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Masters Research Report

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Ke Ya Rona (It is Ours): A review of the levels of community engagement towards the sustainable development of community arts centers in South Africa focusing on shared ownership.

A research report submitted to the Faculty of Humanities, University of the Witwatersrand, Johannesburg, in partial fulfillment of the requirements for the degree of Master of Cultural Policy and Management.

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Abstract

This research report assesses the extent of community engagement practiced at Sibikwa Arts Centre in Benoni and Funda Community College in Soweto. This is done to ascertain the effectiveness of community engagement in terms of shared ownership of the community and the community art centre managers; it also determines its contribution to the sustainable development of the community and the arts. This is necessary because South African community art centres are recognized as dysfunctional as they have been utilized for purposes other than the arts and are noted as experiencing managerial problems, leadership problems, as well as that of insufficient funding. Therefore, the factors of community engagement that are examined in this research are the method/s used, the objective of the method/s, the effectiveness of the method/s according to Arnstein's ladder of citizen participation and the effectiveness in terms of community and sustainable art development.

The report concentrates on measuring the centres engagement with their surrounding communities, and how this has directly contributed to the operations of the centres. Based on the case studies and drawing parallels from international case studies, the report proposes a developed model of community engagement that could be implemented broadly in South African art centres in an effort towards the progressive functioning of community art centres.

Declaration

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Student Number: 673105

Course: Cultural Policy and Management

Due date: 15 March 2018

Plagiarism declaration

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15 March 2018

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Acronym List

CAC – Community Arts Centre

CIC – Culture in Community Program

ANC – African National Congress

DACST – Department of Arts, Culture, Science and Technology

GEAR - Growth, Equity and Redistribution government policy

CAP – Community Arts Project

RWP – Revised White Paper

CAT - Create Africa Trading

DAC – Department of Arts and Culture

HSRC - Human Sciences Research Council

LUFOA - Life Unlimited for Older Adults

CTSA – Clinical and Translational Science Awards Consortium

HH – Home of Hope

Chapter 1

INTRODUCTION

1.1 Intro

"A single stick may smoke, but it will not burn" – African Proverb. Learning from the proverb that in order to make real impact in one's community you need to work together in order to start a fire, to set people's hearts alight. Where fire passes it leaves great impact and changes the face of everything it touches, likewise working together can change the face of any community.

1.2 Background to Community Art Centres

Looking at the history of CACs, I have come to conclude that they were formed because of the need for them in the community; they spoke directly to the artistic needs of the time even through the turmoil of the history of South Africa. As we will see, my observation of the nature of community art centres is that they were most functional when they were not started or supported by government but were shaped by the community and the influences within the community. This however changed with the new government dispensation in 1994 that had a different ideology that changed the very nature and function of community art centres.

From the 20th century there are traces of CACs through alternative educational initiatives set up by white liberals in the 1920s. In 1949 the first official community art centre, Polly Art centre was established in Polly Street Johannesburg CBD. It offered art classes and was the first to exhibit in Soweto and Sophiatown (SA History Online, 2000-2017).

Polly Street ironically started around the time when institutions were closed to black students. It had no qualifications but was an alternative professional art school workshop, which met its demise after less than 20years. All documents relating to the

centre were destroyed so that there were no records to which the authorities could refer (Rankin, 1996).

Polly Street was a workshop rather than a school that was predominately populated with black male artists because it was largely the black men who worked in the cities. The artwork produced there generally had a Neo-African or a township style; with a synthesis of the western figurative canon. The African figurative sculptures began to form by Sydney Kumalo and Mohl; which then influenced the other students and the type of artwork produced there (SA History Online, 2000-2017; Rankin 1996).

Visual Art at the time did not reflect reality but instead, it would try to create a new reality, more illuminating and more sublime than the lived experience under apartheid. After the forced removal of Polly Street to the township and the emergence of new run-down CACs in some townships, the black consciousness movement also began to inspire a lot of the artwork coming out of that time. Contrary to popular belief artists were not largely affected by the policy to deny students of Art education because they were self-taught. What it did do was, awaken them to the possibility of state control, which then became important in the 1980s (SA History Online, 2000-2017; Rankin 1996).

Later on, African National Congress (ANC) and the Black Consciousness Movement's political organizations were banned which, resulted in imprisonment and exiling of the leaders. The exiled leaders successfully mobilized international support for cultural boycotts of the South African government and for the funding of local black arts organizations. The resistance CACs established their own galleries and created international marketing networks as outlets for black artists. The centres promoted popular or 'township' culture mainly expressing the frustrations and suffering of the masses (Hagg, 2010).

The Community Arts Project (CAP) in Cape Town was established in 1977 as a response to a lack of suitable accommodation and facilities to run workshops and provide opportunities for creative expression. The community largely determined the use of the centre and because of that it remained relevant by meeting the communities' needs up till 2008 where it met its demise (Lochner, 2010).

However, generally speaking organizational performance often lacked in CACs as a result of intensified state oppression, the centre's fragmented social context, irregular international support, and organizational and managerial weaknesses. There was a large-scale mismanagement, cronyism and conflict. Despite these setbacks, the staff persisted in their activities in the belief that the revolution would ultimately deliver a new state. Ironically the context and sustainability of CACs were negatively affected in the new state (Hagg, 2010).

After apartheid was abolished many centres lost funding because they were no longer serving as anti-apartheid tools. Many collapsed, few managed to adapt and survive the new funding environment (Hagg, 2004:54). The centres served the purpose of anti-apartheid 'houses' that brought hope to people as Lochner has mentioned, that from the 1930s-1990s the black art scene was a place where all races and classes could meet outside of racial segregation. It was also a space for mobilization for political actions and a place for freedom of expression. It became a safe-haven which people needed and it gained not only financial support abroad but also social-capital from the community that was invested in ensuring its success.

Following the abolishment of apartheid, the ANC Department of Art, Culture, Science and Technology (DACST) put R50 million in piloting 42 CACs in 9 provinces through the Culture in Community program (CIC). They did this with the objective of providing communities, art organizations and individuals with the opportunity for participation in artistic, craft and cultural activities and receiving training for the purposes of recreation, cultural enrichment or income generation. The CIC program reflected the new constitution in that the national department provided the policies and funding, and provincial and local governments cooperated in the implementation (Hagg, 2010).

Furthermore, the ANC introduced the Growth, Equity and Redistribution government policy (GEAR), which sprouted the market-driven principles movement, from what used to be a noticeable socialist theory that promoted social ownership and democratic control of the CACs. Yet, every time the CACs applied for funding the centre had to back up their demands by continuously arguing for their use in terms of social and economic investment. Arts in society was known as providing transformative cultural

development as part of human and social well-being, but it soon turned into arts and culture as functional, serving the purpose of general socio-economic transformation and development – with heavy government influence on CACs, this was a move from arts as a need to arts as a resource (Hagg, 2010).

The provincial government derived their mandate from the national department's policy through the White Paper up until 2008. This resulted in an inconsistency across the country; it caused unequal relationships between the arts and sports because of the great popularity of sport, which received more funding. Local government legislation such as the *Municipal Systems Act* makes provision for partnerships between governance and civil society to strengthen the capacity of municipalities. However, few municipalities view the arts sector as beneficial or worthy partners (Hagg, 2010). The new centres erected were dysfunctional as there was a lack of leadership and passion to lead and manage any of the spaces effectively. Many of them were used for other functions or were simply closed down (Gaylard, 2004:71).

According to the above change since 1994, CACs were no longer sprouted out of a need for them within the community; there has largely been a top-down process in the planning and implementation of the 42 CACs developed by government in South Africa. The sense of ownership of the CACs has had a slow demise and although centres were always dysfunctional, the passion and drive that kept centre managers pushing was supposedly dampened (Hagg, 2010). The responsibility to run the CAC seems to have been shifted to government.

Therefore, having contextualized CACs in South Africa, this paper for the purposes of this study will zoom into the CACs: Funda Community College, which has been around for 34 years with each decade having a distinct character that speaks to how the community interacted with it and how they interacted with the community. In the first decade Funda was Funda Art Centre, it then in the next decade became Funda Community College and the third decade saw its degeneration and decline. As well as the CAC, Sibikwa Art Centre, which was established 30 years ago through a chance meeting between Smal Ndaba and Phyllis Klotz during a time of school, boycotts, civil unrest and youth without a focus. Now, in order to contextualize the findings in the case

studies looked at in this report, we need to look at theories pertaining to community engagement and community art centres in the next chapter.

1.3 Aim

This research report assesses the extent of community engagement practiced at Community Art Centres (CACs). This is carried out with the aim of ascertaining the effectiveness in terms of shared ownership of the community and the community art centre managers; as well as determining its contribution to the sustainable development of the community and the arts. As such, the case studies have been conducted at the Sibikwa Arts Centre in Benoni and Funda Community College in Soweto, which concentrates on whether and how the centres have engaged their communities for the purposes of development in the centre, and the community. Community Art Centres in South Africa are necessary because they contribute to the sustainable development of the arts especially in rural areas and yet they are recognized as dysfunctional; in the sense that they have been used for purposes other than the arts and have been flagged as experiencing managerial problems, leadership problems, as well as that of insufficient funding. These case studies are used to measure how and if the centres engage with their surrounding communities, and how this has directly contributed to the operations of the centres.

In presenting an evaluation of the extent of community engagement, a number of factors are assessed. These include: the methods used, the objectives of the methods and the effectiveness of the methods in light of Arnstein's ladder of citizen participation as well as the effectiveness in terms of community and Art development. Furthermore, other factors inherent to the community art centres, such as its history, centre goals and values are assessed - as these factors can influence their decisions on how and why centres engage their community.

This research report therefore attempts to specifically answer the following question:

- How crucial is community engagement [1]in the running of community art centres?

Consequently, these questions will also need to be answered and will serve as themes for the research paper:

- If community engagement is present, how has it contributed to a sense of ownership by the community and the centre managers?

- If community engagement is present, how has it contributed to community development[2] in that community[3]?

- If community engagement is present, how has it contributed to the sustainability of the arts in that community?

I developed a model of engagement that could be implemented in South African art centres in an effort that will be aimed towards the progressive functioning of the centres. This can be achieved by drawing parallels from international case studies which provides the basis upon which the South African case studies can be both compared and evaluated – however, to a lesser degree, as the history of South African CACs is unique in its own right.

The framework of this paper is set in the context of relevant theoretical frameworks. Arnestein's (1969) ladder of citizen participation and Connor's (1988) new ladder of

[1] The involvement of the community in the decision-making and programming of the art centres in their community, hinging on Conner's (1988) emphasis on educating the community and the centre administrators to reach informed decisions.

[2] "Human development focuses on improving the lives people lead rather than assuming economic growth will lead, automatically, to greater wellbeing for all" UNDP Human Development Report (2016)

[3] We most commonly find communities of place and interest, which is characterized by a people residing around the centre and a group of people, that are passionate about the same topic (FeverBee Limited, 2010). I will speak about the community largely as the people passionate about the arts and to a smaller extent as those within the geographical placement of the CAC.

citizen participation is of specific focus. Theories of community development through community engagement, with a particular focus on its effectiveness are assessed. Furthermore, theories on what and who the community is, is discussed.

1.4 Rationale

The main motivation for this study is developing a model of engagement that could be implemented in South African CACs by assessing the extent and effectiveness of community engagement in the two-community art centre case studies, specifically in relation to its impact on shared ownership and the sustainable development of the community and the arts.

It can be argued that community art centres in South Africa, as an area of academic study, is rather small and worth exploring further as it addresses the broader impact of access to the arts. Previous knowledge largely speaks to the ideological shift from the apartheid regime to the new democratic dispensation and the effects of that on the culture of CACs. For the purpose of this study I will use the working definition of CACs drawn from David Koloane (the co-founder of Thupelo Workshops)[4] "a collective form of learning and teaching which is sensitive and adaptable to the social conditions which are found within the communities. (Their)…objective is to inspire artists to research and experiment with medium and technique so they are able to expand their creative vocabulary" (Peffer, 2009:151).

Reports commissioned by the Department of Arts & Culture on CACs from 2002 -2013 (Barry & Luck 2013; Hagg & Selepe 2002; CAT & Associates, 2013) have shown that the centres are being used for purposes other than the arts such as weddings, funerals, parties and the occasional arts project. The issue with this is that the CACs are meant for the production of the arts, which have intrinsic, social, psychological and economic

[4] "The annual Thupelo workshops, which are styled after the Triangle Network artists' workshops, focus on the shared creative process of learning and of making art. Ten local and ten international visual artists spend two weeks together working on a particular topic or in a particular medium, such as graphic design, painting, or video art. At the end of the workshop, the works are presented to the public in an Open Day." (Contemporary And, 2018:1)

value, just as the Revised White Paper (RWP) on Arts, Culture and Heritage (2017:7) mission statement reads; communities should work towards "Preserving, protecting and promoting the artistic, cultural, heritage and linguistic diversity and legacy of South Africa."

CACs are intended to serve the community in which they are based. In order to serve the community, they need to engage the community in the planning of their programs. This is why engagement with the community is so crucial. Strong, visionary leadership seeks the empowerment of people. Empowerment through the arts leads to the development of the individual and their households, which contributes to the sustainability of the arts in South Africa. However, without community engagement, there is a lack of community investment in the programming of the arts at the CACs, which could result in the centre being used entirely for alternate purposes. It is proposed that a sense of shared ownership in the CACs could impact positively on the success of the centre.

