

## **ABSTRACT:**

The HSRC, in partnership with CREATE SA, devised and administered a questionnaire for the National Skills and Resources Audit 2003. The audit, initiated by CREATE SA, aimed to gather data for the creative industries that would assist with the planning, design and implementation of training initiatives. A team from the HSRC's Valuing Creative Industries Project contributed two questions that focused on Information Management and Communications. Members of the HSRC team followed this up with face-to-face interviews conducted across four provinces. The interviews expanded on the questionnaire and valuable insights emerged via this more personal approach. The process also highlighted certain difficulties people experienced with the questionnaire and revealed general problems experienced in the creative industries sector.

## Introduction:

The research conducted for the National Skills and Resources Audit had a two-fold objective: to map the creative industries, providing a statistical picture of the scale and developmental dynamics of the sector, and to assess skills needs. Although the survey was sent to 7 500 creative industries organisations and businesses, as well as training institutions, CREATE SA received only 558 viably completed questionnaires. The second component of the audit comprised interviews with businesses and organisations across all sectors. The National Skills and Resources Audit is part of a project commissioned by the Department of Arts and Culture and the Department of Labour's National Skills Fund (specifically the MAPP-SETA). (see box for background details).

The analysis that follows covers only the two questions that the HSRC contributed, not the entire questionnaire and is based solely on the interviews conducted by the HSRC. The final analysis is pending.

## The HSRC's involvement:

A team from the HSRC's Valuing Creative Industries Project – comprising Sandra Prosalendis, Dr Helen de Pinho, Utando Baduza, Luvuyo Dondolo, Mbulelo Mrubata and Tracy Randall – contributed questions focused on Information Management and Communication. The questions were designed to reveal what capacity companies and organisations in the creative industries sector have to manage information about themselves and the sector; and to indicate how companies and organisations keep abreast of developments in the Arts and Culture sector.

For the survey, the HSRC sent questionnaires to 45 companies/organisations. It was found that eight of them no longer existed and 16 did not complete and return the questionnaires after the interviews.

Of the 21 interviews done by the HSRC, 18 were conducted with organisations and companies in the creative industries sector and three with training institutions. Utando Baduza, Mbulelo Mrubata and Luvuyo Dondolo undertook a 15-day round trip to conduct all the interviews. Six took place in the Western Cape, six in the Eastern Cape, five in the Free State and four in the Northern Cape.

## Organisations and companies questionnaire analysis:

### **Availability of reliable data:**

The first part (6.1) dealt with the availability of reliable data about employees; skill training needs; target markets; supplier profiles; costs relating to production; total unit sales; the profile of outlets responsible for product sales; and annual figures relating to budgets, expenditure and turnover. Respondents were asked to indicate if the data was readily available (and whether this was electronically or not); if the data available in the organisation

Results indicated that:

- Financial information (annual figures) was most readily available electronically
- This was followed by costs relating to production and unit sales
- Information on skill training needs and target markets was not available electronically at all
- In the category indicating that data was readily available, but not electronically, employee profiles were the most common
- The highest overall response fell into the category of data being available in the organisation, but that it would need to be collated. It could be deduced from this that there is a general lack of organisational/administrative skill in the creative industries sector.
- Especially pertinent to the objective of the research was the result that 50% of respondents indicated there was no data available in their organisations about skill training needs

#### **Information Needs:**

The second part of the question (6.2) identified a need for information in the following areas:

- Administration costs and costs of skills training and facilities
- Information about suppliers of, among other things, raw materials and services
- Market trends in fashion, music, film and other sectors
- Exporting craft without the assistance of the Department of Trade and Industry
- Data collection and management
- Funding sources
- Of the 18 respondents, 12 did not identify any information needs – indicating that many organisations were not sure what information was important for them to have

#### **Data Collection and Management Capacity:**

In the third section, respondents were asked to indicate if they were fully capable; if they needed training updates; or if they needed fundamental training to achieve the capacity to: develop their own electronic databases; enter data into an established electronic database; collect reliable data pertinent to the organisation; undertake periodic surveys to gather information pertinent to the organisation or sector; do research using the Internet; and build and manage a website.

