)

Mega Regions: are the very large, highly urbanised regions that face greater complexity and diversity in their economies and populations, and are distinguished by the presence of some of the highest value segments of the world's leading industry clusters. (e.g. potential for Gauteng to be the gateway to Africa)

Revitalising Regions: are strong economic competitors sustaining economic performance as they have managed the transition from traditional manufacturing-based economies to advanced manufacturing and more knowledge-intensive services. (e.g. the motor industry in the Eastern Cape)

Regions in Transition: are those still struggling to emerge from the old economy. They were often leading manufacturing centres that are beginning to find new opportunities in revived manufacturing clusters and advanced services (e.g. the potential for Alrode in the East Rand to become a centre for distribution and warehousing of manufactured goods).

5.1. The development agenda in Gauteng

In 2005 the Gauteng Provincial Government (GPG) released the provinces Growth and Development Strategy (GDS). The strategy provides an action-oriented approach that integrated the activities of all stakeholders into a holistic economic development and job creation plan that aims to achieve concrete goals. Focusing on the "smart province" concept the GDS is based on six core strategies:

Provision of social and economic infrastructure.

Accelerating labour absorbing growth.

Sustainable economic development.

Enhanced government efficiency and co-operative government.

Deepening participatory democracy, provincial and national unity.

Contributing to the successful achievement of NEPAD's goals and objectives.

The primary mechanisms for implementing these strategies are:

- Investment and support to targeted economic growth sectors such as smart industries, trade and service industries and tourism
- SMME support and Broad Based Black Economic Empowerment (BBBEE)
- Skills development
- Social grants and social services
- Expanded Public Works Programme (EPWP)
- E-governance
- Multi-purpose Community Centres (MPCCs)
- Intergovernmental relations
- The Integrated City Region Strategy
- Mainstreaming transversal issues

A number of strategic levers have been identified which include public transport, housing provision, the development of a public safety and urban information system, the 2010 Soccer World Cup, public health services, human resource development, SMME support, BBBEE, social development, the EPWP, streamlined institutional arrangements and NEPAD.

6. Motivation for a Gauteng Provincial Creative Industries Development Framework

6.1. The contribution of the Creative Economy to the Gauteng Development Strategy

The creative economy presents significant opportunities to contribute to almost all areas identified in the GDS. The following table outlines how the two imperatives intersect:

The Gauteng Development Strategy Imperatives	Opportunities in the Creative Economy
Provision of social and economic infrastructure.	The maximization of existing infrastructure by introducing multi-functional capabilities and programming dedicated to the arts and culture sector such as performing arts, visual arts, dance, poetry, music and film appreciation.
Accelerating labour absorbing growth.	The creative industries, while largely small and micro enterprises collaboratively create significant employment and entrepreneurial opportunities and contribute to employment in related sectors such as hospitality, tourism and food and beverages.
Sustainable	Culture and creativity is by its nature renewable and

economic development.	sustainable giving that its driving force is the talent and innovation of people drawing on heritage, the present and the future.
Enhanced government efficiency and co-operative government.	There exists a long history of public private partnerships and intergovernmental co-operation in the creative sector. Strengthening and deepening these ties and aligning resources better will have a major developmental impact on the sector. This can be achieved through collaborations around event based activities such as carnival or community markets held throughout the province.
Deepening participatory democracy, provincial and national unity.	Culture has been defined nationally as an integral feature of nation building and moral regeneration. In addition, culture is regarded as an important component of community cohesiveness and co-operation. Culture is fundamental to the creation of “livable” communities.
Contributing to the successful achievement of NEPAD’s goals and objectives.	As the custodian of international cultural relations, the national Department of Arts and Culture (DAC) has numerous agreements with African countries pertaining to the creative industries and broader cultural development issues. As such the channels for collaboration and co-operation already exist.

6.2. The contribution of the creative sectors to policy for the “first” and “second” economies

Government is tasked with the responsibility of developing policy on the “second economy”. The “second economy” exists side-by-side with the “first economy” and is characterised, as President Thabo Mbeki outlined to the National Council of Provinces, “by underdevelopment, contributes little to gross domestic product (GDP), contains a big percentage of our population, incorporates the poorest of our rural and urban poor, is structurally disconnected from both the first and the global economies and is incapable of self-generated growth and development”.

The creative industries development framework proposed here is able to have a profound effect on not only the “first” and the “second economy”, but on the interaction between the two through the focus on regional assets, local networks and connectivity.