This study aims to find creative ways of engaging the community by accessing examples of other countries that have successfully turned around their CACs.

1.5 Research Limitations

There are certain limitations that this study presents that must be acknowledged. The primary limitation is - the sole focus on community engagement, as a possible tool for community art centre success. This, consequently, limits the findings of the research in evaluating other internal and/or external factors that contribute even largely to the successful running and operations of the community art centres, e.g. funding, human resources, passion etc.

Additionally, centres may not engage the community effectively not on account of their lack of initiative but because of the seeming culture of ignorance of the arts in their community. Therefore, the process of community engagement has its limitations with regards to how knowledgeable the community is about the arts and what programming they would like at the CAC.

Therefore, the sole focus on community engagement as a major factor for the success of a CAC in terms of shared ownership being evaluated in this study, could be seen as narrow in focus. This study however, attempts to explore the extent of community engagement in a CAC and how crucial it is for the success of the centre in terms of shared ownership. There are other factors, which could impact the conclusion i.e. international considerations, the broader context of community engagement as a theory and the status of participants interviewed in this study in the focus groups, which hinders access to information because of their seating e.g. a board member.

Chapter 2

LITRATURE REVIEW & CONCEPTUAL FRAMEWORK

2.1 Theoretical Framework

This research report will be framed within the context of community engagement theory in the field of policy and management. The community engagement theory will be used to assess the extent to which community engagement builds ownership along with development of the community and the arts. Attention will be given on a smaller scale to development theories. The main theory i.e. community engagement, will be used to illustrate the need for community engagement to run a CAC. Looking at reports on CACs and international parallels is also important for context and foresight. Theoretical arguments related to who the community is, and what CACs are will be discussed in more depth. The theoretical arguments and theories are elaborated on below.

2.1.1 Theoretical argument on CACs

To describe and define a CAC we need to look to what its purpose is. Peffer (2009: 152) says that community art spaces "facilitated a pattern of cross-influence and interpersonal relationships between artists that brought a *community of artists* into being". During the struggle people were thinking beyond their immediate needs of the present, beyond producing art for the market that made demands on black artists work, but looking to reimagine what else art could be (Peffer, 2009). Lize Van Robbroeck (1991) further explains that CACs democratized art by allowing equality in access to cultural production distribution, and because all artists were allowed, there was a sharing of ideas and experiences; this led to a locally relevant aesthetic that did not conform to the mainstream.

One of the Community Arts Project's (CAP) greatest strengths was how it remained relevant in the community by staying largely defined by the community's needs. Jacqueline Nolte (n.d.: 4) writes:

> "People came together at CAP in an effort to change the circumstances of their

> lives and to share skills with those denied, to change themselves through creative encounters fueled by a belief that the creative process is a transformative process, and thus linked to the process of transformation and liberation. What was evident in the 1970s was a belief in the inherent power of individual creativity, associated with recognition of both intuition and political awareness."

Furthermore, Peterson (2014) speaks about how CACs after their emergence in the 20th century were pushed into having to negotiate the contending interests and visions of many social groups that sought to use them, such as the needs of migrant workers then later the wants of settled urban communities. "Community art centres were saddled with many-layered and complicated creative and social objectives, primarily organized around the need to provide education and recreation" (Peterson, 2014: 196).

This is summarized in David Koloane's the co-founder of Thupelo definition of a CAC mentioned earlier in this paper as the definition of a CAC, as; "a collective form of learning and teaching which is sensitive and adaptable to the social conditions which are found within the communities. Their objective is to inspire artists to research and experiment with medium and technique so they are able to expand their creative vocabulary" (Peffer, 2009:151).

2.1.2 Theoretical argument on Community

Gower (2014) says the definition of community is understood differently; it is generally seen as a 'good thing' but there is no consistency in how people understand it and its inevitable consequences of inclusion. Saleebey (2009: 246) provides the following definition for community, which is "being a dynamic whole that emerges when a group of people participate in common practices, depend on one another, make decisions together, identify themselves as part of something larger than the sum of the individual relationship and commit themselves for the long term to their own, one another's and the group's well-being."

A community can also be described based on the group of people it is made up of, that come together for a particular or reason. According to FeverBee Limited (2010)

Community Management Course, there are 5 different types of communities (this is determined by what brings them together):

1. A community of action
2. A community of practice
3. A community of place
4. A community of interest
5. A community of circumstance.

   These communities can form hybrids of two or more instances to form what is most likely seen or observed in reality

The kind of community we saw in the past (or previously mentioned) using CACs were communities of interest, action and circumstance, this is characterized by a people that are passionate about the same topic, face a similar situation and want to change something about their social standing. The CAP in Cape Town really stemmed from the community itself and had an array of techniques and ideas across a community of artists (Lochner, 2010). Peffer (2009: xi) goes on to explain that "from the 1930s and well into the 1990s, the art scene, particularly the black art scene, was one place where black and white, rich and poor could meet and together form the kernel of a different society."

If we look closely, we realize that people came together most prominently in the CACs when they were all faced with a crisis. It was a safe place because they could hide their political resistance behind art, while using art as a tool to encourage people, and express themselves (Hagg, 2010).

As formulated in the GEAR policy post-apartheid in an effort obtain state funding, centers had to back up their demands by increasingly arguing for their utility in terms of social and economic investment. Today with the ideological shift, CACs are seen as a left wing (alternative education) to the education system. Some centres shifted their focus on people who would be left out of the school system and targeted the unemployed. They wanted to give qualifications and generate income. CACs are no longer the heart of a community as they once were when people needed alternative

sources of education as it was their only options, now people have also moved to institutions that can give them qualifications (Lochner, 2010).

As a result, we most commonly find communities of place and interest, which is characterized by people residing around the centre and a group of people that are passionate about the same topic i.e. artists. This paper speaks about the community largely as the people who are passionate about the arts and to a smaller extent as those within the geographical placement of the CAC.

2.1.3 CACs and the State

The community arts are an important part of South Africa's cultural creative economy. It has the potential to not only engage the local community and provide platforms, resources and opportunities for interested community members but it, also, has the potential to boost the local economy and create tourist attractions. As we look at the history of local cultural policy frameworks, I will weigh their successes by noting what the government has done in South Africa towards the development of local arts, culture and heritage.

According to the Revised White Paper (RWP) on Arts, Culture and Heritage draft 2017, the aim of revitalizing CACs is to "provide for cultural enrichment, expand the participation in arts and culture at a local level, to provide for cultural enrichment, expand the participation of communities in arts and culture experiences, and to create opportunities for income generation" (RWP, 2017:39). The focus of government should be on 'realistic programmatic output', and good capacity in the local organizations instead of infrastructure, as we will see it did in the past (RWP, 2017).

In order for culture to impact positively it has to be acknowledged at all levels of public administration i.e. national, provincial and local. The South African government has given little attention to local cultural policy as a tool for addressing social, economic and physical developments within communities. To address that issue, Sirayi (2002) drew up the *Local Cultural Policy Framework For South Africa: A guide for local authorities,* a general framework for all local towns in South Africa (Sirayi, 2002: 1).

Sirayi (2002) mentions how many western countries already have integrated local cultural policy frameworks. African countries generally have cultural policies at a national level except Angola, Namibia and the Republic of Botswana, who have local cultural policies. There had been an absence of a local cultural policy framework in South Africa, hence the efforts to create South African frameworks that were geographically specific (Sirayi, 2002: 13) and would cater directly to the needs of the different CACs in the different provinces and towns.

Local cultural policies are particularly important because they speak to their context as well as revitalize urban to rural areas, socially, economically and physically. It creates livable and vibrant cities. It promotes the sanitization of urban streetscape and increases the aesthetic value of the urban areas, villages and townships, and sustainable rural livelihoods. Therefore, local cultural policy is a serious strategic development tool committed to cultural development, cultural identity and integrated service delivery (Sirayi, 2002: 14).

Six municipalities in three provinces out of nine were chosen to assist in the formulation of geographically specific cultural policies. Then based on findings from those six, the general framework for all municipalities was put together. This framework was a well thought through plan and was carried out in all thoroughness.

CACs in South Africa are slowly deteriorating as the "findings of two research projects by the Human Sciences Research Council (HSRC) between 2002 and 2006 confirmed the dire situation of the art centres" (Hagg, 2010: 164). The DACST piloted 42 CACs through the Culture in Community (CIC) program with the objective of providing communities, art organizations and individuals with the opportunity for participation in artistic, craft and cultural activities and receiving training for purposes of recreation, cultural enrichment or income generation. The CIC program reflected the new constitution in that the national department provided the policies and funding, and provincial and local governments cooperated in the implementation (Hagg, 2010).

"After a decade it seems that few of these objectives have been achieved. What was planned as a leading cultural redress and democratization exercise has largely fallen apart" (Hagg, 2010:164). Furthermore, we see in the 2013 community arts survey report

in the Eastern Cape Province on nine local community arts centers. After five aspects were surveyed i.e. the location, the legal status and ownership, governance, funding and finance and functions/scope/purpose as well as a strength, weakness, opportunities and threats (SWOT) analysis was carried out for all nine centers. The findings were that the initial objectives set out for the community centers had not been achieved after 13 years of operation because of mismanagement (Barry & Luck, 2013).

As a response to the above audit Create Africa Trading (CAT) prepared a business plan for the *National Development Programme for Community Arts and Culture Centers* in November 2013. What came out of the report was that there was a large focus in funding and resources, for the 2010 world cup and all recently built Community Centers were left fending for themselves. As a result, the buildings were used mainly for weddings and funerals in the community instead of its original purpose. The Centers were compromised in terms of improving their financial, human, information and infrastructure resources. (Create Africa Trading, 2013:5).

The business plan for the *National Development Programme for Community Arts and Culture Centers* is intended to provide a blueprint for strategic intervention and action on the part of the Department of Arts and Culture (DAC), in developing and strengthening this sector. It was set for the time period 2014 to 2016. Whether this plan has come to fruition is yet to be known (Create Africa Trading, 2013: 5).

In 2008 DAC also initiated the revival of the National Federation of Community Art Centres (Establishment of the National Federation of Community Art Centres, n.d.), which has not done substantial work according to participants at the 2017 Community Art Centre conference held in Benoni, Sibikwa Arts Centre. Lastly, development implementation plans for provincial community Arts in 2010 – 2012 with development program aims, objectives and a strategy for each milestone (Provincial Community Arts Development Implementation Plans 2010 -2012) and yet according to the reports we have seen above, none of it has come to fruition.

The South African government has a tendency to organize the compilation of policies and yet remain stagnant in deliverables. The lack of delivery is however not unique to the arts; it is a general governmental problem. The RWP mentions that the audit of

centres done in 2002 and 2013 “support the idea that Community Arts and Culture Centres and programmes are, in general terms, better managed by independent, usually non-profit, entities which have a vested interest in bringing together the interests of national, provincial and local government, the local community, art practitioners and local businesses” (RWP, 2017: 39) whether these will be supported by government funding is unclear.

2.1.4 Community Engagement & Participation Theories

As we will see in the discussion, Ife (2013) argues that the definition of community engagement is “highly problematic and contested”. Shaffer & Anundsen (N.d. 246) provide the following definition for community engagement “a dynamic whole that emerges when a group of people participate in common practices, depend on one another, make decisions together, identify themselves as part of something larger than the sum of the individual relationship and commit themselves for the long term to their own, one another’s and the group’s well-being”. Saleeby (2009) however regards this definition as idealistic with little consideration of the realities of divisions and power struggles.

The Melbourne Department of Sustainability and Environment (2005:10) suggest that it is “a planned process with the specific purpose of working with identified groups of people, whether they are connected by geographic location, special interest or affiliation, to address issues affecting their well-being. Linking the term ‘community’ to ‘engagement’ serves to broaden the scope, shifting the focus from the individual to the collective, with associated implications for inclusiveness, to ensure consideration is given to the diversity that exists within any community”

While the international conference on Engaging Communities (2005) held in Brisbane stipulate that community engagement is a two-way process “by which the aspirations, concerns, needs and values of citizens and communities are incorporated at all levels and in all sectors in policy development, planning, decision–making, service delivery and assessment; and
by which governments and other business and civil society organisations involve

citizens, clients, communities and other stakeholders in these processes."

It's important to emphasize that while engaging individuals without a focus on their community is important, that is generally not community engagement. What creates confusion is that community engagement still involves engaging the community. The difference is that in community engagement we are paying particular attention to the role of individuals in their community and the role of the community in the lives of individuals.

To make definitions more difficult, Butteriss (2016) suggests different people use the same term in different ways. For example, Chanan and Miller (2013:13) define community involvement as "the involvement of local residents in local governance, public services and development" and suggest that community engagement is a "narrower term usually meaning the engagement of residents in a particular public service or initiative"

Butteries (2016) & Stuart (2016) agree that community engagement means different things to different people and that there isn't a widely accepted definition of community engagement. They go on to further say that it is both a process and an outcome. They agree further on the three overarching objectives of community engagement, being decision-making, capacity building and relationship development.

Butteries (2016) elaborates by saying it is a process in that, engagement ensures that the community has a say in how things get done as well as determining the outcomes, they achieve this through community building. He further says that community engagement training has adopted the international association for public participation approach, which has its limitations because it does not cater to relationship development and capacity building, but it is a good framework for community engagement around decision-making.

