

Funding for Arts and Culture in the New South Africa

SPK Fredericks

Gauteng Department of Education

International Society of Music Educators, Swedish-South African Research Network

Obtained a B.Mus and Performer's Diploma. An interest in arts management developed as work with Non Governmental Organizations, tertiary institutions and local-performing facilities was necessary to support schools. A Masters in Public and Development Management with a dissertation on "Developing Partnerships to Prioritize and Promote Arts and Culture in the Gauteng Province" was completed.

Abstract

Funding for arts and culture in South Africa has become a partnership between government, the corporate and private sectors. The aims are to transform South African society, to heal the divisions between white and black culture in a nation building thrust, to narrow the gap between the rich and the poor, to develop skills and create jobs so that there is a radical and catalytic change for the better in the quality of life of Africans. Changes have occurred in corporate social investment with tremendous concerted inputs from all sectors. Local and grassroots challenges remain although policy frameworks allow scope for improvement. Political interference and self-enrichment are obstacles that need to be guarded against in an atmosphere of democracy, transparency, whistle-blowing and moral regeneration. Long-term investment and integration of management excellence, technology, skills, integrity and accountability into the fabric of every South African life needs to continue if the envisaged aims are to be achieved without sacrificing creative and artistic quality.

Keywords

Transformation, job creation, networks, international influence, corporate social investment, sustainability

Introduction / Background

Funding for Arts and Culture in the new South Africa, post 1994, has to be seen in the context of the country's history. Previously, the arts were pervasively classical Eurocentric, i.e. the art forms practised and infrastructurally catered for were for example ballet and opera. In education and literature the official languages enforced were English and Afrikaans, an indigenous language derived from Dutch. South Africa was colonised by both Holland and England.

With the advent of the new democracy the integrated nature of African life and culture became apparent and the necessary changes were made as will become clear.

Black culture had been marginalized and black people had been economically deprived. Presently, the unemployment rate is high (27.8% according to the Minister of Public Works: <http://www.gov.za/>) and the poorest sector is the uneducated black people from rural areas. Understandably the government is striving for and is in the forefront of Black Economic Empowerment (BEE). The Ministry of Social Development support an initiative called Business Trust to facilitate job creation and skills development (<http://www.gov.za/>).

In terms of arts and culture government has a responsibility to level the playing fields in order to ensure that the previously disadvantaged organisations and marginalised cultures would have an equal opportunity - funding norms were changed. State institutions were re-organised and funding to independent private institutions withdrawn, as they did not fit the vision for a multicultural society. The vision is for cultural diversity within a unifying national culture and the funding models had to reflect and endorse this vision. Audience development and marketing became and still is a mammoth task particularly when catering for eleven official languages, of which 10 are African, and a mixture of ethnic minorities ranging from Asian to European.

In order to achieve the objectives above the funding structure of the arts had to change, internally as well as internationally, as is reflected in the following quote:

“Canada has provided official development assistance (ODA) to South Africa since 1979. Prior to South Africa's first democratic elections in 1994, ODA was channeled through both Canadian and South African non-governmental organizations (NGO), and multilateral agencies. Since 1994, the direction of Canada's ODA programme has refocused along government-to-government lines in direct support of South Africa's official growth and development strategies.” (<http://www.cida.gc.ca/>)

The promotion of music to enhance cultural communication was cited as a Corporate Social Investment priority (<http://www.createsa.org.za/index2.html>).

Major cultural events, in which music took a leading role, were and are planned for Commemoration Days and public holidays. The days celebrated are strongly connected to the struggle for Freedom and Democracy i.e. Human Rights Day, Workers Day, Women's Day, Heritage Day.

South Africa has an active and vibrant arts and culture sector. Public concerts are well attended.

This paper will focus to a large extent on how arts funding affects the music field, although examples from other arts e.g. film are necessary to illustrate funding practices. The transformation that was necessary and how it has taken place over the last ten years in the country will be sketched in the next section.

Transformation

In order to set a framework for the transformation of the arts and culture sector the Arts and Culture White Paper of 1996 was drawn up. It deals with the issues around transformation in the sector by setting forth a number of Principles (White Paper, 1996, Chapter 3, pgs. 11-12) such as:

Autonomy: from party political and state interference.