By targeting communities and their creative expression as well as the creative industries, the framework begins to address the separate but interconnect parts of the creative economy. Without performers, artists, musicians or dancers the industries would not exist. The framework to support community creative expression through performances, craft markets, venues and facilities as well as networking and marketing, the Gauteng Provincial Government will be ensuring the

development of talent, skills and new work that could be mainstreamed in the “first economy”. The framework is designed to deliver more jobs, viable businesses and marketing opportunities for the current marginalised section of the creative sector and facilitate the movement of people into the “first economy”.

6.3. Mechanisms to strengthen the creative economy

Building on the objectives of the GDS and the leverage points identified, the following have been identified as the basic building blocks of the creative economy:

Creative clusters which refer to groups of organizations, individuals and companies that produce cultural goods and services such as music, theatre, dance and craft.

The creative workforce who are the groups of people or individuals employed in the creative cluster and related industries that devote time, creativity, passion, skill and talent to the goods and services created.

Creative communities are the places where creative workers and creative clusters create, produce, sell and perform their products and services. These creative communities value their cultural clusters and workforce, recognize the assets and support diversity and innovation. It is these communities that form the primary draw for tourists and also contribute to the life, sustainability and stability of the places where they are located.

Creative sector initiatives refer to specific interventions, investments and support to small businesses, employers and employees as well as artists and cultural practitioners in each of the creative industries from music to performing arts, visual arts to animation.

It is by integrating these four core components and supporting their talents and resources across a range of programmatic interventions that the creative economy will be developed.

7. A Creative Industries Development Framework for Gauteng

The development framework will operate by creating a number of clear and practical interventions that will:

Maximise the resources and infrastructure currently in the province.

Co-ordinate the efforts of government

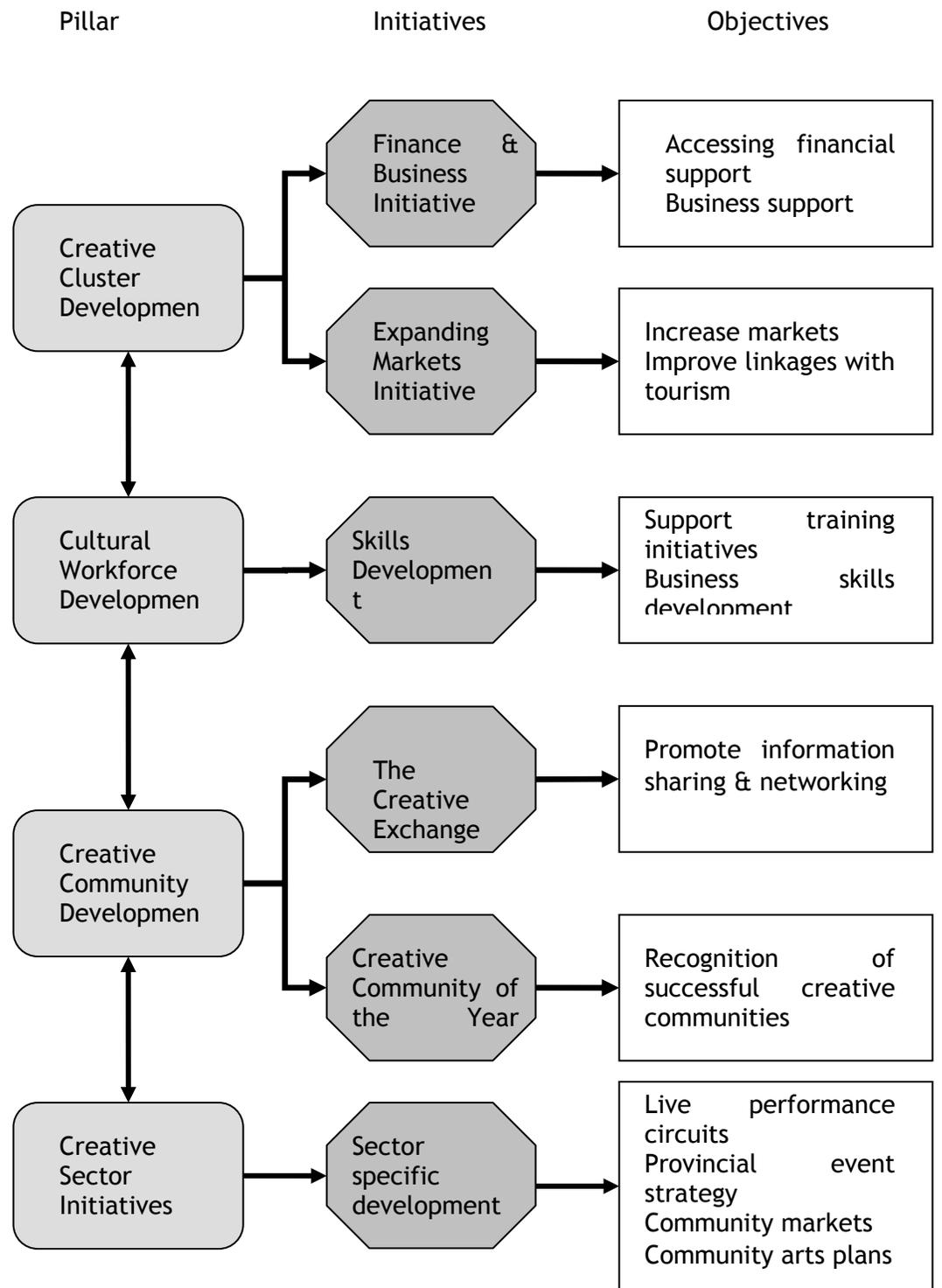
Invest in further development of the creative workforce, creative clusters and the enterprises that constitute them.