Stuart (2016) elaborates on the differences between vertical and horizontal engagement. Where vertical means there was engagement from the government local councils, schools, businesses, health, community services engage them in planning and decisions; and horizontal means there are community interactions without the

involvement of any formal initiatives, where people are engaged in their local community as active community members. An integral part of community development and building is, building connections between members by increasing social capital, which has health and educational benefits.

Stuart (2016) specifies that there are four types of community engagement.

1. Community engagement with a focus on Community Development or Community Building – i.e. ABCD approach and high levels of social capital;
2. Community participation in Consultation and Decision-Making – i.e. the tool used is a spectrum of public consultation, organisations have to consult communities about a range of issues, 7 principles of public engagement;
3. Community engagement that helps Organisations, Businesses etc. to improve their service delivery or to achieve their goals – i.e. NGOs and held charities rely on community engagement for success of the organisation;
4. Community engagement as part of Social Change Movements or as part of the work of Voluntary Community Organisations – i.e. social movements and voluntary community groups are often part of the community and need to rely on others for funding or to implement decisions.

Stuarts approach is limited to a broader objective of community engagement and how it has surfaced in society. Whereas Arnstein (1969), the mother of community engagement theory goes further than the broader objective and gives a further description, she uses eight rungs on the ladder of citizen participation, to categorise the engagement which fall under three broader components (refer to appendix 2). The components are:

1. Nonparticipation – "Their real objective is not to enable people to participate in planning or conducting programs, but to enable power holders to 'educate' or 'cure' the participants" (Lithgow, 2006),
2. Tokenism – "…citizens may indeed hear and be heard. But under these conditions they lack the power to insure that their views will be heeded by the powerful." (Lithgow, 2006) and,

3. Citizen Power – "Citizens can enter into a Partnership…at the topmost rungs…have-not citizens obtain the majority of decision-making seats…" (Lithgow, 2006).

Furthermore she gives the subcomponents under each component:

1. Manipulation and Therapy (Nonparticipation)
2. Informing, Consultation and Piscation (Tokenism)
3. Partnership, Delegated Power and Citizen Control (Citizen Power)

My paper will use the aspect of Arnstein's model to measure how engaged a community is with its CAC, this is because Arnstein is clear and breaks down the objectives further in such a way that it allows for measurability.

Connor (1988) later proposes a new ladder of citizen participation as a response to Arnstein's model; refer to appendix 2. This ladder is "a systematic approach to preventing and resolving public controversy about specific policies, programs and projects whether in urban, suburban or rural settings and whether governmental or private sector in sponsorship" (Connor, 1988: 250) It has a strong emphasis on "a cumulative relationship between the rungs on the ladder – each successive rung builds upon the previous one" (Connor, 1988: 256). He goes on to say that there is no 'one best way' of managing public participation programs it depends on the specifics of each situation (Connor, 1988).

Arnstein's ladder gives a broad overview of the different participation rungs, and Connor speaks to the process of educating both technocrats and the community in order to reach a point of informed discussion. While Connor is correct in saying that there isn't one way of going about the process of participation, what my paper will ultimately try to achieve is the involvement of the community in the decision-making and programming of the art centres in their community; hinging on Conner's emphasis on educating the community and the centre administrators to reach informed decisions.

Keevers (n.d.) reminds us that there needs to be a planning and accountability process that is sensitive to different knowledges through relational practice-based community

organisations from that of the sub-contractual service provision currently institutionalized in government funding policies and programs.

2.1.5 Community Engagement & Development

This section looks at studies around the effectiveness of community engagement in relation to community development, planning processes and service delivery. Firstly, community engagement has evidence through case studies on how engagement builds and develops a community that leads to economic intervention. An example of this is Cunningham's (2011) popular economic analysis tool called the 'leaky bucket' that simply depicts the flow of money in and out of the community. This method is used to engage the community in economic education and helps people at a grass root level to employ this tool to identify ways of improving the economic health of their households and communities. There are quantified economic flows in Mathopestat, Rustenburg South Africa. For more on the leaky bucket refer to (Appendix 1).

Another example is Cameron & Gibson's (2005) focus on Latrobe Valley in Melbourne, Australia that has undergone a significant amount of deindustrialization over the past 15 years. There have been several companies laying thousands of people off and companies shutting down because of several reasons. In the context of economic decline and attempts at resuscitation they have been interested in a development pathway that uses community engagement that builds on an expanded vision of the economy to incorporate the economic practices of those who are most marginalized. They report on one small attempt to develop community-based enterprises as an economic intervention that might complement mainstream economic development strategies. Ife (2013) says we need to allow structures and processes to happen organically from the community itself.

Secondly, community engagement is important for shaping the planning processes and decision-making of government and/or organisations (Mriza, Vodden & Collins, 2012; Bang the table team, 2016; CTSA, 2011; Connelly, 2017; Conn, 2011). This is crucial because community engagement activities give the community a sense of community pride, this is most important in rural areas where a strong sense of community identification can be a factor in encouraging youth and young families to stay or return

to invest in the future of rural towns that they grew up in (Mriza, Vodden & collions, 2012).

Moreover, the emphasis on community engagement also has benefits and has encouraged community leaders, health professionals and policy makers to imagine new opportunities as they face new challenges (Doll et al., 2008). The grounding principles in community engagement are taken from the organizing of community members, which are: fairness, justice, empowerment, participation and self-determination (CTSA Community Engagement Key Function Committee Task Force, 2011).

Lastly, community engagement and involvement has high levels of service delivery as the organisation is informed about what the community 's needs are and what the community is interested and involved in, and on what is being offered (Health Consumers Queensland, 2012; Henderson & Mapp, 2002; Lonergan, 2006). The CTSA Community Engagement Key Function Committee Task Force (2011) also mentions that new interventions or previously unappreciated causal links can be identified through the community's knowledge of local circumstances. The speed and efficiency of the project can be enhanced constantly by engaging partners and participants, which can identify new sources of information. Jowell (2004) speaks about the purpose of personal value that opens up one's heart and mind to engage with 'new ideas, creative forms and cultural possibilities' (Craik, 2007:27).

2.1.6 International Parallels

It is important to draw from international precedent so that we can look at what has worked elsewhere and draw inspiration for our own situations. We also have the advantage of seeing what the downfalls were and are able to avoid those same downfalls. We drew on several examples of community engagement for the purposes of empowerment and development in countries such as Russia and San Diego etc.

I will look at the different ways in which different entities in other countries and states have engaged their community for different purposes especially impoverished areas that speak to the sub-categorical research questions on ownership, community development, and sustainable development in the Arts; in order to learn an approach

from possibly a different field that could still achieve the same purpose but describes a method of empowering a community. The methods used speak to the different age groups and what they are trying to achieve from the engagements. They are as follows:

- Rural Newfoundland and Labrador, Canada partnered with the Memorial University to explore the approaches and methods of engagement used in the past in the Grand Falls-Windsor-Harbour Breton-Baie Verte region to identify strengths and limitations through a series of 34 interviews with members of the communities around the region (Mirza et al., 2012).

  The results were that there was some public consultation in certain areas. The consultative approach asks only for the public to present their views. The issue is framed by the government without any possibility of broadening its focus of discussion and offering links to different issues. This led to people feeling marginalized and excluded from the process.

  The engagement examples that have taken place in that region are:

  "1. Community planning workshops (e.g. development of Integrated Community Sustainability Plans – ICSPs) and other community/municipal meetings;

  2. Engagement in creating community and regional economic plans. For example, Regional Economic Development Boards (REDBs) engage members and other groups in developing Strategic Economic Plans as well as through their Directors meetings and meetings with local groups. The Coast of Bays REDB holds an annual BBQ and aquaculture show case and assisted the Town of Belleoram with their community planning meetings;

  3. Life Unlimited for Older Adults (LUFOA) hosted Age Friendly Community meetings and focus groups in Springdale, hosts awareness dinners to disseminate information and conducts surveys;

  4. One-day conferences for 50+ groups;

5. Rural Secretariat Regional Council held focus groups that were geographically spread and themed;

6. Central Speaks: a 21st century town hall meeting style community forum on long- term care;

7. Health Board meets with town mayors, have adopted a Primary Health Care model with 8 regions that have Community Advisory Committees and Coordinators; researching better ways to engage public and improve citizen participation;

8. Miawpukek First Nation (Conne River): committees with a good cross-section of ages, gender, employed and unemployed, band members and non-band members, annual assemblies, bi-annual portfolio meetings, open council meetings, and focus groups;

9. The provincial government has been involved in budget consultations and consultations in other areas such as education and the Poverty Reduction Strategy" (Mirza et al., 2012: 17-18).

These approaches were taken on an activity-by-activity approach, there was no comprehensive approach developed for undertaking the community in the region (Mirza et al., 2012). We learn from this research that a more comprehensive approach should be taken when engaging the community as an activity-by-activity approach can be more laborious on the initiators side because of its ineffectiveness and is also harder to monitor and evaluate.

- In, Scotland, Barnado's Scotland a charity that helps disadvantaged children and young people has put a new twist to the classic game of Snakes and Ladders. With the help of the centre the young people facilitate the use of the game by various community and government agencies, helping them to reflect the experiences of their lives in relation to the larger society (Scottish Executive, 2006). This contributes to the theme of community development in this research.

Players use a 10-foot square board game of snakes and ladders, which can be tailored to different organisations needs. The young people are involved in the design process which points out the issues that will be used in each game as well as delivering training on how to use it. A bad experience in life means you move down the ladder and a good life experience moves you up the ladder. This game was devised to let young people overcome isolation by also allowing them to facilitate the use of the game (Scottish Executive, 2006). We learn for this research that engaging the community with the awareness of age barriers has proven in this case to be more effective and will most likely create a safe environment for expression, therefore the model in this study should be conscious of age factors.

- In Canada, a one-year project by KAIROS, which is a national coalition of church and religious organizations identified tools, strategies and polices to engage people living in poverty through learning circles as an approach to enhance citizen participation in policy development, to help reduce and eliminate poverty in Canada (Ravensbergen & VanderPlaat, 2010). In this research, this contributes to the themes of ownership and community development.

  "Learning circles, were envisioned as 'communicative spaces' where low income residents 'could collectively explore and give voice to their experiences and the barriers they perceive to mobilization'" (Ravensbergen and VanderPlaat, 2010, p. 394). This is a non-formal adult education approach and a life-long learning mechanism around professional topics or topics of interest. Members participate in a series of 6-10 meetings with a specific goal for accomplishment in mind, after initial planning and setting up of the group (Ravensbergen & VanderPlaat, 2010).

- In the KAIROS project, potential participants were selected by community organizations, thereafter workshops followed that had a focus on collective issue identification and analysis, as well as the development of recommendations and action plans. Follow up meetings are then held to reflect

and share on the learning circle experience. This model was found to increase people's knowledge of their rights and ability to stand up for themselves, through collective action and advocacy. We learn that for this research we need a teaching and learning process so that adults are able to truly contribute and make informed decisions about their local CACs especially in a country where there is high ignorance towards the Arts in black communities.

- Birmingham City council initiated websites facilitating community engagement; they have placed new emphasis on the revitalization of community through local government (Goodwin, 2005).

  The website was re-designed to make it easier for citizens to use, the council reorganized information that speaks to seven life themes i.e. business and economy; community' learning; health; environment; tourism and leisure. Members of the community have a 'platform for local voices' through interactive groups hosted online – this website is available on cell phones and other mobile devices (Goodwin, 2005). We learn for this research about the lengths that have to be taken to ensure an accessible platform for engaging a community and relatable language.

- In rural Russia the Feral Arts community council used digital storytelling exercises using video, photography and digital multimedia that allowed people to explore the multiple layers of ownership and identity associated with place. It was done with the intention of developing a common gathering point for local stories, videos, images and songs, building a shared cultural and community history database (Horton & Moynihan, 2005). This contributes to sustainable development of the Arts and community development.

  The Feral Arts community developed the cultural development program called *Rural Communities and Globalization*, which was a three-year program aimed at encouraging and bettering collaboration and initiatives in education, resource management and local governance. In order to run the program they used a suite of software tools developed and tested by the house of Feral Arts as part of the program (Horton & Moynihan, 2005). We learn for this research that creative

forms can be used for engaging the community and that having an educational goal/objective for the engagement is more effective.

- In Southeastern San Diego, The Jacobs Family Foundation and the Jacobs Centre for Neighborhood Innovation have been working to increase the interest of residents in community building initiatives to revitalize a 10-acre brownfield. This was done through living room meetings (Grassroots Grantmakers, 2009). This particularly speaks to themes of ownership and community development because it is a charge for the community to stand up and develop a field in their community.

  Instead of holding large community hall meetings, a series of engagements in living rooms across the community were set up. In order to make the meetings more comfortable, the hosts would invite their friends and community, which resulted in high attendance rates. This strategy proved to be successful because it allows the centre to focus on individuals who weren't necessarily community leaders because it is a non-threatening space; people feel more comfortable and are able to speak more freely (Grassroots Grantmakers, 2009).

  One of the biggest challenges of this strategy is conversation being unproductive and so it is suggested that well-trained facilitators should be there to help people express themselves in a constructive way and to push the dialogue forward. The personal and informal venues also allow for frequent feedback between the centre and the residents – this allows the residents to realise their own plans instead of waiting on the government to take action (Grassroots Grantmakers, 2009). We learn that the type of space used for gathering contributes to how comfortable the community will be with expressing themselves and incites specific reactions; therefore more informal and/or creative or heritage spaces is more effective in terms of approachability.