Accountability: to the arts community, the public and a democratically elected government.

Sustainability: Shall encourage self-sufficiency, sustainability and viability in the arts and culture.

Furthermore “the seven most crucial areas to address in giving practical content to a new, just and fair arts, culture and heritage dispensation are:

- transparent and catalytic mechanisms for distributing public funds
- transformation of all arts and culture institutions and structures
- redistribution, redress and access
- human resource development: practitioners, administrators and educators
- integration of arts and culture into all aspects of socio-economic development
- the rights and status of practitioners, and
- sources of funding (White Paper, 1996, pg.12).”

It is important to note that the White Paper was born out of a wide, intensive consultative process involving many role players in the formal and informal arts and culture sector.

Public Sector

The White Paper on Arts, Culture and Heritage laid the foundation for the National Arts Council (NAC). The National Arts Council was enacted (Act No. 56 of 1997). Herein it is entrenched that government funds will be nationally administered by the National Arts Council to provincial and local government, also to Non-Government and Community Based Organisations through grants-in-aid. Only core staff and infrastructure will be funded nationally. Previously performing arts councils were heavily subsidised by the government with ticket sales only comprising 18% of their budgets. Funding bases therefore had to be diversified and ticket sales had to become more sustainable (White Paper 1996 pg.15).

A small section of the population benefited from the arts provisioning. The funds and facilities therefore had to become accessible to all – reflecting the diversity in the country in accordance with the equity principle.

The effect of redressing past inequalities resulted in orchestras, ballet companies etc. not receiving the funds that they were used to, as the funding had to be distributed to more organisations covering a wider range of art forms.

Cooperation between government departments was proposed as a means of unlocking resources and expertise e.g. between Culture and Tourism, between Education and Arts & Culture.

Arranging festivals on national commemoration days and developing cultural industries could accomplish the creation of work opportunities for artists and income for local communities.

In 2004 the NAC sponsored 8 theatres across the country. However, community theatres are complaining that they do not have the funds or infrastructure to deliver quality products. “One of the problems with community theatre is that it is donor-based, and funds are scarce these days.” (Moalusi, Reggie “Back to Basics” <http://server.mq.co.za/art/2003/2003mar/030314-basics.html>). It appears that local councils are not playing their part to fund community theatre. Nonetheless the intention was there: “The Ministry is committed to making an impact on economic growth, development and tourism through targeting the development of cultural industries which are organised around the production and consumption of culture and related services, and investing in an infrastructure for arts, culture and heritage education” (White Paper, 1996, pg.17).

and

“generally raising public awareness of the arts, especially through supporting the growth and sustainability of a range of arts festivals, which will both provide more work opportunities for artists and create greater audiences and markets for the arts” (White Paper, 1996, pg.21).

NAC is one of the main sponsors of the National Arts Festival in Grahamstown and funds projects that have national impact.

Proper, accountable, financial and business planning is a criterion for funding.

However, there have been problems with the management of the NAC. Members of the board are under investigation for fraud and the activities of the NAC have been suspended in 2004. This has had enormous repercussions for organisations that rely on funds from the NAC. A newspaper columnist also claims that political interference has had a negative effect on the quality of art works, favouring some in terms of political correctness (Mike van Graan “Looking in, watching out”: <http://www.chico.mweb.co.za/art/artwit/menu-artwit.htm>)

In addition to the administrative problems the National Arts Councils is under-resourced and cannot meet the growing needs of the arts and culture sector.

Bursaries for individual study at home or abroad are also awarded.

It is however impossible for government to support all the arts activities in the country. It is envisaged that a percentage of funds generated from the national lottery would also be used for arts and culture activities. The private sector has assisted a great deal through their Corporate Social Investment (CSI) or, as it is known elsewhere, Socially Responsible Investment (SRI).

Networks: Arts and Government and Corporate Relationship

The budget for arts and culture is very limited with other priorities such as health and education taking center stage. In one province the arts and culture slice is focused on various fields each successive year on a proportional scale e.g. dance, theatre, craft and jazz. In the 2000/2001 financial year the Gauteng provincial government budgeted 2 million rands for arts and culture. The amounts allocated per project were limited to R100 000.00. However, upon examination it was discovered that amounts in the range of a quarter of the amount requested were allocated to projects. The reason for this was that projects need to self-finance a part of their needs. On the other hand the number of projects funded has had to be limited to make the allocations to projects worthwhile. Although projects can be re-financed sustainability has to be considered.