Develop and promote the products and services of the creative clusters and enterprises.

Invest in the support and development of creative communities through programming, infrastructure development and maintenance and create access to cultural activities and opportunities.

Create a range of sector specific initiatives in identified growth areas.

In achieving these objectives, a number of initiatives will be implemented. The following diagram summarises these initiatives and the table below outlines the initiatives and their objectives in more detail.



Pillar	Initiative
<p>CREATIVE CLUSTER DEVELOPMENT</p>	<p>Finance and Business Support Initiative</p> <p>The initiative structures its activities around developing and providing expertise in training, mentoring and advice based in the following already existing Gauteng institutions:</p> <p>Manufacturing Advice Centres, The Gauteng Enterprise Propeller and Multi-Purpose Community Centres (MPCCs) to create specialized business support services through educating financial institutions and investors about the financing needs and opportunities of the creative sector.</p> <p>Research existing sources of public and private financing that can be adapted or tailored to meet the specialized needs of creative enterprises and individuals.</p> <p>Explore the market for new funding vehicles such as venture capital funds dedicated to financing creative enterprises.</p> <p>Create tax-based and other government incentives for private financing of creative enterprises.</p> <p>Improve outreach to individual and small creative enterprises to ensure they have access to the full range of state and local resources targeted toward entrepreneurs and small business development.</p> <p>Develop dedicated revenue streams to increase sources of non-repayable funding for creative activities and enterprises.</p>
	<p>Expanding Markets Initiative</p> <p>The Expanding Markets Initiative seeks to increase the market for creative products through regional promotional and market expansion campaigns. The initiative will structure its activities around the following objectives:</p> <p>Promote the development and marketing of provincial cultural tourism strategies by fostering co-ordinated efforts among provincial and local tourism, arts, humanities and heritage agencies.</p> <p>Support provincial marketing campaigns that promote such cultural and creative products, industries or attractions as festivals, heritage routes and live events.</p> <p>Undertake national and international trade missions to expand and develop markets for Gauteng creative products and destinations.</p> <p>Work with government at all levels to improve visibility and access to local cultural offerings by improving promotional advertising, sign posting and general infrastructure in creative communities.</p>

	Expand participation in and develop collaborative approaches to cultural tourism among: cultural organizations, cultural venues, cultural enterprises and annual programmes and initiatives.
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Pillar	Initiative
<p>Creative Workforce Development</p>	<p><i>The Skills Development Initiative</i></p> <p>The objective of the initiative will be to ensure high quality and relevant training to creative clusters, communities, enterprises and individuals by:</p> <p>Creating co-operative relations with Sector Education and Training authorities (SETAs), employers, providers and all government departments.</p> <p>Improve the skills of cultural administrators and managers in government to facilitate cultural development and programming.</p> <p>Identify occupational structures, trends and opportunities for employed and self-employed creative workers</p> <p>Facilitate communication between industry and educational providers to ensure timely and relevant workforce training.</p> <p>Educate government and private business support agencies about the creative industry and adapt existing business training and support services for creative workers.</p> <p>Promote business-training opportunities for self-employed creative workers and small businesses.</p> <p>Increase exposure to career paths and opportunities in the creative sector in schools and support arts education and training efforts in schools.</p> <p>Conduct an inventory and publicize provincial opportunities for creative workforce training.</p> <p>Create a provincial clearinghouse for information on employment opportunities with corporate and nonprofit employers both within and beyond the creative cluster.</p>
<p>Supporting Creative Communities</p>	<p>The Creative Exchange Initiative</p> <p>The initiative will foster the development of creative communities by sponsoring creative exchanges, a community-based network of clusters, enterprises and creative workers. Creative Exchange will facilitate the communication and the flow of information among communities that are active in the creative economy and integrate culture into local development strategies. The Creative Exchange Initiative will:</p> <p>Convene gatherings among communities on topics of common interest.</p> <p>Provide knowledge and expertise sharing opportunities through gatherings, publications and networks.</p> <p>Develop informational resources and centralized information through publications and websites.</p>