- Half the respondents said they were fully capable of collecting reliable data applicable to their organisation
- Eight out of 18 said they were fully capable of developing their own electronic databases
- The same number were capable of entering data into an established electronic database
- Eight could also use the Internet for research
- Seven said they could build and manage a website
- There were only two, however, who said they were capable of undertaking periodic surveys to gather information pertinent to their organisation or sector
- On average, three indicated they had some capacity to carry out the tasks, but needed training updates
- On average, six said they had no capacity for data collection and management, and needed fundamental training in these skills
- The question did not apply to a small percentage of respondents

Given that the first part of the question (6.1) indicated a general lack of readily available data, the number of respondents in this section who said they were fully capable of collecting data – including electronically – was surprisingly high. However, this does not appear to be done on a regular basis.

#### **Websites:**

The fourth part of the question (6.4) revealed that 9 out of 18 organisations had their own websites. The following addresses were provided:

[www.afrifresh.co.za](http://www.afrifresh.co.za)  
[www.mardo-photo.co.za](http://www.mardo-photo.co.za)  
[www.townsendproduction.co.za](http://www.townsendproduction.co.za)  
[www.theafricanhouse.co.za](http://www.theafricanhouse.co.za)  
[www.dorea.co.za/eco-tourism](http://www.dorea.co.za/eco-tourism)  
[www.wildlifesociety.org.za](http://www.wildlifesociety.org.za)  
[www.cornerhouseproductions.co.za](http://www.cornerhouseproductions.co.za)  
[www.VIP-PROD.com](http://www.VIP-PROD.com)

- Of these, four indicated that they outsourced their website manager
- Five had a internal website manager
- Five of the websites were updated monthly, two annually, one quarterly and one had never been updated

#### **Data /information sources about the sector:**

In the fifth part of the question (6.5), respondents were asked how they obtained information about developments in their sector.

- The news media was the most common source, followed by the Internet, trade publications, industry newsletters, television and the radio.

#### **Media:**

The sixth section (6.6) asked which news and electronic media respondents listened to/read most often.

- In this instance, national daily newspapers and the radio gained the most responses, followed by community newspapers, national weekly newspapers and – lagging way behind – community radio.

#### Training institutions questionnaire analysis:

The question posed to the three training institutions interviewed during the survey was similar to the one answered by companies and organisations, but special emphasis was placed on the kind of information training institutions would have.

#### **Availability of reliable data:**

The first part of the question (8.1) covered the following aspects: employee profile; employee skill training needs; annual budget; target markets/sectors; student/learner profiles; annual expenditure; profile of training outputs (students); and inventory of training materials developed. The institutions were asked to indicate if data was readily available electronically; if it was available, but not electronically; whether data was available in the organisation, but it would need to be collated; or if the data was not available.

- Most noticeable was that two of the three institutions indicated that none of the aspects applied to them.

There was one response for each of the following:

- Data available electronically for annual financial information (budget, expenditure and turnover); costs per student; and student/learner profiles
- Data about employee skill training needs was available, but not electronically
- Data was available, but would have to be collated for employee profiles; and for target markets/sectors
- Data not being available for profiles of training outputs (students); and an inventory of training materials developed

#### **Information Needs:**

In the second part of the question (8.2), training institutions identified the following information needs:

- Alternative funding sources
- SETA accreditation and accreditation with other sectorial training bodies
- Personal development plan (PDP) – that is, the training of facilitators
- Information about training of trainers (for example, in beading, music and other skills)

#### **Data Collection and Management Capacity:**

In the third part of the question (8.3), training institutions were asked to indicate if they were fully capable of collecting and managing data; if they were capable, but needed training updates; if they were not capable and needed basic training; or if this did not apply to them. The various aspects included the capacity to: develop their own electronic databases; enter data/update and establish an electronic database; collect reliable data pertinent to the organisation; do periodic surveys to gather information pertinent to the organisation or sector; undertake Internet-based research; and build and maintain their own website.

- In most cases, two of the three respondents said the various aspects covered did not apply to them.