Although studies on CACs in South Africa have examined CACs in relation to the government (Hagg, 2010; Sirayi, 2002; Hagg, 2003; Hagg; 2006) as well as the ideology around CACs (Robbroeck, 1991; Robbroeck 2004, Hagg, 2010) we have seen

minimal responsibility given to the CAC itself, in terms of operations based on the needs of the community. We see that “One of (CAPS) greatest strengths in the early years was the way in which it remained relevant by attempting to be largely defined by the needs of the community” (Lochner, 2010) this largely contributed to its sustainability.

Mangcu (2016:20) speaks about the imbalance between technical expertise and community experience; he says, “A combination of community experience and technical expertise is the goal South Africa could strive for; a community building approach to development”. With this said, we will look at the methodology of the interviews conducted for this research which will lead us to the findings.

Chapter 3

RESEARCH METHODOLOGY

3.1 Purpose of the research

This study builds on and contributes to work in community engagement for community development. Although there is much theory around community engagement and its importance, there is no literature on how to go about engaging the communities in South Africa for CACs. As such, this study provides additional insight on how to engage communities for CACs in South Africa, for the purposes of community development, sustainable art development and assistance in the progressive functioning of the centres. There is however a community engagement model for other fields such as land redistribution etc.

The main focus of this research is interviews, which are conducted with the managers of the Sibikwa Arts Centre and Funda Community College as well as a random selection of community members that use the centres regularly. Based on the findings of both the case studies and the research pertaining to community engagement and development, I have developed a model of engagement that can be implemented in South African art centres in an effort towards the progressive functioning of the centres.

3.2 Research Methodology

I look at sets of principles and ideas that inform and expand on the field of cultural management and planning, being an under researched field. The data appropriated is qualitative, "quality is essential to the nature of things…quality refers to the what, how, when and where of a thing- its essence and ambience" (Berg, 2004; 2-3). Qualitative research is especially critical in the behavioural sciences with the aim to discover the undisclosed motives of human behaviour. "Through such research we can analyse the various factors which motivate people to behave in a particular manner or which make people like or dislike a particular thing" (Kothari, 2004: 3).

The qualitative approach that is used in this paper "generates results either in non-quantitative form or in the form which are not subjected to rigorous quantitative analysis" (Kothari, 2004:5). One group of interviews conducted for the centre managers in this research are direct personal interviews where the interviewer collects information personally from the sources concerned; this is done to extract detailed information about the methods used of community engagement (Kothari, 2004).

The method of collection for personal interviews in this paper is carried out in a structured way, "such interviews involve the use of a set of predetermined questions and of highly standardized techniques of recording" in contrast to the unstructured interview that is characterized by its flexibility of approach to questioning (Kothari, 2004).

The method is used because it allows for:

- Obtaining great depth on the extent of community engagement at the centre,
- Flexibility to restructure questions according to the flow of the conversation,
- Obtaining personal information through further probing where necessary,
- All questions to be responded to and led to enhanced quality of responses as questions were open ended,
- The collection of supplementary information such as documentation on the government that contributed to this report, was given as a result of the interview

But there are weaknesses that came with this method too, being:

- The presence of the interviewer causing the respondents to give exaggerated information in order to make the interview seem more interesting. This is addressed by asking the participant to elaborate,
- Effective interview etiquette requires the proper facilitation of free and frank responses, in this case language is a barrier and therefore Free and frank responses are facilitated in both focus group interviews, by telling participants that they can speak in their mother tongues as a translator i.e. Anele Mnyaka who is also the scribe translated the interview questions into Nguni and translated the Nguni answers back to English. The participants were also asked

not to repeat what is said at the focus group outside of the interview, in order to ensure that participants can be free in their responses.

Focus groups are used as a form of qualitative data collection for the users of the CACs and this method entails "discussion addressing a particular topic of interest or relevance to the group and the researcher" (Berg, 2004: 123) at both centres. The focus group are specifically used as it "provide(s) a means for collecting qualitative data in some settings and situations where a one-shot collection is necessary" (Berg, 2004: 123). In this case, conducting a focus group interview over a period of time could allow for outside influences from the heads of the centre, the community or politicians that could sway the responses of the participants, discrediting the data therefore the one-shot interview is necessary.

The focus group is also used in order to protect the views of the participants using the centres in the final reporting of the paper as responses are recorded as group responses as opposed to individuals in the group; although at one of the centres because of the unplanned presence of a board member and staff member in the focus group, the responses of the learners are constrained as their opinions are continually justified by the staff member and board member, disadvantaging the study. This method is also used for the purpose of the research to obtain a group opinion as its focus is on the community and not necessarily individuals in order to gain knowledge on the effectiveness of the centre in terms of community development and the sustainability of the arts.

The interviews are conducted with 8-10 random community members frequently using the centre, however due to availability around the time scheduled for the interviews, there are 6 people at Funda and 7 at Sibikwa. This affects the research as the focus groups are unbalanced which could possibly cause a bias towards the larger group. Nonetheless, there is enough information obtained from the participants who provided a general idea of the average users experience.

The merits of this method are that:

- It is highly flexible;
- It allows the interviewer to access substantive content of verbally expressed views, opinions, experiences and attitudes,
- And the interviewer can sample from large populations at a fairly low cost (Berg, 2004).

The disadvantages however, include the following:

- Sussman et al (1991) found that focus group data tends to make subjects' responses more extreme when compared to responses offered in survey questionnaires, which in some instances was the case in this research however the questions were not emotive questions but rather factual questions therefore separating emotion from fact is fairly easy by further probing.
- Focus groups are also intrusive in the sense that they require information from the lives of the participants. However, in this research participants are open and comfortable sharing about their personal lives since a safe space was ensured by having them read the participant information sheet, thereafter explaining it, providing a translator so that they could be spoken to and respond in their mother tongues, rephrasing questions and reassuring their safety in speaking their mind.

Upon conducting the focus group the interviewer ensures the integrity of the responses by honing in on exaggeration, when identifying it, and by asking the respondents to elaborate so that they provide more information that leads to a more realistic picture of what they are trying to say. Additionally, the interviewer ensures that each participant is made aware of what the data is used for, and given the option of each respondent remaining anonymous in the research upon request, which is not the case because they asked to be named in the research.

The interviewer utilizes both the descriptive and analytic approach for analysis. Descriptive being the foundation of the research because it depicts participants in an accurate way without taking into account the cause of the result; and the analytic approach which focuses on the process of the final result (Kalpesh, 2013). In other

words this research describes the state of affairs as they exist at present, as well as analyses the material to make a critical evaluation (Kothari, 2004; 2-3).

The descriptive approach has three sub-categories; being the Observational method, the Survey method and the Case Study Method - of the three, the Case Study Method was used in this research paper. This involves extensive research on the effectiveness of community engagement at Funda Community College and Sibikwa Arts Centre in relation to ownership, community development and sustainable art development (Kalpesh, 2013).

This research however uses case studies for a different purpose as Stake (1994,1995) says, that researchers have different purposes for their research with case studies. He classifies case studies in three different categories, being: Intrinsic Case Study which involves the exploration of one case study for its own sake, Instrumental Case Study which is the study of a case study to give insight into a particular issue or build theory and for this research, and Collective Case Study which involves the study of particular instrumental case studies used because the researcher believes that they will help their understanding about a particular field. In this research, Sibikwa Arts Centre and Funda Community College are instrumental case studies that are used because the researcher believes that they help her understanding about community engagement therefore playing a foundational or support role (Stake, 1994). By using this theoretical approach, it allows the researcher to better enhance their ability to theorize about community engagement for CACs as the case studies are not the focal point but a tool to assess levels of community engagement.

The case study approach for this research is used to find out from community art centres outside the city that are seemingly well off because they have from observation been in operation for many years and gained recognition by their own right either by the government, their community and/or the Arts industry. The research investigates how they engage their communities, for what purpose and how effective their methods have been for the enrichment of the centre, the arts and the community. However, there are limitations to the case study approach in that they may lack reliability and fall into generalization (Hartley, 1994: 208).

The researcher uses these specific centres, as one is considered a centre of excellence by the DAC and the other is one of the oldest independent training institutions in visual arts in South Africa. These case studies provide the necessary data that assistes the researcher in forging a model on effective community engagement that could be adapted to other CACs in South Africa. The descriptive analysis describes the state of affairs as they are, meaning it informs us on the background of the centre giving us context, what programs they currently have running, what methods of community engagement are being used and how effective they are.

For the analytic approach, the Grouping Analysis method used in this research is "based on classification and grouping of the variables in an experiment based in their discriminate values and characteristics" (Kalpesh, 2013:1). The groupings\themes used in this research are based on the sub research questions on ownership, community development and sustainable development of the Arts because these speak to discovering the answer to the main research question in this paper i.e. 'how crucial is community engagement in the running of a community arts centre?'

All the interview questions that speak to a particular theme e.g. "Have you had input into the programmes and activities of the centre? If so, how have you contributed?" and "Has the community been invited to have input into the operations and activities of the centre?" were grouped under ownership and measured against each other within the particular grouping. Then conclusions are drawn based on the comparison and, ultimately, the centres are measured on Arnstein's ladder of citizenship to see how their method of community engagement positions the community in regards to citizen power.

Elliot & Timulak (2005) say that the grouping analysis method, used in this research, is a qualitative approach that relies heavily on linguistic rather than numerical; you distinguish things by measuring them with words rather than measuring with numbers. "Various common elements are mixed and matched according to particular researchers' predilections" (Elliot & Timulak, 2005: 147). The researcher analyses the data found through the use of coding frames which is the process used to filter the content in order to make the text more manageable (Auerbach & Silverstein, 2003) as seen in the chosen themes above.

The grouping analysis method is advantageous and is used because

- It is not in and of itself direct observation making it unobtrusive;
- It is cost-effective as materials needed for conducting the analysis are easily and inexpensively accessible such as a pen and paper (Berg, 2004; 288).

The disadvantages would be that

- The researcher is limited to information that has been recorded on script and video and if information was unclear it is difficult to go back and clarify. As a result, Information was accessed through the internet in order to try and fill in the gaps.
- It cannot test casual relationships between two variables i.e. the community and the community art centres, therefore it cannot test the cause for a situation but can indicate the magnitude of a certain response (Berg, 2004). The research, however, focuses on the magnitude of community engagement and effects rather than what caused the need for it through coding frames and comparisons.

3.3 Time Frame

The research is conducted over a period of 3 days on 21, 27-28 October 2017.

- The data collected from Funda Community College with the Manager happened through a personal interview in two parts of 18 minutes and 1 hour 8 minutes due to external office constraints. The Focus group happened in 1 hour 31 minutes with 7 participants.
- The data collected from Sibikwa Arts Centre with the Manager happened through a personal interview in one part over 25 minutes. The Focus group happened in 1 hour 12 minutes with 6 participants.

3.4 Selection of Interviewees and role at centre

For the purposes of this paper, two groups of people are interviewed. They are chosen because they interact with their CACs regularly at the time the interview was conducted, as either the people running it or the people using it. This assists the

interviewer in obtaining the full length of the engagement in the community. The following is a list of the interviewees and what their interaction with their centre is. They have all requested that they be named in the research paper.

FUNDA COMMUNITY COLLEGE

- Motsumi Mnyani – CEO of Funda Community College

- Nonkululeko Machailwe – Co-founder of Home of hope, which is an NPO that runs an afterschool program for children. They are currently using the space at Funda to run the home as well as collaborating in an Arts and Science program with Funda.

- Smangiliso Sibiya – Former student 2016; Incubated at Funda as part of communications incubation; acting chairperson of committee that operates under Funda; In charge of library
- Sam Mokoena – former student 2016; committee member under Funda, part of library team
- Mdubu Harry/Cosmo – Former matric rewrite centre student; involved with library; team leader of performance and exhibition incubation

- Tisani – 3rd year student at Funda

- Siyabonga Mbola – Part of art and craft incubation team

SIBIKWA ARTS CENTRE

- Phyllis Klotz – Artistic Director; All Rounder, Sibikwa Arts Centre

- Michael Mabhena - Saturday Arts Academy and project coordinator; Sibikwa Administrator

- Sipho Manzini – Sits on board of directors

- Eddie – Student (Music)
- Thabiso Gumbi – Student (Singer, Dancer and Drummer)
- Zintle Gumbi – Student (Acting and music)
- Kevin Kgasako – Student in 2015 (Dance, Music and Music theory)
- Sifiso Ngoma – Student (African Drumming)

In the Sibikwa Arts Centre Focus group interview, having two staff members participate as the centre users, which was unplanned for, presented a conflict of interest. This influences the extent of responsiveness from the students as the staff members continually justified the actions of the centre when students gave responses. This lead to students giving minimal answers and it hindered the access to information about community engagement for this research but it did however reveal the power dynamics present at the centre as the learners voices shrank in the presence of centre administrators. Although it presented an intimidating space for some of the respondents, the interviewer tried to deal with this by further probing of the students' responses and by repeating that it is a safe space in the hopes that respondent's would speak freely.

The methods discussed in this chapter lead us to the findings and how they speak to the research questions.