Pillar	Initiative
Supporting Creative Communities	Creative Community of the Year Initiative The Creative Community of the Year award will recognize Gauteng communities that have successfully integrated culture into local development efforts and achieved success and recognition in the creative economy. These models of cultural excellence will be selected on the basis of their successful integration of culture into community life. One key indicator of integration will be the extent of corporate and government investment in the local creative economy. Other measures of success include the use of culture in developing community cohesion, local pride and participation; the level of investment in arts education; the integration of culture into community planning efforts; and the quality of a community's cultural offerings.

8. Critical success factors for creative industries projects

The following factors are critical for the success of the initiatives:

Co-operation and collaboration between provincial and local government.

Engaging stakeholders from the first and second economies to deal with sectoral issues such as BBBEE, perceived exploitation and creating frameworks for collaboration.

Active engagement with national policy issues such as the lack of a work permits system, the implementation of a rights and status of the artist act and other policy initiatives.

Community involvement and participation.

Appropriate resource allocation and vehicles to facilitate resource allocation.

Three to five year investment programmes for the creative sector.

The development of relevant cultural indicators to demonstrate the positive impact these initiatives have made on the economy of Gauteng.

8.1. Creative industry projects which form part of the framework

There is a range of projects that have been identified. These are cross-cutting projects and sector specific initiatives. In relation to sector-specific initiatives the most prolific activities in Gauteng will be the core focus as follows:

Craft, fashion and design

Visual arts

Performing Arts

Music

Projects	Description
<p>LOCAL MARKET DEVELOPMENT</p>	<p>Identify and develop partnerships with existing local infrastructure, especially libraries and schools, to showcase and promote arts activity. Enabling better understanding of existing and potential audiences, and informing marketing and programming decisions. Collection and interpretation of data and information on participation in arts activity in regions to assist with planning, and to support advocacy and fundraising activities at all levels. Collaborative marketing: Explore the potential to add value to the marketing of individual regional activities by working together and sharing marketing resources, but at the same time, maintaining the identity of the individual arts groups and companies.</p>
<p>TOURISM MARKET DEVELOPMENT</p>	<p>Building partnerships around cultural tourism targeting regional visitors, and cultural lifestyles targeting new and potential residents, based on mapping and marketing locally distinctive arts. Development of a forum of travel agents, tour companies, regional representative and tourism development agencies. The creation and promotion of appropriate cultural tourism packages that incorporate community events, exhibitions and infrastructure.</p>
<p>SUPPORT FOR EDUCATION AND TRAINING</p>	<p>Skills Development Initiative</p> <p>Supporting training development programmes Providing training and internship opportunities for government officials Supporting “after” training initiatives that facilitate access to opportunities for learners. Promoting Gauteng training products throughout the region and facilitation of cultural exchange programmes. Offering a mentorship programme for government officials post training on a two-year basis to support contract and event management, programming and implementation.</p>

Projects	Description
Creative Community Development	
COMMUNITY CULTURAL PLANNING	Community Cultural Plans which comprise research to establish community needs and audience trends in order to develop a comprehensive plan to meet these needs, develop audience and support community initiatives. Emanating from these plans will be events and programmes, and the development of the capacity of communities to support such initiatives. These plans will culminate in the annual Creative Communities Award.
Multi and Built-for-Purpose Infrastructure	Ensuring that adequate purpose built venues such as live music halls, theatres and performance spaces are located in communities where activities are agglomerated. Appropriate equipment and utilization of existing multi-purpose community space and supporting programming in community arts centres.
Networking	The creation of an online web portal that collates information and makes data such as venue and event profiles and calendars widely available. The initiation of regional forums and groups through SRAC regional structures. Meeting places will be regional fora that culminate in an annual conference that: Showcase products and performances Host discussions and debates Provide information sharing opportunities regarding tips, experiences and expert advice Establish trends and new initiatives that will have an impact on the community. Publication of directories and guides

9. The Implementation Plan for the Strategy

A phased implementation plan is required for the implementation. This plan will have three distinct aspects that will run concurrently:

Identifying and implementing quick win projects

Reviewing past SRAC initiatives, budget allocations and developing institutional capabilities

Investigating the feasibility of larger and/or longer-term projects for future funding cycles.