Other responses showed that:

- One institution was fully capable of collecting reliable data pertinent to the organisation
- One had the capacity to undertake periodic information gathering surveys
- The category indicating some capacity, but a need for training updates received one response for each of the aspects except information surveys, where a need for basic training was indicated

#### **Websites:**

None of the training organisations visited had websites

#### **Data /information sources about the sector:**

Two institutions indicated that they used the news media, radio and television to glean information about developments in their sector, while one response each was shown for trade publications and the Internet. Industry newsletters did not feature.

#### **Media:**

Asked which news and electronic media they listened to/read most often, two training institutions said national daily newspapers and community newspapers and there was one response for national radio. No one used national weekly newspapers and community radio.

### The interviews:

*Each interview varied as each organisation that we visited was inherently different. What made these interviews great was the people we encountered, the people on the ground that are busy doing the work – not for any huge monetary gain, but rather for the passion they feel for Arts and Culture.– Utando Baduza*

The interviewees were willing to engage with the questionnaire and the issues it brought up. Many of them were pleased to learn that the government is taking tentative steps to resolve the gross skills and funding shortage within the Arts and Culture sector.

While some people interviewed said they found the questionnaire engaging, there were others who encountered problems with it. (This pertains to the whole questionnaire, not specifically to the questions contributed by the HSRC).

#### **Problems with the questionnaire:**

- Language; needed translation
- Intimidated by the questionnaire; difficulty in filling it out/needed assistance to do so

- Lack of data collection and management in organisation – made it difficult to access information needed to answer certain questions
- Some of the questions did not apply to them

**Problems in the sector, highlighted through the questionnaire:**

- Accessing funds
- Spatial distribution of funding (big vs small towns)
- Where to apply and procedures
- Lack of information about government and alternative sources of funding

**Quotes and Details from the Interviews:**

Eastern Cape:

Zane Flanagan – Guild Theatre, East London:

“Since 1998 when we broke away from Capab, we formed a section 21 company and we’ve really concentrated on things we’d never done before. Audience development, dance company, the opera company... we have networks, we’ve got a drama festival every year and there’s a lot of outreach work we do with communities... We also hire the venue out.

“...funding, that’s the challenge, to get funders on your side... The help we need is money. If we can get more money, perhaps government grants, we can then perhaps employ more people to be able to be more effective and have further outreach.”

- The Guild currently receives funding from the Department of Arts and Culture, National Arts Council and the National Lottery Board
- Flanagan seemed satisfied with the skills they have
- Their target market is not limited to one age group – it depends on the production, and training courses are open to all ages
- Regarding accreditation of courses, he said the dancers were doing a dance course syllabus, which was also being taught in the community – “so they will actually have something at the end of the day”.
- Flanagan was talkative and curious about the process of the National Skills Audit. He shared concerns about whether or not the project will help with getting more funds

Mteteleli Sam – African Culture and Community Development Association, East London:

African Culture and Community Development Association is a skills development project which does training in visual arts, crafts, silk screen, computers and sewing.

“The challenge we have ... is financial problems and the lack of capacity and also the fact that we do not have any support from the communities and the government.

“Our trainers need a bit of furthering their studies in terms of training capabilities. And also, although we have had some courses in management and financial management but I still think we also need some backing here and there.

“I believe arts and culture as a sector has a more vital role to play in the economy, especially in this province... through our training people can create their own co-operatives or self-help projects where they can generate income...”

- The association has received one-off funding from the Royal Netherlands Embassy.
- African Culture and Community Development Association does not have a single target – it deals with the unemployed, people out of school, youth, women and people from local training institutions who lack finances to proceed with their courses
- It has contact with an overseas choir organisation, Vukanimawethu, which toured around the Eastern Cape
- The African Culture and Community Development Association has partnerships with various organisations. It does business skills training in rural areas, as well as drama, music and visual arts with the student partnership worldwide; it does Aids awareness programmes with an Aids network in East London and it does training in, for example, TB clinics, with a government programme, Komanani

Free State:

“I hope that through the questionnaire... the Human Resource Centre (sic) will realise that to have any musical production we need funding and we cannot do anything without proper funds.