Other possible sponsors are: Uthingo (Lotto), NAC, Department of Arts and Culture Science and Technology, Business Arts South Africa, Arts and Culture Trust, trusts, Provincial Government, Local Government, Foreign Donors.

Job creation for identified groups (women, disabled), in deference to proposals by the prevailing government, formulation or conception of project, previous history, financial management and administrative skills are some of the critical factors in the allocation of funds for projects.

To supplement this minimal budget the private sector has been requested to extend the funding base.

As an illustration of the transformation required one should look at what transpired at music centres and with a provincial orchestra in terms of funding. A few public music centres took the option of privatising as music centres were re-organised and placed in disadvantaged areas. Educators were not willing to relocate to these areas. Outreach programmes cater for learners from disadvantaged areas. These privatised music centres looked to business to support and sponsor their activities. Large-scale concerts and an open day are held to generate exposure for businesses.

It would be interesting to compare to what extent music centres in disadvantaged areas are able to obtain sponsorships from businesses in the area. Unemployment on the whole is high; Corporate Social Investment would therefore be problematic. One would hope that these music centres would flourish as education and skills development for youth have been identified as key activities although arts management skills, in particular business skills and resource management, may also be a problem. Targeting the youth has been viewed as an anti-crime measure.

In my second example an orchestra opted to establish a trust fund because of the withdrawal of a state subsidy. Members of this orchestra are no longer in permanent employment and are engaged when the occasion arises. Networking with schools has enabled them to teach on a part-time basis.

In comparison with the New York Philharmonic Orchestra that does not need a state subsidy (<http://www.hec.ca/ijam/issues.htm> Abstract Vol. 6 No 1 Fall 2003) the Johannesburg Philharmonic Orchestra is threatened with closure after trying to survive from private and corporate sponsorships (<http://www.jpo.co.za/>). Similarly the Orchestra Company, when last we communicated were desperately trying to get funds from the Gauteng Arts and Culture Council. Even donations received from overseas cultural organisations and embassies have not been able to save the situation. The Kwazulu-Natal Philharmonic orchestra has been more fortunate, even being able to undertake an overseas tour (www.kznpo.co.za).

If one were to conclude from reportage on the theatre scene it seems that economic pursuits will assume more and more importance. The Civic Theatre in Johannesburg has been able to upgrade lighting equipment to the tune of R5 million from its profits (<http://www.showbusiness.co.za/>).

The Johannesburg Philharmonic Orchestra faces possible closure this year despite overwhelming support. They need R6 million to survive per annum and have a shortfall of R2.5 million. Reserve Bank governor Tito Mboweni said: "I don't care what anyone tells you. The government I was a part of made a mistake. We made a mistake when we decided to stop funding the National Symphony Orchestra" (Sunday Times, Metro, pg. 15 March 20 2005).

Various businesses throughout the country support different initiatives - the Old Mutual Insurance Company has sponsored a choir competition for many years (oldmutual.co.za/coza_store/templates/)

A newspaper group has been promoting, as one of the sponsors, a Nation building Concert (Transnet Foundation, Sowetan (http://www.joburg.org.za/people/aggrey_klaaste.stm)). Recently an article appeared in a local newspaper describing the efforts of The Development

Bank of South Africa to support visual arts education. Corporate Social Investment projects from private businesses have played an important role in developing the arts however the sector faces a continuous struggle.

In 1998 arts and culture received a mere 2% of the total CSI budget. According to Trialogue, a research company quoted by the Minister of Public Works, CSI is 6.8% higher in 2003 than in 2002. Job creation accounted for 12% of the total CSI budget, second only to education (<http://www.gov.za/>, 2004).

Changes have occurred as to how CSI is delivered. A shift away from sponsorship, donations and promotional activity has been developing into a more integrated approach leading to community upliftment.

Vanessa Rockey, editor of the CSI Handbook, says it is vital that CSI is positioned as part of the transformation agenda, as an element of corporate citizenship, and as integral to a company's sustainability reporting (<http://www.csimatters.co.za/>).