Focus Point	Short Term Interventions	Longer Term Interventions
Identifying and implementing "quick win" projects	Provision of business support services Initiation of discussions with Propeller & other projects Development of partnership agreements Drafting of business support service plan Drafting of TORs for independent service providers Implementation of business support services at pilot sites. Networking Information needs analysis through SRAC regional structures Development of networking plan Building capacity of SRAC regional representatives through a skills programme and mentoring programme Establishment of regional fora Provision of feedback, news and events to provincial and local tourism structures.	Provision of business support services Review of success of pilot sites Expansion to other sites Networking Development of a web portal Drafting and publication of provincial guides and directories Continuation of regional networking Hosting of an annual conference
	Advocacy Identification of key partners and stakeholders Establishment of one-on-one meetings and presentation Identification of roles and responsibilities Roll out of agreements and partnerships	Advocacy Conducting research to review advocacy strategy and ensure that information requirements are met.

Focus Point	Short Term Interventions	Longer Term Interventions
	<p>Review & Restructuring of Provincial Grant Funding Development of review paradigm Identification of critical focus areas Drafting of TORs for appointment of service provider to: Review current GACC act and functions Establish good practice models Develop a tiered funding structure Development of clear access and governance guidelines</p> <p>Establishment of Community Markets Identification of potential market partners and role players Hosting of a “local market development” workshop to develop a broad plan Identification of resource needs and market niches Identification of pilot sites</p>	<p>Restructuring of Provincial Grant Funding Alignment of role of GACC with strategy Development of specialized development programmes for grant funding. Assess the resource needs of the specialized programmes.</p> <p>Support for Community Markets Building the capacity of communities to host and organize markets. Review of pilot successes. Development of long term marketing plan.</p>
	<p>Development of Local Cultural Tourism Packages Networking with stakeholders Identification of primary markets (e.g. children during the holiday periods) Development of innovative experience packages Marketing to the broader Gauteng area and identified tourist markets Alignment of packages with major international events</p>	<p>Developing resources for cultural tourism Research to adequately profile markets. Establishment of relationships between touring companies and communities</p>

Focus Point	Short Term Interventions	Longer Term Interventions
Developing institutional capacity	<p>Development of an Events Strategy Consolidation of government events programmes Hosting of a strategic development session on events in the province Development of the framework guidelines, targets and a roll-out plan</p> <p>Focusing Government Procurement Development of guidelines for corporate gifts etc for all GPG departments Agreement on public art funding through Capital Works budgets Development of cultural product catalogues and database</p> <p>Skills Gaps Analysis Conducting an analysis of the current skills gaps within local & provincial structures Alignment of skills needs with strategy Initiation of skills development programmes focusing initially on arts administration and management, programming, events management and contract management.</p> <p>Review of Infrastructure Resources & Equipment Conducting an analysis of existing community resources and identification of gaps.</p>	<p>Events Strategy Review and evaluation of the strategy</p> <p>Focusing Government Procurement Updating of catalogues and database</p> <p>Continuing skills development Review of skills gaps analysis Initiation of exchange programmes with willing stakeholders Initiation of training programmes for partners and stakeholders</p> <p>Provision of Resources and Equipment Development of resource maximization programme</p>
Investigating the feasibility of longer term projects	<p>Business Plan Development Development of business plans for – A touring incentive The development of regional incubators and hubs A creative community award A larger financing scheme</p>	<p>Project Implementation Project implementation Monitoring and evaluation Economic modelling and the development of appropriate</p>

10. Conclusion

The creative industries in Gauteng present significant opportunities to contribute to economic and social objectives of the province. In order to realize this potential a clear, concise and practical strategic framework is required to guide the implementation of creative industry programmes and projects across the province. This framework will ensure that government, private sector investment and community resources are targeted towards identified priority areas. These priority areas are designed to maximize wealth creation, job creation and community development as well as realise the significant benefits of creativity and innovation that derive from the creative industries for the Gauteng economy.