Chapter 4

RESEARCH FINDINGS

4.1 Objective

The findings of the case studies in this report, namely Sibikwa Arts Centre and Funda Community College will be presented in comparison to each other under the categories of managers and centre users. The aspects that will be noted are: the background of each centre, the programs and activities held there, and the method/s used for community engagement. The factors that will be examined are: the sense of ownership present, the observed development of the Arts in the community and lastly, the observed development of the community. This will be given from the perspective of both the centre users and the manager.

4.2 Introduction to Community Art Centres

4.2.1 Sibikwa Art Centre Background

Smal Ndaba the co-founder of Sibikwa was touring with a production and his community asked him to use his skills to train their children as it was a state of arrest in South Africa; there were boycotts and the youth were without focus. So he started working with the community in Daveyton. He later met Phyllus Klotz as he was travelling in Perth in February 1988 and showed her a script that he was working on which she was taken by. They worked on this play together, then the next play and officially established Sibikwa Arts centre in August 1988.

4.2.2 Current Sibikwa Programs and Activities

- Saturday Arts Academy
- Professional Productions (Outsourced)
- Drumming Workshops
- Dance Explosion

- Afterschool program: Ballet
- SAC groups: visual arts, drama, dance, marimba and gumboots

4.2.3 Sibikwa Community Engagement Method

The centre holds parents meetings where they get a few parents attending. Parents who attend are only concerned about the time their children leave the centre more than the type of programming, out of the 130 registered students only 28 parents showed up at the last meeting. They plan to go out into the community e.g. old age homes, have performance, communicate their vision and see what the response is of those community members.

4.2.4 Funda Community College Background

Funda has been around for 33 years with each decade having a distinct character that spoke to how the community interacted with it and how they interacted with the community. In 1976 the London Urban Foundation dispatched a special mission to South Africa to try and stop the political upheavals. In 1977 – 1980 they worked on this mission to do research in 5 areas in apartheid driven universities, in the hope to point out the discrimination that was imposed on black student universities. Before 1994 there was an evident need for further education so that frustrated adults at work could communicate their issues and look at what they could do in addition to their employment as well as advance in their fields. Funda provided for that need and also taught business skills as a means to empower the unemployed.

In 1994 Funda Centre was then only established as a multi-purpose adult education centre under the leadership of Professor Eskia Mphahlele. As the chairperson he was overseeing the work of 20 community-based organisations and very few community-based organisations in the Northern suburbs as well as NGOs. Added to the teacher centre, the South African German Chamber of Commerce built the science centre at Funda, based on a German model. The adult education centre attracted community based organisations; it had enterprise training, conflict handling training, and adult basic education training that used to work with Diepkloof Hostel.

There was also a distance education support centre called PATUSA, which would assist Unisa students that would use the library at Funda and the adult education centre for tutorials in various fields. There was then the Art centre that had 4 disciplines i.e. Visual under African Institute of Art, Theatre under Institute of African Theatre, Marimba under Institute of African Music and Afro peaks which was a photography and videography organisation.

As a centre from 1984 – 1994 they had up to 20 programs, which were autonomous and independent organisations/ community members/NGOs because the Funda board had no control over the curriculum. Each program e.g. the Art program had its own committee made up of community members that would choose programing although they were linked to the centre, they also had their own funding – this was the kind of relationship developed at Funda. They would meet the board to discuss the use of the centre and would not pay rent because they were making the space more viable for the adult education training. The board also could not run all programs as one because there was no central funding or central curriculum and found that what was achieved when they invited NGOs and community organisations could not be achieved if they were running everything.

Working with schools through outreach programs created a youth program that had learners during the week, teach those who were present on weekends, this was called the Creative Youth Association. Leaners were brought from the township to take part in the Creative Youth Association and would perform in the theatre for their parents after each quarter. It then progressively became the community theatre where "Sizwe Banzi is Dead" was first launched before being taken to the Market Theatre. Artists also started using the space experimentally for productions and performances at the Funda theatre, the Market Theatre and sometimes in the townships.

They also went on to develop a curriculum under the Unisa Curriculum that was running there. The African Institute of Art had a base in Soweto and was representing Unisa; they used the centre to leverage on black creative practice in the arts, in order to teach the practicals to young people who enrolled with Unisa but would study at funda. The print studio for visual arts was then built to make the practicals at Funda possible.

In the second decade, from 1987 Professor Eskia Mphahlele lead the process of transforming Funda Centre into Funda Community College, he presented this idea to Wits Department of Literature. Wits however turned down this idea, writing it off as a pipeline dream. He however carried on working on the idea by himself and convinced people to start positioning Funda to go through a consultative process from 1990 -1992.

At that time the Urban Foundation from 1987 started to pull out its interventions and hand over Funda to a new board being, the Funda Community College board. By this time there were 18 organisations using or connected to Funda that were concerned about the direction Funda was taking. They wanted to know whether Funda was fit enough to be a college at that time or if Funda was a community driven organisation that responds to community needs or was it an elite organisation that determines the curriculum for the community.

By the end of 1992, the organisations on the premises were given an opportunity to decide whether they wanted to join the college or not, the college would have an educational purpose with a curriculum that was work-shopped, developed and adopted by the board and implemented by 1994. Two new buildings were added to Funda, the new admin building and Eskia Mphahlele lecture complex. In 1994 Funda was restructured in terms of the curriculum, new university programs were added such as science, business administration and the arts programs went up to a diploma level and not further because of politics.

The photo documentary project no longer existed because it was part of the underground documentation of the struggle – so they looked for other opportunities. The music department, and theatre and drama institute was an access program to universities, they had their own diplomas that were not accredited and refused to take the route of being accredited by a university. The African institute of Art was incorporated to become the visual art department of the new College – this curriculum was then supported by Wits as a 3-year certificate.

Between 1990 -1994, there was huge shift of financial support of community based NGOs and activist organisations, the world shifted its support of resistance funding

from NGOs to the g.v.t, forming central funding. This caused the community college idea to suffer, but it had funding for 5 years from 1994 – 1999. It began to decline from 1990 – 2004 where it became an ordinary institution and it was hard to attract students and keep staff, therefore it declined further. From 2006, Funda was targeted by new operation governors at a community level; after the propagation of the military veterans act that says that all military veterans would be supported by the state by up to 30% of local, provincial and national budget would be made available for preferential tendering for veterans. Those veterans who wanted to go into business would use that act to claim space and use it for business, and that is what Funda became subject too.

The veterans also rented out the space to anyone for any matter whether educational or not, artistic or not; a large part of the centre was being used as a church. This lead to the demise of the community college because it was no longer under the leadership of the college board; the space was being used largely for several years for other matters other than education and the arts. The only remaining program is the visual art program, the theatre is gone, and the music program is also gone. In 2016, 80% of the space was claimed back by Motsumi who knew Funda in its glory days and team who are made up of over 40-year-olds who have seen the glory days and demise of Funda. The youth too, took back the hijacked centre/college in order to rebuild it to what it used to be and the role it use to play in the community, it only began operation again in 2017 with a few programs that they are looking to build on based on what is needed in their community.

4.2.5 Current Funda Programs and Activities

- Home of Hope after school science and art program for disadvantaged children
- Visual art incubation
- Communication and multimedia Incubation
- Community Library
- Matric Rewrite

4.2.6 Funda Community Engagement Method

Funda has an AGM where they meet with the community that is part of the "Friends of Funda". They have however retained the model of a community college where the consortium is made up of board members, Funda's partners and the youth committee who deliberate and ensure the implementation of programming with the idea of education in mind.

4.2.7 Conclusion

(For detailed findings check Appendix 3) Having looked at the findings of the research, we will look at what they mean in relation to community engagement in the two centres and Arnstein's ladder as well as how they speak to the proposed model of engagement that can be used in South African community art centres.

Chapter 5

DISCUSSION OF FINDINGS & LEARNT PRINCIPLES

This chapter will provide a summary of findings with the aim of developing a framework of community engagement that can be used in South African CACs. The Summary will include factors from the international parallels looked at earlier.

5.1 Findings of the Research

Concerning the background of the centres, the findings above reveal that both centres started from a need in the community they were situated in. These centres were able to last for several years with or without the assistance of Government, this could be attributed to a sense of ownership of the centres because the reason they are still standing is that they have passionate people who started and maintained the centres through the years. Sibikwa's programs are largely influenced by funding even from government and although the centre users commonly agreed that the centre is successful based on how it is run and its level of community influence, they however, largely felt that they were not heard in their plight for extended or added programming and as explained by a board member this was because of funding and in some cases a lack of equipment and/or facility to cater for the requested needs.

During the Sibikwa focus group interview however, there was a reluctance to speak and noticeable closed off body language by the centre users, much probing had to be done. This could be because of the age gap and/or the status/position e.g. board member and staff member that were present in the group. Whereas Funda Community College had only learners, some even part of the youth committee. The atmosphere of the group was a lot more open, comfortable and free flowing and everyone spoke freely. At Sibikwa, there were explanations given by the board member for certain choices at the centre, which dampened the responses of the centre users moving forward. Although there are many positive aspects from the centre there is a subtle power play perhaps not even deliberate but it is present, as a learner in the centre your voice does not carry a certain amount of weight that can make real change at the centre, such as requesting for the addition of classes or partaking in the introduction of new programs this is limited to

the board under the donors. Yet, David Koloane says that CACs are meant for "a collective form of learning and teaching which is sensitive and adaptable to the social conditions which are found within the communities." Peffer, 2009:151), this however does not seem present at Sibikwa or is retained to the managers of the centre.

Parents in the community are not involved in the decision-making at Sibikwa because of ignorance towards the Arts as noted by centre staff members; even at parent meetings there are hardly any contributions towards programming. This could have lead the centre to function independently of the community and function in a sustainable way for its own survival over the years. It has managed to do this by depending on funding from the government and other institutions; it has a passionate team that has the will to maintain the existence of the centre. Still, despite the ignorance of the community the centre seems to be more focused on community engagement for community development/building rather than for decision-making and planning (Stuart, 2011) which can incite ownership for the community. There is much development of the arts in the focus group's personal lives and in the community but there is however a weak sense of ownership and empowerment as seen in the findings with learners who speak about not being able to contribute to the programs at the centre, that could be attributed to the ignorance within the community about the arts and its potential for contributing emotionally, psychologically and economically to their livelihoods and community. Keevers (n.d.) reminds us that there needs to be a planning and accountability process that is sensitive to different knowledges through relational practice-based art centres such as Sibikwa, through exploring different methods of engagement, the community can reach a point of decision-making and true empowerment and ownership.

Whereas at Funda there is no government funding and the programming, being the Visual Arts incubation uses recycled materials to make art. They improvise based on their lack and work with African systems of knowledge[5] incorporating urban and township understandings of life. They also work with other organizations within the community creating partnerships and expanding the Arts to other areas of life such as

[5] Horsthemke (n.d.) says that 'indigenous knowledge is generally understood as local, traditional, aboriginal or oriental.' He makes an argument that, 'truth and reality are essentially not in the eye of the beholder', there isn't a question of different truths but different beliefs and different methods of justification for the same truth.

the organization for disadvantaged children i.e. Home of Hope, the clinic mural, the bar mural and the youth committee. The centre users felt that they could and have contributed largely to the direction of programming and functions at the college. There was a strong sense of ownership and feeling that they had to build up the college for themselves to better their own community, this was shown with the onus of setting up of the library.

Mriza, Vodden & Collions (2012) mention how crucial community engagement activities are, because they give the community a sense of community pride, and this is particularly important in townships where a strong sense of community identification can be a factor in encouraging youth and young families to stay or return to invest in the future of rural towns that they grew up in. The community around Funda is said to be well aware of the changes at Funda over the years because of the immense impact it had. They lamented what Funda used to be before the take over and even requested for Funda to return to its former glory and serve the community as it did before. The make-up of Funda consisted of strong leadership and passion from the time of Eskia Mphahlela, which sought its resources, human capital and local knowledge within the community. This again speaks to sourcing from African systems of knowledge and staying relevant to their community, as Keevers (n.d.) suggests, i.e. the planning and accountability process needs to be sensitive to different knowledges.

The programs at Funda were and have been adjusted according to the requests of the community who were involved in the decision-making processes. What has also contributed to the sense of ownership and the engagement with the college by the youth, as well as the maintenance of relevancy to the community, is the youth committee that has decision-making power as well as independent work they endeavour in. This seems to assist towards breaking down intergenerational walls and providing a platform where the youth can have a strong united voice that has weight at the decision-making table. This speaks to empowering the youth to take a stand and make responsible decisions about their lives and their community. This is in direct correlation with the voice of the youth at Sibikwa. Funda has also found a way to operate completely independent of the government through the challenges they face which could be said that it has given them a stronger sense of ownership and taking hold of their own lives.

This stands to prove what RWP says, “that Community Arts and Culture Centres and program are, in general terms, better managed by independent, usually non-profit, entities which have a vested interest in bringing together the interests of national, provincial and local government, the local community, art practitioners and local businesses” (RWP) Whereas Sibikwa because of its funding mandate has to deliver accordingly. Therefore, there is more red tape and a smaller chance of the learners’ voices being heard it terms of contributing towards programming at the centre.