Business Arts South Africa was additionally set up to encourage private sector funding for the arts. Similarly the Arts and Culture Trust was initiated by Nedbank (Ritchie, J 1999, Foreword)

Funding Models

1. Endowments / Sponsorships / CSI

“Corporate Social Investment is a new type of business endeavour. Unlike dividends and shares, this type of investment goes beyond traditional ventures to represent other types of benefits for businesses:

- Transforms donations into strategic investments.
- Generates a competitive advantage for being a socially responsible company.
- Strengthens a company's corporate image.
- Establishes trustworthiness and communicates the company's values”
(<http://www.cedis.org.pa/english/investment.asp> (Cedis))

The Johannesburg Stock Exchange has taken a similar stance and has been setting guidelines for CSI (<http://www.jse.co.za/sri/index.htm>).

Cultural organisations in South Africa are very dependent on sponsorships from private companies. Advertising for companies in programmes and promotional materials has been the norm.

“Sponsorships are a valuable part of Standard Bank's social responsibility and marketing communication strategies. Sponsorships energise our brand, making it more visible, interesting and relevant. And in so doing, they make communication efforts more effective. As a South African bank, we support sponsorship opportunities that have a national impact.”:
(http://www.standardbank.co.za/site/investor/ar_2003/sus_society_community.htm)

Numerous cultural activities are sponsored by banks e.g. Standard Bank National Arts Festival, the Standard Bank Gallery, Standard Bank Jazz Festivals, First National Bank Vita

Awards, Artist Proof studio, Nedcor – Kwazulu Natal Steel Drum Foundation (this is a partnership between the KZN Philharmonic and the The Playhouse Company)

Nedbank, another large bank in the country uses a percentage of business generated to support the arts through an arts and culture affinity account. Clients show their support by opening such an account and the bank makes a donation to arts and culture activities at various stages - on opening an account, on a credit balance or on purchases.

Nedbank's viewpoint is: "Our rich artistic and cultural diversity has, in the past, been used to create divisions, thus depriving many South Africans of the opportunity and pleasure of understanding and appreciating cultures different from their own. Nedbank is determined to recognise - and celebrate - our unique South African culture - one that is shared by all in our country. The development of arts and culture in all its textures and hues forms an important part of the country's history, reflecting social, moral, political, cultural and religious attitudes." The projects that are sponsored:

"must be sustainable with a built-in multiplier effect. Finally, they must leave a legacy - a visible and permanent difference in the area or activity supported by the bank":
(http://www.nedcor.co.za/book_index.asp?bookmark=corporate_social_nedproj.asp)

The other major banks in the country have a similar marketing strategy. Besides the banks there are of course numerous private companies that sponsor the arts e.g. Altron sponsors music bursaries and a literary award.

Arivia.kom one of the few IT companies involved with sponsoring of the arts i.e. Due South Craft Route project – with the aim of creating larger markets and job sustainability. The company also has selection criteria for upliftment that reflect government BEE policy for designated groups i.e. women, rural areas etc. A partnership relationship is built up with projects for mutual benefit (http://www.arivia.co.za/csi/csi_index.htm).

2. Partnerships

The government has been aware that it would not be able to support arts and culture activities alone. It has therefore encouraged partnerships with business. This resulted in the establishment of Business Arts South Africa in which businesses are matched with arts activities (White Paper, 1996, pg.22).

The Department of Arts and Culture both nationally and provincially further supports the development of arts initiatives through providing a matching Grant Scheme with corporate sponsorships. Business Arts South Africa (BASA) facilitates this for the mutual benefit of both business and the development project (<http://www.basa.co.za/>).

There has been some duplication of projects between national and provincial departments necessitating the establishment of a forum to obviate this problem. In one province an attempt was made to draw up a Memorandum of Agreement to align development, between Local Government, the provincial, Arts and Culture Department, NGO's and the Department of Education. Unfortunately political infighting derailed the process at various stages.

Colleen du Toit, executive director of the Southern African Grantmakers' Association, says collaboration is the key to the success of many social development projects.

"By bringing together diverse skills and resources, a wealth of experience and a participatory approach, partnerships have the potential to accelerate transformation and build social capital," she says (<http://www.csimatters.co.za/>).

There are many partnership agreements with foreign governments on myriads of projects. Some of these will be highlighted later.