“A shortcoming in the performing arts is that funding is available for a certain section of the community (such as choir competitions)... but not readily available for symphonic based productions... Competition is not the business of the performing arts.

(Alkema believes training should be broadened – competitions demand rehearsal of 3 or 4 pieces the whole year, whereas performances extend the artists as up to 15 pieces must be mastered.)

“There must be an outlet for all the creative talents that are in the country, not a competition outlet, but a creative outlet.”

- Alkema pointed out that the questionnaire could have addressed more specific needs for the performing arts

#### Northern Cape:

Kenneth Moralong – Douglas Arts and Culture Society Forum, a partnership of about seven performing groups, such as dance and choir.

“We fundraise, we have shows, we take part in national events... We take part in everything and we are performing.

“The challenges we face are, one, skills; two, lack of funding; ... and three, sometimes we perform for people who say they will pay us, but at the end of the day, they don’t.

“If the department of arts and culture can assist us, giving us the capacity we need so that we should understand our industry... and achieve our goals and objectives.

“We are trying to be independent and not complain because we love what we are doing, and therefore I am saying we are getting there because we are fundraising for ourselves and we are still looking for someone to maybe sponsor us or donate money to us and we are hoping that in future we might get help from the department of arts and culture.”

- Currently the forum relies on its own fundraising, as well as performances and competitions

#### **Summary of other interviews:**

Eastern Cape: Zola Mbulawa (Johnnic – EP Herald, Port Elizabeth): Seemed to understand the questionnaire and responded very well, but had problems with some questions (such as figures, employees). He needed some time to find out these details.

Widor du Toit (East London School of Music): This interview went very well. Du Toit found the questionnaire engaging. He talked at length about his former students who are now involved in music outreach projects in the area. He highlighted two key issues facing the arts and culture sector: funding; and classical music is not played on TV/Radio and is therefore marginalised in the sector.

Phillip Wilkinson (East London School of Dance): Wilkinson was responsive to the questionnaire, although he was intimidated at first. He also highlighted key issues: dissemination of information/funding. He indicated that most difficult obstacles facing arts and culture organisations in small towns are access to information about the sector, where to apply for funding and what procedures to follow.

Northern Cape: Solly Kgomotsoane (Douglas Arts and Culture Society): He was intimidated by the questionnaire and was unable to fill in the questionnaire without the input of other members of the executive. He had many interesting things to say about the work that the society does and was willing to be interviewed on

funds (small vs big towns). He indicated that government funding processes tend to ignore the remote and rural organisations.

Nandipha Phakama and Angelina Voko (De Aar Beading): They were very intimidated by the questionnaire, we had to translate it into Xhosa. More often than not, they need people to translate correspondence from government officials. They highlighted the following key issues; funds being used by others (they claim people who helped them to write a business proposal took their funds). There is a lack of business skills in their organisation.

Free State: Masakhane Ntlhanu (Basotho Cultural Village): Ntlhanu was intimidated by the questionnaire, as his expertise is in research and exhibitions. He had problems with questions relating to the organogram, especially those pertaining to data management. He found that there is lack of data collection and management in his organisations, hence the problems he encountered.

Mr. Alfred Manareng (ESTASS Programmes, an NGO): He received the questionnaire before we arrived, unclear about certain things (information management and communication). He highlighted these key issues: there is a lack of skills in the sector – it is vital that others in the sector (especially his organisation) are empowered with skills. There is a lack of information about government and alternative funding sources

Western Cape: Binky Newman (Design Afrika): Newman found the questionnaire easy to fill in as she had most of the information available. She highlighted the fact that the Department of Trade and Industry offers too little assistance to crafters wanting to export their goods to foreign markets.

Bianca Mpahlaza (Townsend Productions), Mr Naas Erasmus (African Pride Wine Company), Ms Nolene Seale (Felix Unite Tourism Group), Mr Waheeb (Viaggi International Productions): When we initially made contact with these organisations, they were busy as it was production and tourist season. After having had time to fill out the questionnaire, most found it engaging.