Although, according to the interviewers, Sibikwa has had much influence on the progress of the Arts in their personal lives, and Sibikwa hopes to inspire other artists in the community to pursue the arts by performing in different places. Although there was no indication on the success of this, they are also providing afterschool art classes for schools that do not have arts programs. They have influenced some of their learners to teach other students in their hometowns and gain confidence, as well as provided jobs for some of the alumni. The question is around Lize Van Robbroeck’s (1991) argument of a CAC being democratized art; this is evident by allowing equality in access to cultural production distribution, and all artists sharing their ideas and experiences; this led to a locally relevant aesthetic that did not conform to the mainstream. Robbroeck argues that this is what CACs looked like and should be, and I would argue that, the above definition is in fact the blueprint of what makes up a CAC; the absence of artists/aspiring artists being able to contribute meaningfully in the decision-making of programs at Sibikwa suggests that Sibikwa is not functioning in the original fashion of a CAC, as learners in the centre are unable to share their ideas on a platform that can cause change in the programming at the centre.

Whereas Funda has through Home of Hope provided food for disadvantaged children in the community, and through its offered subjects including the arts, has helped improved the marks of its learners, their confidence and emotional well-being. Funda through its visual art program entices conversation about difficult topics within the community through murals, which has had some response from the community. What the partnerships at Funda do as well as the youth committee is to entice the partners’ personal value of the arts and community development that opens up one’s heart and mind to engage with ‘new ideas, creative forms and cultural possibilities’ (Jowell, 2004).

There is definite development within Sibikwa and Funda's communities; particularly in the individual lives of the interviewers and the larger community. As mentioned in the interview, "Sibikwa is currently visiting schools and informing them about the programs because of the general gap of art education in schools." Funda is building up character through the youth committee and emotional well-being though the Home of Hope program and confidence of learners at Sibikwa. These are the instrumental values of the arts that can support other elements of human well-being. These are important for empowering and building up communities especially in South Africa with our apartheid backdrop where the sense of power, belonging and ownership was taken away from black communities. I can argue that ownership gives you a sense of pride and responsibility that pushes an individual to maintain and sustain who they are and what they have.

Sibikwa has made strides in filling the larger gap of art education in schools by offering afterschool classes through the artists in school by way of funding from donors as well as adult art workshops to try and expand the understanding of the Arts within the community. They also have alumni's coming back to join the centre as staff members and are having such an effect on some learners that they are teaching other children in the community that are not at Sibikwa, about the arts. Apart from their government mandate to ensure the sustainability of the arts and social cohesion in their community, the centre was originally established from genuine passion and a need in the community at that time and it still has management that works for the well-being of the centre. This speaks strongly to ensuring the sustainability of the arts within that community.

Funda has alumni's who pursue the arts in different ways; these include: artists, policy-makers etc. the college pushed its learners to think about the arts and its sustainability in different ways that has caused alumnis to play different roles in ensuring the sustainability of the arts in their community and city. Once artists have left the centre they tend to want to return and teach as they feel that it is their responsibility. The artists in the community also value the space at Funda as they have a space dedicated to the arts to practice their art freely and comfortably. Some see it as the only place they can truly be who they are.

Consistently providing people in both communities with the opportunity to pursue their desire is the most overlooked part of the arts i.e. 'art for art's sake', that comes from the inner drive or passion by an individual to do this. This is the greatest achievement of both centres as their drive to teach their communities about the arts and to inspire them to practice it ensures the sustainability of the practice of the arts which can then be passed down to the learners who attend the centres. This is significant because "community art centres were saddled with multi-layered and complicated creative and social objectives, primarily organized around the need to provide education and recreation" (Peterson, 2014: 196) – this is still however the case today with the mandate for education and social justice.

Now, what motivates real action in a community, is empowerment of that community i.e. how involved and engaged they are with the institutions or centres in their community and what they offer. Engagement of the community has evidence through case studies that it can build and develop a community that can lead to economic intervention. This points back to the main topic of this paper; shared ownership between the community and centre administrators through community engagement and the stage in which it is happening, according to Arnstein's ladder of citizen participation.

Before we get into the level of shared ownership in the centres according to Arnstein, this paper particularly focuses on shared ownership between the community and centre administrators outside of government as it carries the argument that CACs function better and live up to what CACs were originally meant to be according to the definition provided in this paper i.e. "a collective form of learning and teaching which is sensitive and adaptable to the social conditions which are found within the communities. (Their)…objective is to inspire artists to research and experiment with medium and technique so they are able to expand their creative vocabulary" (Peffer, 2009:151). According to Gaylard (2004) the new centres that were erected by government were dysfunctional as there was a lack of leadership and passion to lead and manage any of the spaces effectively, many of the centres were closed down or used for other purposes other than the arts.

As my argument states from the beginning of this paper, since 1994 CACs were no longer sprouted out of a need for them within the community but rather through a top-

down process in the planning and implementation of the 42 CACs developed by government in South Africa. The sense of ownership of the CACs has had a slow demise and although centres were always dysfunctional, the passion and drive that kept centre managers pushing was supposedly dampened (Hagg, 2010). The feeling that "this is our community, our lives and our centre" shifted to "this is government's centre and they must ensure its sustenance"; the responsibility to run CACs seems to have been shifted to government. This has been to the detriment of the community as there has been a lack of service delivery from the government, meaning communities are left with run down dysfunctional buildings.

Centers that had no government assistance and even direct animosity from government before 1994 survived as spaces used for creative expression because they fed off of the life and passion of the community itself. People came together in order to change the circumstance of their lives and used the centres as alternative education sources that provided skills as well as to change themselves through creative encounters. Although they received international donations, what initially brought the communities together and sustained them were the common interests, the zeal and passion of those running the centres and the will to sustain these centres, this is the ownership this paper refers too. An example of this is the Community Arts Project in Cape Town, which was established by community members as a response to a lack of suitable accommodation and facilities to run workshops and provide opportunities for creative expression. The community largely determined the strength and use of the centre and because of that it remained relevant by meeting the community's needs (Lochner, 2010).

Returning to the topic of the level of ownership at Funda and Sibikwa, Arnstein's main argument is that citizen participation is citizen power, and that participation cannot be obtained without re-distributing and sharing power such as in the decision-making and planning at CACs (Arnstein, 1969). The citizens, youth, online (2012:4) states that it is a system of inclusivity for those who were previously excluded such as learners at the centre who would usually be excluded in decision-making, it goes on to further say "it is a strategy by which the have-nots join in determining how information is shared, goals and policies are set, tax resources are allocated, programs are operated and benefits like contracts and patronage are parceled out". There are different degrees of citizen power, with eight rungs within those degrees.

(Refer to appendix 2) In nonparticipation at the bottom of the rung, we have ‘manipulation’ and ‘therapy’, in the middle of the rung - degrees of tokenism, and the least - ‘informing’, which is where the Sibikwa Arts Centre features in their method of engagement through calling a parent’s meeting and informing the parents on the activities at the centre. I would also add that it is at this level because of the mentioned lack of art knowledge and interest in the community as there is an unresponsiveness when engaged about art programs in the community. The other two rungs in tokenism are ‘consultation’ and ‘piscation’.

The top rungs are made up of citizen power with the lowest being ‘partnership’; this is where Funda Community College features with their method of engagement. They form partnerships with existing organizations in the community such as Home of Hope and formed the youth committee too. These bodies and organizations have decision-making power, which is then filtered into the annual general meeting with the Friends of Funda (community members who have signed up as members) where decisions are further discussed. The top two rungs in the degrees of citizen power are ‘delegated power’ and ‘citizen control’.

Others can argue with constructive reasons that the relationship between both centres is at polar ends, as Funda needs the community to be invested in their projects so that they can completely revive it, through collaboration, partnership and commitment. Whereas Sibikwa are secured in their funding for the programs and just need the youth and adults to attend their classes because there is a lot less at stake, therefore, they don’t need the community in the same way that Funda does. However, if you look at Funda’s history as well as the manager’s interview, what we see is that Funda had international funding before ’94 that sustained them and yet they had partnerships with 18 community organizations nonetheless.

The model of partnerships and committees at Funda might be a matter of survival now but this wasn’t always the case. The idea of partnerships was a model adopted from building a community college, which literally meant the community, contributed to and ran the college, through teaching, running operations and learning. Their motive for continuing with this blueprint is based on the foundation on which it was initially built,

and not merely a form of survival. They deliberately find and form partnerships; as they believe that the college belongs to the community and should be owned by the community.

Ultimately, what I will attempt to achieve is a model of community engagement that speaks to the context of South Africa and can be used widely at any community art centre. However, in order to do that we will discuss findings from international parallels that can apply to the South African context and the learnt principles from each of the international parallel methods that works best for engaging the local community.

5.2 Other Findings: International Parallels and Learnt Principles

I will look back to the international parallels previously mentioned in this research in order to see what we can learn and draw out principles:

In, Scotland Barnado's Scotland young people use a 10-foot square board game of snakes and ladders, which can be tailored to different organization's needs. This game was devised to let young people overcome isolation by also allowing them to facilitate the use of the game (Scottish Executive, 2006).

This method used a well-known game to facilitate the process of engagement in the community from young people to officials, in a non-intimidating manner and a way that is most expressive for the learners. This also brings the officials down to the level of the children and levels the plain so that the voice of the children is of primary focus and importance. This method breaks down barriers and empowers children, because they get to speak about important matters from their plain of understanding. We learn that community engagement should be:

> **Age Appropriate:** When using a community engagement method, we need to consider the age of the people we want to communicate with and cater to their possible age specific problems.

In Canada, “Learning circles” were envisioned as ‘communicative spaces’ where low income residents ‘could collectively explore and give voice to their experiences and the barriers they perceive to mobilization’” (Ravensbergen and VanderPlaat, 2010, p. 394). This model was found to increase people’s knowledge of their rights and ability to stand up for themselves, through collective action and advocacy.

Furthermore, this adult education approach is not only about giving voice to the voiceless but about facilitating a teaching process where adults can then make and give informed decisions about matters that affect them. The method pushes people to not only speak about real issues but to be proactive citizens in their community who take on solving these problems within their personal capacities. It is however a long process and can be laborious and time-consuming and therefore needs to be planned ahead of time. We learn that community engagement should have:

> **Learning Experiences:** The method needs to take the community through a learning process so that they are able to make informed decisions about their lives.
>
> **Community Building:** Team Work: The method should allow and encourage the community to work together and provide the means for that to happen, helping them work towards a common goal.

Birmingham City council initiated the re-designing of the website to make it easier for citizens to use. Members of the community have a ‘platform for local voices’ through interactive groups hosted online (Goodwin, 2005).

This technological method of engagement allows the community to engage in any place at any time, at their own convenience. Those who would usually not speak because of a lack of confidence or fear of intimidation are given an opportune chance to voice their opinion without hassles of having social skills. It can however turn into a space for people to raise and voice concerns but not to proactively solve issues on the community. Although it still focuses heavily on government bringing solutions to the community, it has its advantages, as it is a start towards creating dialogue on issues within the

community instead of an informative meeting being held by the government. We learn that community engagement should have:

> **Consistent Access:** The meetings need to be held regularly and consistently over a time period in order to build strong relational bonds and trust.

In rural Russia the Feral Arts community council used digital storytelling. It was done with the intention of developing a common gathering point for local stories building a shared cultural and community history database (Horton & Moynihan, 2005).

This method that had the aim of gathering and archiving the community's history is a collaborative education method. It allows for people to think creatively and use different forms of expression to bring their history across. They are not only engaged with their individual projects and their community but go through a process of exploration, discovery and realization that brings them towards a greater understanding of their place and context – this engages both young and old and can have self-fulfillment benefits as well as community building effects. We learn that community engagement should have:

> **Creative Thinking:** The methods should push the community to be proactive creative citizens who find solutions to problems using their minimal resources; it should drive the meetings towards self-realization and self-empowerment.

In Southeastern San Diego, instead of holding large community hall meetings, a series of engagements in living rooms across the community were set up. The personal and informal venues also allow for frequent feedback between the centre and the residents – this allows for residents realizing their own plans instead of waiting for the government to take action.

This method is best suited for adults in the community, the informal space allows for 'lounge conversation' that is informal and comfortable except this specific method is guided towards realizing a solution together. This resembles the traditional tribal meetings for men in the community that would deal with community problems; this

method however is inclusive of all people. It is both contextual and accessible to the community. We learn that community engagement should be/ use:

Comfortable: The meetings should have a welcoming, inclusive and safe atmosphere where all members of the community can speak without being intimidated and contribute without being ignored.

Existing Resources: Lastly, the community should look at what spaces and activities they have in their community and instead of seeking resources outside of the community to make the meetings happen, they should use what they have.

Existing Knowledge: The methods can incorporate games e.g. board games and community games or, existing meetings that people are familiar with already e.g. stokvels and sport bars, in order to position the people in the community in a way that they are able to express themselves in an unhindered manner

Chapter 6

LOCAL SOUTH AFRICAN MODEL OF COMMUNTIY ENGAGEMENT

6.1 Proposed Local South African Model of Community Engagement

In order to engage the South African community three factors need to be considered. The first being the apartheid history, specifically how art education was deliberately taken out of black South African's education in order to hinder their growth because the Art can build self-esteem and creative thinking – this had multiple effects and could have contributed to the lack of art knowledge in, largely, black communities which resulted in CACs struggling in terms of support. The second is the history of community art centres, how they came to be – community art centres were born out of a need for them and were, because of that factor, owned and run by the community, this is the nature of community art centres. The last factor being the involvement of government, which has since its involvement seen the demise of the community art centres because it is a top-down process and not a grass root development one.