Generally it appears that Sports and Recreation enjoy priority while arts and culture faces an uphill battle.

3. Arts Fund

An attempt at establishing an Arts Fund for Film (Screen Africa, Vol. 17, Feb, 2005) as suggested by the following authors has been made in one of the provinces.

"The authors propose the notion of an "arts fund," a publicly traded investment fund for the purpose of acquiring increasingly costly art works to be displayed in museums. Public as well as private museums stand to benefit greatly from such an approach to financially supporting the arts. A well-managed public-private partnership is likely to bring both material and public relations rewards to all the shareholders and stakeholders involved." (Raising Private Investment Funds for Museums by Tsjalle van der Burg, Wilfred Dolfsma, Celeste P.M. Wilderom) (<http://www.hec.ca/ijam/issues.htm> Abstract Vol. 6 No.3 Spring 2004).

The South African Film Fund is in its initial stages. It seems that the process engaged in, in developing this fund is a result of expertise gained from co-operation by a foreign government i.e. Canada (<http://www.cida.gc.ca/>)

The National Film and Video Foundation and the Gauteng Film office are both in operation.

4. Festivals

Festivals serve to create awareness of arts activities and create jobs while stimulating tourism. The Cape Town Cinema and Jazz festivals are good examples of these. There are tremendous economic spin-offs from these festivals as is made clear in the following quotes:

"The Cape Town World Cinema Festival on "Festivals and Economic Development" at the Cape Town Festival, Friday, 18 March 2005.

"Given its success it is inevitable that the CTWCF is and will continue to contribute to the economic growth of SA in a number of ways. It opens up a host of employment opportunities and provides business for owners of screening venues, particularly within communities, as well as the technical services and supplies industry. As we continue to grow audiences by collaborating with other industry and related organisations, as is currently the case with the CT Festival, we also encourage public buy-in, meaning that South Africans will more and more invest in film as home grown product." (Artslink.co.za)

"At the 2003 and 2004 Sithengi Film and TV Market South Africa signed co-production treaties with Germany and Italy respectively.

Therefore, the CTWCF presents a pivotal support for government in contributing to our country's growing economy by both facilitating the development and the showcasing of world class local product to a global market in order to encourage foreign investment“ (<http://www.capetownfestival.co.za/>).

Besides this film festival there are a number of music/jazz/arts festivals throughout the year across the country (<http://www.jofofjazz.co.za/>).

5. Earmarked Taxes

While it seems that: “A number of cities in the United States have adopted earmarked taxes to fund arts organizations. The most common tax bases are retail sales taxes, hotel/motel taxes and property taxes. Although earmarked taxes offer the promise of sustained funding, arts advocates must ask whether earmarking is good policy from a public budgeting perspective, especially since a new proposal for an earmarked tax for the arts may require referendum approval.” (Michael Rushton (<http://www.hec.ca/ijam/issues.htm> Abstract Vol. 6 No.3 Spring 2004).

This has not been possible in South Africa as there has been a concerted drive to ensure that residents at least pay for municipal services (water, lights and refuse disposal).

The White Paper, 1996, pg.21 deals with the matter in the following paragraphs:

“Given the absence of specific arts related tax incentives for the private sector, government has to find other means of encouraging private sector involvement in the arts. Under present circumstances, donations made by the general public for arts and culture do not qualify for tax relief unless it can be shown that the donation is in promotion of sales advertising.

Existing law does provide some scope for dealing with other situations. Section 18A of the Income Tax Act provides for 5% of taxable income to be regarded as before tax expenditure provided it is made to an "educational fund". Such a fund (in practice frequently a trust fund) must exist for the sole purpose of receiving donations to be used exclusively for education and training purposes by universities, colleges and schools. On the other hand, Section 10(1)(fA) exempts from income tax any charitable, religious or educational institution of a public character. The Ministry will, where possible, assist cultural NGOs to utilise these provisions.

Some countries provide for tax exemption in the case of bequests of artistic or heritage items for public benefit. The Ministry will explore how the current frameworks may best be utilised for such tax efficient donations, and at the same time seek to widen tax benefits for the promotion of the arts, culture and heritage.”