## General Impressions – from HSRC interviewers

- Pre-arrangement of interviews is important for the success of any national survey, as we found it facilitated better face-to-face interviews
- The biggest perceived obstacle facing arts and culture organisations is FUNDING and the skills to access funding and lack of information regarding funding sources
- There is a major skills shortage within “previously disadvantaged” communities, but in other areas skills are adequate
- There is a major problem with the lack of dissemination of information
- Although organisations’ major concern is getting funds to sustain their programmes, there is a major lack of capacity (such as business skills) to manage funds when they are received – this is where CREATE SA can step in
- The success of many organisations/projects is largely due to the commitment and passion of a few individuals within these organisations
- Many projects within arts and culture organisations are concerned with poverty alleviation and it is important for government to invest in these organisations
- Some organisations are more concerned with the value chain (that is, their place in their sector economy – for example, tourism) than their place/role in the Arts and Culture sector

## Conclusion:

Despite the many problems, the HSRC team feels it is important for government to intervene by facilitating access to funds and fundraising – the reason being that most of these organisations create jobs from which many people are making their livelihood. This is in line with government’s objectives of poverty alleviation and job creation. At the 21 organisations that we interviewed, 476 people are employed on a full-time basis, 49 on a part-time basis and 22 on a contractual basis. The high number of jobs is inflated by two organisations we visited that employ 283 people (*EP Herald*) and 80 people (Danielskuil Cultural Organisation, run by Danielskuil Municipality).

The success of all these organisations is through the creative and tenacious leadership of individuals that keep organisations alive without any access to resources. Organisations like the De Aar Beading and Sewing, Douglas Arts and Culture Society have to rely on income they generate themselves. Some institutions are privately owned, yet they address national issues – it is important for government to intervene by establishing partnerships with these institutions.

Apart from making funding available, government could intervene by providing training, so as to empower communities with skills – especially the capacity to manage funds for sustainability. It is apparent that effective and sustainable socio-economic development is highly dependent on the good preservation, conservation and promotion of arts and culture.

**In a Box: CREATE SA Please acknowledge source. It comes from the document entitled [Create SA Final version 5 November 2002 – or just link to their website???](#)**

### *Background*

Despite the inclusion of the arts and culture into a SETA, it was apparent that because many of the companies that comprise the sector have wage bills of far less than R250 000 per annum, training initiatives would continue to overlook the needs of cultural workers and producing organisations. As such, DAC and the MAPPP-SETA submitted a proposal to the National Skills Fund (NSF) to initiate a project dedicated to the Creative Industries. The project, initially entitled the Creative Industries Skills Development Programme (CISDP) and rebranded CREATE SA in 2002, was awarded R118 million over a three year period.

### *Mandate*

The mandate of the project is to introduce a comprehensive framework for on-the-job training in the creative industries that will promote the growth and competitiveness of the sector specifically benefiting:

- The unemployed by providing access to work opportunities through training
- Existing freelance, contract and full time workers by upgrading current skills and creating opportunities for career development
- Employers by ensuring that workers have the skills that are needed in the sector
- Customers and clients by promoting the quality and quantity of creative products and services in the market locally and abroad

Sub-sectors prioritised for skills development based on their current skills profiles are:

- Craft and design
- Heritage
- Music

- Performing Arts
- Film and Video Production
- Technical Production Services for Events
- Multi-media, including website and leisure software design

### *Objectives*

The primary objectives of the project are to:

- Conduct research to establish the skills and resources needs of the sector
- Identify learnerships to meet those needs
- Develop industry training standards and qualifications
- Design and register learnerships
- Develop learning materials, training programmes and systems for workplace training and assessment
- Accredite training providers and register assessors
- Deliver training and assess learners
- Assure and evaluate the quality of training interventions and providers

### *Organisational Structure*

CREATE SA has been established a unit within the MAPPP-SETA, staffed by a range of contract workers who have been head hunted for their knowledge of the sector and ability to initiate projects. Wider than just the project team, a process of consultation and guiding structures are in the process of being established.

**(Cross reference to Create SA website) Most NB and we will also have to link to the results of the other questions, which will be on our site**