Therefore, along with the above-mentioned factors, the learnt principles from the international parallels and the partnerships with local organisations noted from Funda Community College as well as the lack of art knowledge in the Sibikwa community mentioned, I propose a model of community engagement that can be used for community art centres but particularly South Africa using the following principles based on the learnt principles in the previous section:

Learning Experience: Teaching process so that informed decisions are made

Creative Thinking: Lead the community to think up their own solutions

Partnerships: form partnerships with other local organisations

Community Building: Team Work: Community working together and taking ownership of centre

Comfortable: Using a welcoming, inclusive space that is open to all age groups

I therefore propose Living Room Learning Circles as a model for community engagement in South Africa, learnt from Canada and San Diego.

A learning Circle is a communicative space where illiterate and/or low-income residents of a community or in this case uneducated in the field of the Arts "could collectively explore and give voice to their experiences and the barriers they perceive to mobilization" (Ravensbergen and VanderPlaat, 2010, 394). It is a non-formal adult education approach for life-long learning around particular topics of interest. It brings together people who have the same interest to explore and take action on topics of interest.

This method is particularly effective because it incorporates two learnt methods that can be used in many South African contexts; because of the lack of service delivery in South Africa many people have lost trust in institutions and this model because of regular engagement builds relational bonds and trust with the community. It also reintroduces the arts to the community in a non-intimidating manner and assures the community that they are at the fore-front of decision-making. By teaching people about the arts, we are also advocating for the arts to the people who will consume it.

Just as the arts being taken out of the community was a process, there has to be a process to bring it back into the adult community. This method requires CACs to take the initiative and effort to go into the homes and spaces of the community to teach people about the arts where they are most comfortable as opposed to requiring people to leave their homes to attend shows that they don't always believe have relevancy. Lastly, there is the decentralization of power that may lie with management if the consultative sessions were held at the CAC with this method; it moves the base of power to where one hopes the ownership will eventually lie. These were the reasons pertaining to the choosing of this particular model.

6.2 Pragmatic Overview

The Living Room Learning Circles meetings are run with a goal in mind in order to reach accomplishments by the end of the meeting. There can be three to five meetings held per year, the initial meetings focusing on identification and analysis of programs and/or operations at their local centre, followed by the development of recommendations and action plans. Follow-up meetings are then held to share and reflect on the experience for future reference. The learning circle provides the learning experience, creative thinking to solve problems and builds the community through teamwork at these meetings; this encompasses the learnt principles.

These meetings should be held in living rooms, this is in aid of increasing attendance and creating a comfortable environment for people to speak and share freely. The host can initially be learners or staff members from the community art centre who would invite the friends and community to the meetings. Over the 3-5 weeks of learning circles – the venues can change accordingly in order to reach and expose more people to the Arts and the operations of their local centre.

The onus to initiate and facilitate the Living Room Learning Circle is on the local CAC and this is because there needs to be a deliberate effort towards building ownership of the CAC in the community and the centre itself instead of waiting for government or the municipality to take action. This was the very nature of CACs before the demolishment of apartheid.

The onus to form partnerships with local organizations and making parallels to the Arts is also on the centre, in order to ensure sustainability but also to share and teach other organizations about the Arts. This may lead to other developments in the community for the Arts and/or the other organization.

6.3 Recommendations for CAC Managers/Coordinators:

- Provide Learning Circles for community members to come together and identify, address and explore issues
- Train and use staff members from your CAC to initiate and facilitate processes that are inclusive of the youth
- Use Living Room meetings to involve young families with young children and older community members who cannot travel
- Per yearly cycle of meetings, gather at least twice at community spaces such as artistic places, recreation places, community gardens to enhance the learning experience
- Partner with other local organizations/initiatives to ensure an ongoing supportive community structure for advocacy as well – agencies that 'work for people'

6.7 Weaknesses of this method

The model is however, laborious, time-consuming, can be costly depending on access to material and it needs dedication and commitment from all parties involved. It is however doable.

Chapter 7

CONCLUSION

7.1 Conclusion

This research report set out to assess the extent of community engagement practiced at community art centres, with the aim of ascertaining the effectiveness in terms of shared ownership of the community and the community art centre managers; as well as determining its contribution to the sustainable development of the community and the arts. The case studies conducted at the Sibikwa Arts Centre and Funda Community College, were chosen because they are long-standing centres, based in townships which, have been recognized as operating successfully, therefore displaying characteristics that could be assessed for this report.

The findings of this report show that CACs are able to run without the assistance of government and in fact for the purpose of ownership are better off without government intervention – therefore there needs to be a de-emphasis on government support and re-emphasis on independent function of CACs. They also reveal that the consistency and long-standing of the centres was not solely based on community engagement and involvement but on other factors such as funding, passionate leadership, skilled leadership, interest in the art and a passionate team. However, what seemed to be lacking in the Sibikwa Art Centre that Funda Community College had was the sense of ownership and responsibility of the centre by the community, as well as pride and joy within the community.

This was also found to be true in the history of CACs; they were formed because of the need for them in the community, therefore they spoke directly to the artistic needs of the time even through apartheid. They were most functional when they were not started or supported by government but were shaped by the community and the influences within the community. This is the nature of community art centres that we still see in Sibikwa and Funda. Even after the demise of the Funda College, the community because of that sense of responsibility revived it. It belongs to all people and run (in different ways) by all people. The kind of ownership at Funda goes down to the third-year student who has the space to influence how an art form is taught – and is

encouraged to build his voice in that way. This shows us how community engagement through partnerships and committees has contributed to a sense of ownership by the community.

The role of the centres in light of community development in the different communities are significant as they contribute even if in a small way to the development of their community through inspiring other artists, creating partnerships, providing food to underprivileged children, improving school results and self-confidence, teaching other learners outside of the centre about art, hosting afterschool art classes at schools. They also contribute to the sustaining of the art in the industry by teaching their students, by being there to allow artists a space to work or people to express themselves or build confidence. They also go out to their communities to spread the Arts to other community members despite the seemingly general ignorance within the communities.

The managers along with the board are ultimately the people who decide on the level of engagement the community can have in the decision-making process of programs and operations. Sibikwa has used a community participation method that has not been as effective as they hoped it would, as they mention how the community is not well informed about the Arts, and this is their biggest challenge in terms of community engagement. Funda has created engagement with the community on different levels with different bodies which especially in the early stages of rebuilding Funda is effective i.e. they have the board, the youth committee, the partnerships and the general AGM meeting with the Friends of Funda.

The other findings on the international parallels revealed that the methods of community engagement used in the different countries were contextual and age appropriate. The common principles learnt within the different methods were that the methods had a, learning experience, consistent access, used existing knowledge and resources, caused creative thinking, encouraged community building: team work and were comfortable.

This research therefore reports that a sense of ownership is part of the integral factors that make up a community art centre and should be given attention. This sense of ownership comes with responsibility and accountability and therefore has a higher

chance of maintaining the sustainability of CACs in South Africa. The development of this ownership is induced through community engagement and this is why, how we go about engaging the community is of importance.

Ultimately, what this paper attempts to draw out is that citizen power either through partnerships and/or delegated power with artist control at the top rung of Arnstein's ladder is crucial in CACs in order to keep the centres true to the Arts. The paper attempts to achieve citizen power through the model proposed for South African CACs.

The paper proposes focusing on four principles for the model that can be used across South Africa i.e. learning experience, creative thinking, partnership and community building: team work. These principles are relevant for the South African backdrop and context and can be applied in many different contexts in township South Africa. It further proposes a Living Room Learning Circle model that incorporates the above principles that can be used accordingly in different communities.

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LIST OF INTERVIEWERS

1. Mnyani, M. CEO of Funda Community College. Personal Interview conducted on 21 October 2017.

2. Machailwe, N. Co-founder of Home of hope. Personal Interview conducted on 21 October 2017.

3. Sibiya, S. Former student 2016; acting chairperson of committee that operates under Funda Community College. Focus Group Interview conducted on 27 October 2017.

4. Mokoena, S. Former student 2016; committee member under Funda Community College. Focus Group Interview conducted on 27 October 2017.
5. Mdubu, H. Former matric rewrite centre student, team leader of performance and exhibition incubation at Funda Community College. Focus Group Interview conducted on 27 October 2017.

6. Tisani. 3rd year student at Funda Community College. Focus Group Interview conducted on 27 October 2017.

7. Mbola, S. Part of art and craft incubation team at Funda Community College. Focus Group Interview conducted on 27 October 2017.

8. Klotz, P. Artistic Director and all rounder at Sibikwa Arts Centre. Personal Interview conducted on 28 October 2017.

9. Mabhena, M. Saturday Arts Academy and project coordinator and Sibikwa Arts Centre Administrator. Focus Group Interview conducted on 28 October 2017.

10. Manzini, S. Sits on board of directors at Sibikwa Arts Centre. Focus Group Interview conducted on 28 October 2017.

11. Eddie. Music Student at Sibikwa Arts Centre. Focus Group Interview conducted on 28 October 2017.

12. Gumbi, T. Singer, Dancer and Drummer Student at Sibikwa Arts Centre. Focus Group Interview conducted on 28 October 2017.

13. Gumbi, Z. Acting and Music Student at Sibikwa Arts Centre. Focus Group Interview conducted on 28 October 2017.

14. Kgasako, K. Dance, Music and Music theory Student in 2015 at Sibikwa Arts Centre. Focus Group Interview conducted on 28 October 2017.

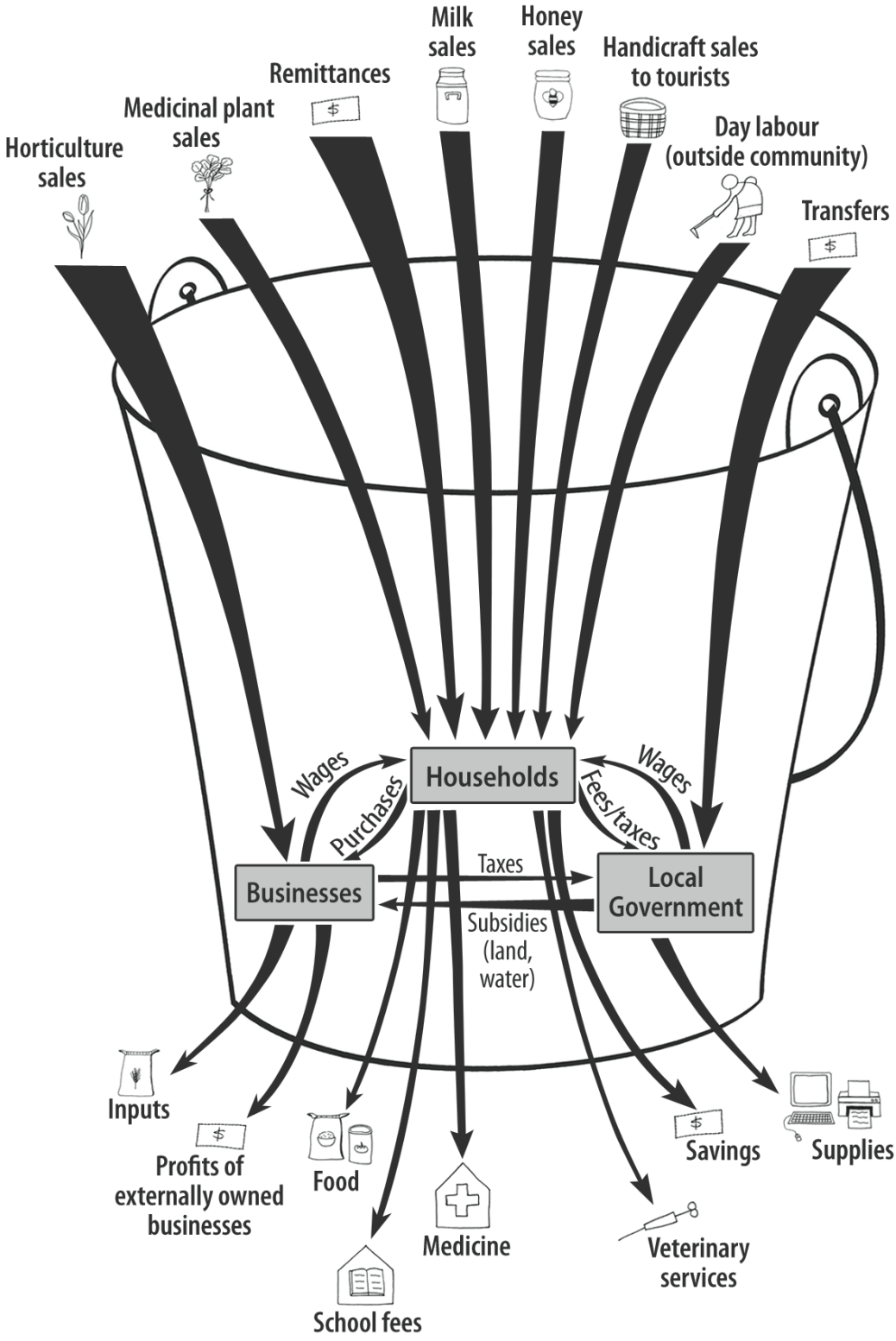
15. Ngoma, S. African Drumming Student. Focus Group Interview conducted on 28 October 2017.