There have been some amendments to the Income Tax Laws (2000) to address this matter: (<http://www.cafonline.org/cafsouthernafrica/default.cfm?page=tax>). Companies, however, contribute to community projects out of their profits after tax has been deducted.

6. Lotto

The national lottery has been a huge source of funding over the past years. Application procedures are published in the press. A percentage of the proceeds from this fund have been

distributed to identify active organisations that fulfil certain business and management requirements. Delays in distributing these funds have caused some concern. The lottery Board reports:

1. "The allocations to beneficiaries in the Arts, Culture and National Heritage sector for the period 01 April 2003 to 31 March 2004 exceeded the amount available for allocation by 3%.

In the Arts sector alone, the allocations have been as follows:

2002: R 48, 1 million to 139 beneficiaries (48% of what was available)
2003: R170, 7 million to 220 beneficiaries (76% of what was available)
2004: R375, 4 million to 267 beneficiaries (103% of what was available) [It is not clear how this is possible].

These grants would not have been possible had it not been for the participation of the lottery-playing public. Our sincerest gratitude to all participants in the National Lottery, without whom R2, 2 billion would not have been allocated to over 5 000 beneficiaries."

2. A breakdown of allocations from 2 March 2000 to 14 February 2005 is as follows:

Sector	Number	Amount
Arts, Culture & National Heritage	792	R 821,005,183
Charities	3 920	R1,410,148,924
Miscellaneous Purposes	4	R 27,653,370
Sport & Recreation	1 446	R 798,906,035
Total	6 162	R3,057,713,512

(<http://www.nlb.org.za/> Lottery Board, Press Releases)

Dr.Stephen Louw concludes in his research report that as cultural organisations apply annually for funding it affects their sustainability.

International Cultural Co-Operation

The government has actively supported international cultural co-operation with the result that there are many, many instances of development projects between various governments. The Scandinavian countries, the Commonwealth countries and most of the major governments of the world have contributed in various ways to arts and culture development. Our colonisers through the Netherlands Embassy and the British Council (<http://www.britishcouncil.org/southafrica/>) have made huge contributions to South African cultural efforts. It is stated in the Arts and Culture White Paper:

"Against the background of a long history of cultural isolation from the rest of the World, it is the goal of the Ministry to facilitate international cultural exchange so that more South African artists take their places on the world stage, and so that local art and artists may benefit from international experience, exposure and expertise.

The fact that South African culture consists of African, Asian and European traditions links it to the rest of the world. The imperative of the Ministry's policies for international relations is to maximise opportunities for South African arts, culture and heritage practitioners and institutions to interact with the rest of the world (White Paper, 1996, pg.27).

Overseas funding has been regulated to some extent and public private partnerships have flourished in some instances. Long-term projections of sponsorship are not promising and funding remains a constant problem for Section 21, non-profit organisations.

Canada has offered Official Development Assistance (ODA) since 1982 for Human Resources Development and Economic Development in particular in a bilateral agreement (<http://www.cida.gc.ca/>)

Mmino, A South African-Norwegian Education and Music Programme, is a funding programme in South Africa that funds music projects only (<http://www.mmino.co.za/>).

Here are some of the partnerships that are presently operating. The Department of Arts, Culture and Heritage in Johannesburg "is interested in partnerships at all levels: community groups, NGOs, other levels of government and business. Cultural exchange programmes between our country and others are often arranged through foreign embassies.

Here are some examples of current partnerships: The Hector Pieterse Museum was built in partnership with the Soweto History Trust and the Department of Arts, Culture, Science and Technology. MuseuMAfrica and the Johannesburg Art Gallery have an ongoing partnership with Michigan State University and the Smithsonian Institute in Washington, DC for training, exhibition and technology exchange.

The Anglo American Centenary Trust Fund supplies money for the Johannesburg Art Gallery to buy artworks for its collection.

The Bensusan Museum of Photography has been sponsored by Kodak." (<http://www.joburg.co.za/>)

Cultural Industries

A strategy group has proposed a plan called "Creative South Africa" for developing the Cultural Industries. It appears that the potential for economic growth, job creation and for attracting global markets is there. Networking and a vehicle for development, the Cultural Industries Development Agency is proposed. The Music Industry has been identified as one of the areas for development and has shown remarkable growth in the past few years. The dynamics of the cultural industries have been explored with issues such as interdisciplinary movement, once off and mass production, convergence, tangibles and intangibles coming to the fore. The distinctive identity and image of South African cultural products are very marketable and many artists are internationally acclaimed. The cultural industries will also be able to make use of Information Technology and radio and television broadcasting as these are on a good footing infrastructurally. The Music Industry Development Initiative (MIDI) has been in existence for a number of years and has been fighting off piracy threats together with other organisations (<http://www.createsa.org.za/index2.html>)

In a country wrestling with a dearth of resources, arts and culture has inevitably become sidelined, despite the enormous role they play in maintaining the morale and collective identity of a nation. The trend has been to focus on once-off major events with the result that developmental programmes are not sustained.

Conclusion

While arts and culture is flourishing in the major cities, smaller towns have been continuing in much the same way as in the past – divided audiences or theatres mainly patronised by a certain section of the community.

It appears that the type of partnerships or CSI implementation that is needed in South Africa has to be integrated not only into a company's activities but also into the community that it serves. Long-term projects that link resources and networks for sustainable growth are necessary if transformation in the quality of life for South African citizens is to be achieved.

References

- Altron: <http://www.altron.co.za/2003csireport.asp>
- Anheier, H.K., S. Toepler and S.W. Sokolowski. 1997. "The Implication of Government Funding for Non-Profit Services: Three propositions." *International Journal of Public Sector Management*, Vol.10, n^o3, p.190–213.
- Arnold, Mark J., and Shelley R. Tapp. 2003. "Direct Marketing in Non-Profit Services: Investigating the Case of the Arts Industry." *Journal of Services Marketing*, Vol. 17, n^o 2, p. 141–160, MCB UP Limited; www.emeraldinsight.com/research/register.
- Arivia.kom: http://www.arivia.co.za/csi/csi_index.htm
- Arts Alive: <http://www.artsalive.co.za/>
- Arts and Culture Trust: <http://www.artsculturetrust.co.za/>
- Artslink: <http://www.artslink.co.za>
- BASA "A Guide to the Supporting Grant Scheme": www.basa.co.za
- Baue, William. 2004. *Handbook Reports on Sustainability Practice in South Africa 2004*. <http://www.socialfunds.com/>
- Baue, William Into Africa: The Paradox of Socially Responsible Investing in the Developing Continent : <http://www.socialfunds.com/>
- British Council: <http://www.britishcouncil.org/southafrica/>
- Business Trust: http://www.btrust.org.za/newsletter/print/10_04_2003.htm
- Canada: "Integrating the Social Dimension." http://www.acdicida.gc.ca/cida_ind.nsf/AllDocIds/1FAE2139F546FE0A85256FB2004417DE?OpenDocument#4
- Canadian High Commission in South Africa, Canadian International Development Agency: <http://www.cida.gc.ca/>
- Cape Town Festival: <http://www.capetownfestival.co.za/>
- Caust, Jo. 2003. "Putting the "Art" Back into Arts Policy Making: How Arts Policy Has Been "Captured" by the Economists and the Marketers." *The International Journal of Cultural Policy*, Vol. 9, n^o 1, p. 51–63.
- The Centre for corporate social investment (Cedis): <http://www.cedis.org.pa/english/investment.asp>
- Centre for Indigenous African Instrumental Music and Dance Practices (Ciimda): <http://www.pasmae.org/>
- Civic Theatre: <http://www.showbusiness.co.za/>
- Corporate Citizenship: <http://www.corporatecitizenship.co.za/>
- Corporate Social Investments: <http://www.csimatters.co.za/>
- CSI Handbook: : <http://www.csimatters.co.za/>
- Cultural Industries Growth Strategy: <http://www.createsa.org.za/index2.html>
- Cultural Industries: Department of Arts and Culture: <http://www.dac.gov.za/>
- Diale, Tsholo. *Relooking at Corporate Social Investment in South Africa*. <http://m1.mny.co.za/mnsbx.nsf/0/C2256B190030A017C2256DA4005573BD?OpenDocument>
- Dolphin. R.R. 2003. "Sponsorship Perspectives on Its Strategic Role." *Corporate Communication: An International Journal*, Vol.8, n^o 3 p. 173–186. <http://www.emeraldinsight.com/research/register/>

First National Bank: <http://www.firststrandfoundation.org.za/>
 Ford Motor Company: <http://www.fordmotorcompany.co.za/>
 Funds for Non Profit Organisations: <http://www.cafonline.org/cafsouthernafrica/default.cfm>
 International Journal for Arts Management: <http://www.hec.ca/ijam/issues.htm>
 Johannesburg Metro: <http://www.joburg.org.za/index.stm>
 Johannesburg Philharmonic Orchestra: <http://www.jpo.co.za>
 Johannesburg Stock Exchange: <http://www.jse.co.za/sri/index.htm>
 King Report: http://www.donors.org.za/publications/briefing_1.pdf.
 Kwazulu-Natal Philharmonic Orchestra: <http://www.kznpo.co.za/community.html>
 Lantos, G.P. 2001. "The Boundaries of Strategic Corporate Social Responsibility." *Journal of Consumer Marketing*, Vol. 18, n° 7, p. 595–630.
 Lotteries Act of 1997.
 Louw, Stephen; Research Report 1, "Smoke and Mirrors" The National Lottery and the Non-Profit Sector.
 Mail & Guardian: <http://www.server.mg.co.za/>
 Moalusi, Reggie "Back to Basics" <http://server.mg.co.za/art/2003/2003mar/030314-basics.html>.
 Mmino: <http://www.mmino.co.za/>
 Municipal Finance Management Act No.56 of 2003 Local Government, Government Information: <http://www.imfo.co.za/duments/MFMA.doc>
 Mweb: <http://www.chico.mweb.co.za/art/artwit>
 National Arts Council Act , No. 56 of 1997
 National Arts Council: <http://www.nac.org.za/>
 National Business Initiative: <http://www.nbi.org.za/publications/BottomLine4.pdf>.
 National Lottery Board : <http://www.nlb.org.za/>
 Nedbank: http://www.nedcor.co.za/book_index.asp?bookmark=corporate_social_nedproj.asp
 Old Mutual: <http://www2.oldmutual.com/CR/overview/sa.jsp>
 Orchestra Company: <http://www.orchestracompany.co.za/development.htm>
 Pick 'n Pay: <http://www.pnp.co.za/pnp>
 Raffo, C., A. Lovatt, M. Banks and J. O'Connor. 2000. "Teaching and Learning Entrepreneurship for Micro and Small Businesses in the Cultural Industries Sector." *Education and Training*, Vol. 42, n° 6, p. 356–365.
 Rentschler, R., and B. Potter. 1996. "Accountability Versus Artistic Development. The Case for Non-Profit Museums and Performing Arts Organizations." *Accounting, Auditing & Accountability Journal*, Vol. 9, n° 5, p. 100–113.
 Ritchie, Jill. 1999. *The Arts Funding Guide*. Cape Town: Papillon Press.
 Screen Africa Vol. 17, Feb.2005; www.screenafrica.com
 South African Government Information: <http://www.gov.za/> "Keynote Address by Dr. Zola Skweyiya, Minister For Social Development, At The Corporate Social Investment Forum," Sandton Convention Centre, 17 October 2001.
 South African Government Information: <http://www.gov.za/>: Speech by Minister of Public Works, Ms SN Sigcau MP, during the Corporate Social Investment breakfast with the Captains of Industry held at Country Club, Auckland Park, Johannesburg.
 South African Grantmakers Association "New Laws affecting Corporate Social Investments." http://www.donors.org.za/members_partners/stories/
 Spier Arts: <http://www.spierarts.org.za/>
 Sponsors of Kaelo, the Miracles stories: <http://www.kaelosa.com/>
 Standard Bank Jazz Festivals: <http://www.joyofjazz.co.za/>
 Standard Bank: http://www.standardbank.co.za/site/investor/ar_2003/sus_society_community.htm
 Sunday Times, Metro, pg. 15 March 20 2005).
 Tax and NPO: <http://www.cafonline.org/cafsouthernafrica/default.cfm?page=tax>
 Trialogue: <http://www.trialogue.co.za/newsarchive.esp/>
 van Graan, Mike "Looking in, watching out" :<http://www.chico.mweb.co.za/art/artwit/menu-artwit.htm>)
 White Paper on Arts & Culture 1996