Appendices

Appendix 1: Typical inflow and outflow of leaky bucket

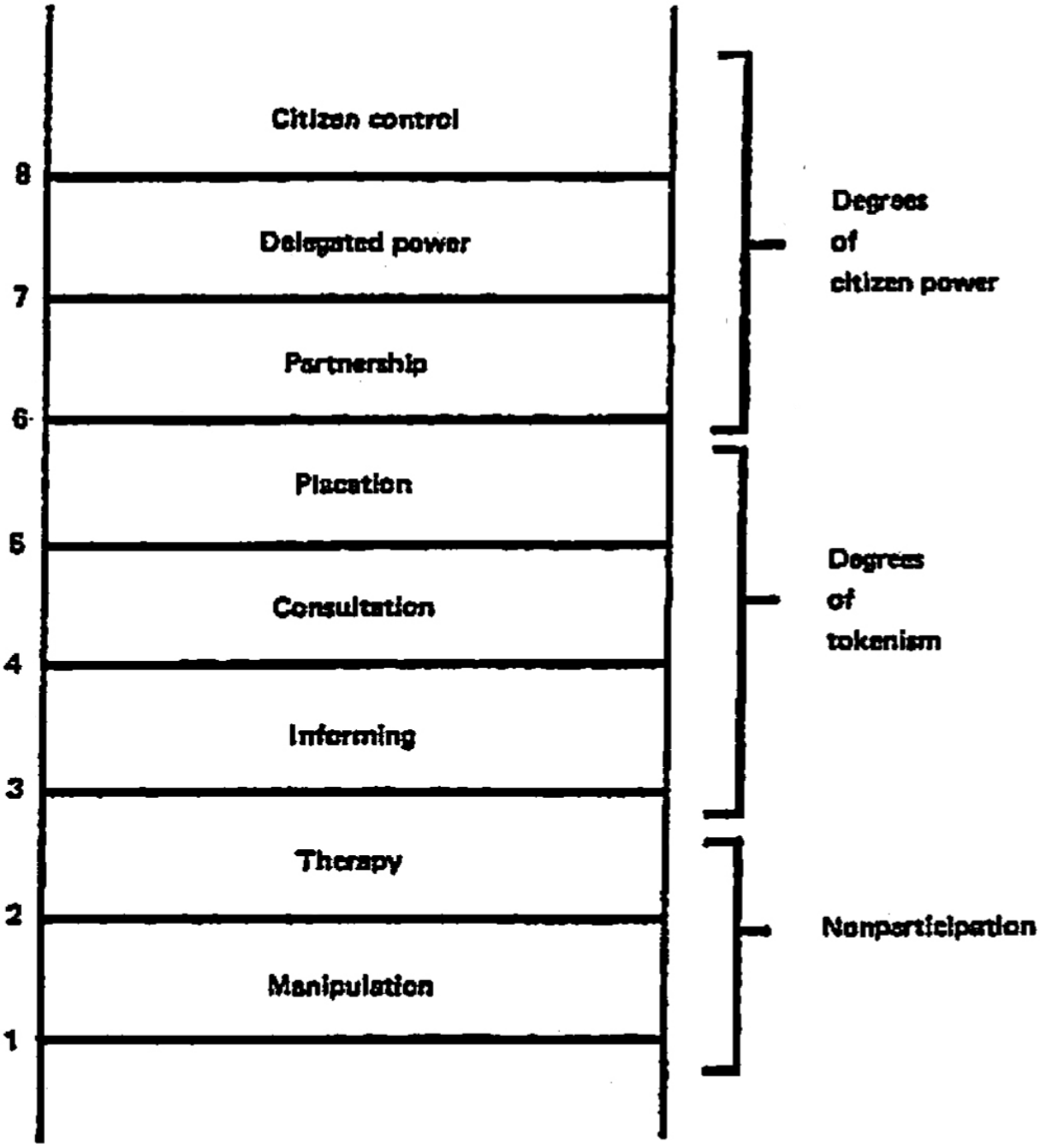
Cunningham, G. (2011). Community Economic Literacy and the "Leaky Bucket". Coady International Institute Occasional Paper Series, No. 9. Canada: St. Francis Xavier University

How it works is that in Figure 1, the top arrow represents money coming into the community from outside the community through the sale of goods and services, government intervention or family members. The bottom arrows represent money going out of the community in the form of expenditure on goods and services outside the community. The inside of the bucket represents the level of economic activity in the community and the aim is to encourage more money going in than out because that means there is more money circulating in the community and a healthier economy. This model helps the community identify the main inflows and outflows, which help them, make informed decisions about their existing activity by way of expanding in that area as well as decreasing their expenditure. (Picture below)


Milk sales
Honey sales
Handicraft sales to tourists
Remittances
Medicinal plant sales
Horticulture sales
Day labour (outside community)
Transfers
Wages
Households
Wages
Purchases
Fees/taxes
Taxes
Businesses
Local Government
Subsidies (land, water)
Inputs
Profits of externally owned businesses
Food
Medicine
Savings
Supplies
Veterinary services
School fees

Appendix 2: Sherry Arnstein – Ladder of Citizen Participation

Citizens, Youth, Online. (2012*). Participation Models: A Chase through the Maze.* 2nd Ed. Creative Commons.



Appendix 3: Interview Transcripts with the Case Studies

3.1 Manager Interviews

3.1.1 Ownership

How is programming done at this centre? What influences its programming?

> **Funda:** There is currently a Visual Arts department and incubation program. Their visual arts program is in the process of being accredited through SETA; it looks at preparing students for higher education. The teachers at the centre are former students from different CACs such as Rorke's Drift, who through their experience contribute to the centre. The program has been largely influenced by what was left after the ANC veteran siege and now by way of demand in the community; the performing Arts will be introduced in 2018. Through the Home of Hope partnership, teaching art and science to disadvantaged learners is done as a means to identify talent, give exposure and experience as well as introduce to them a new world through the arts. The aim is for the learners to reach a point of self-learning and self-realization and building their understanding of family and community through story-telling, visual art, poetry and music. The curriculum counsel does the programming jointly; the strengths and interests of the partners are coordinated in a methodology to see what are the works that can be implemented. They have given a window of up to 2020 to co-exist and cooperate as partners, till the point when they will decide whether the different partnerships still desire to be part of the counsel or participate alongside. So the programming follows the model of what is happening in the community and the college thinks about how to support it if it is poverty, conflict, underdevelopment, social confusion (e.g. South African children thinking they are American in terms of self-image) etc., they must resolve it.

Sibikwa: The programs are donor driven, the scope of programs has widened, and they have added programs such as art administration. Sibikwa is also in the business of promoting networks of art centres and helping other art centres. Sibikwa sees itself as an accredited centre for excellence. The government does nothing.

Describe the community's involvement in the life of the centre as well as in the programming?

Funda: The centre goes into partnerships with community organisations such as Home of Hope for disadvantaged children in the community. They have a joint program using their strengths and interests to support each other. They call on the people in the community who are responding to community needs, with the hopes of structuring them in a loose curriculum framework with the aim of consolidating it in 2020.

Sibikwa: It is hard to say. Sibikwa is currently visiting schools informing them about the programs because of the general gap of art education in schools. In 2018 they will introduce an afterschool program, as they want parents to be involved. There have been several parent committees that have all disintegrated. Sibikwa is also placed on the outskirts of the town and it is an effort to get to, so those that go really want to be there. What they would ideally want to see is community groups using Sibikwa for training. They community is involved but not as much as the centre would like them to be.

Speak to community participation at the centre and the extent to which this occurs?

Funda: There has been a decline of participation at Funda over the past 10 years because of the Veteran take over and it has only recently been reactivated in 2016/2017. Participation is therefore minimal at the moment, sitting at 40 members in the community. 2017 has been used programmed to reactivate Funda as a sight of recreation, entertainment

and learning for development. There have been exhibitions and performances held throughout the year, where the community has been invited to experience the new brand of Funda. Parents are starting to come in wanting their children to do visual arts. Community groups are requesting to use the space for rehearsals as well. Artists that they previously collaborated with come in to use the centre. Without much structured research there have been stories in the community about Funda's former glory and the importance of Funda today in the confused state that the world is in. At their last performance at Soweto theatre, they had 90 people attend. They are also working on their marketing in light of minimal human resources and art management.

Sibikwa: The vision of the community is limited because Art education is not within the education system. They see issues within a narrow scope, not in terms of what is possible in terms of the Arts. E.g. They wouldn't request for a poetry training program because their children desire it, but rather they mention that the classes run till late and request that class times change.

Has the centre obtained a sense of ownership by virtue of engaging its community?

Funda: Yes. Many people that have gone through Funda's programs have been lamenting what happened to Funda because they own it – some of them are Unisa distant learning students, some of them are science teachers, some of them are artists. 2017 has been an answer and a benefit for those who have been wondering and the goal is to make Funda a heritage site.

Sibikwa: People who have been there always want to go back, they call it 'Ekhaya' (meaning home in Zulu). People that were there 15/20 years ago now send their kids there. The centre used to be focused on making money about 10/15 years ago but that is no longer the case, now the centre is focused on building a legacy by contributing to the Arts as they have

funding from g.v.t and other institutions. They are not concerned about the people that became big stars because of Sibikwa but rather having an impact on people's lives by ensuring learners are marketable and will be able to carry their own lives afterward. In 1996 a general survey was held in their community to see how many people know about Sibikwa, and they found that 10/15% of the population knows about Sibikwa which helps with marketing.

3.1.2 Development of Community

In what ways has the different methods of participation affected the community? In terms of development

Funda: Funda has been inward looking because it has just been reestablished in 2017, although through Home of Hope the foundation phase schools have requested to bring more children to Funda for the combined program with Home of Hope, from 40 kids to 100 kids because they are seeing the potential impact it can have in the lives of the learners and in turn the community. Through the visual art incubation program they have retained 80% of the youth at Funda who will be required to produce enterprise ideas for 2018, this shows that they have created a space that is regarded by youth as a place of self-development.

Sibikwa: Sibikwa is not sure how they have caused development within the community because they haven't measured or set indicators to check that progress. There are exams that learners take but that doesn't speak to development.

How adapted is the centre for the community it serves?

Funda: In 1994 Funda was adapted to handle the transition from the centre into the college and would remain the alternative education source in the community aside from the universities that rejected black students. Today Funda is as adapted as it can be at this point of rebuilding the college. The task of the staff is to respond to the need of the community this is the Funda DNA – it has always functioned in this manner. Over 33 years, 2 habits were learned i.e. learning to shape shift and because of the ups and downs they have experienced, those that stayed the longest learnt the second trait of survival, which is cooperation where they work together to find solutions in a resource scarce environment.

Sibikwa: It serves the community well, the kids and people that attend on Saturdays. When training courses are offered, it is people that want to do it. They do not seek or beg people to attend, people must commit to attending. Sibikwa, it is very adapted.

How do you manage the needs of the community against the needs of the centre in terms of the centre's activities?

Funda: The College operates under the same philosophy that Eskia Mphahlele stood for which is community education. Community education by design is based on an institution that responds to what the community needs not what the institution would like to impart to the community. The College responds to the collective needs of the community. When the community requests an activity or program, the curriculum shifts to accommodate the needs. The needs of the centre are the needs of the community. They listen and respond to the program requests of the community. E.g. If a community member approaches the college and requests to use Funda to run parenting workshops and they could prove that it's a critical community need then they would adjust the curriculum, following with questions around who is their client, what is their orientation, would they fit into the idea of bringing their children to the

Funda Saturday art classes so that part of parenting is also taking the child through a change process and different education experiences, and so then you have Funda being a centre where the child and parent heals but also orients themselves with being better community members, and this speaks to development in the community.

Sibikwa: E.g. In the 1950's the Eastrand had a music movement of male and female accapella singers, there was a vibrant life in the arts, there were social centres and competitions and many people participated in the arts. Then came apartheid where an artists couldn't perform, they lost their means of livelihood which destroyed that culture. There was then television, which also contributed to the demise of the performing art culture. The life that the performing arts had which was intrinsic to the life the people has been severed. Now people don't think they have the need for the arts anymore because they watch television instead. Therefore, Sibikwa has found that they have to create the need or appetite for the arts in the parent and child more than trying to involve them in the forming of programs, because they are totally cut off from the performing arts.

3.1.3 Development of the Arts

How has the centre contributed to the development of the arts within this community?

Funda: The code at Funda is that if you're an artist, you serve the community and struggle within the industry. With this taught, the head of Arts & Culture in Johannesburg is a Funda alumni, Mbongeni whose a plastic specialist and also teaches is a product of Funda, Funda has their products in education, in the industry, in policy making in local government. The revival of Funda is not just about giving an opportunity to children and people that know Funda in the community to come back experience the Funda brand but also, it is about challenging those products

that have come out of Funda to 'more than ever before the arts are needed to construct the community, where are you?' What Funda does is part of a memory of the self they want to realise.

Sibikwa: People who leave now have their own groups and to them that is a success. They have started their own art programs, some centres and others are teaching other people. People that are engaged with centre are proud of it, those that haven't engaged probably don't know anything about it.

Would you consider this centre successful? Why is that?

Funda: Yes, because it is one of the few remaining institutions of the apartheid resistance movement that belonged to the movement of community education that provided alternatives to Bantu education. The college was part of the second wave of higher education that developed alternative methods of education after the SA council for Higher Education Trust had a resistance towards sending blacks to homeland universities. Funda was one of colleges that evolved strategies of alternative education in the 80s alongside bantu education. Unisa was important in this partnership because it created a space at a local level where you could do more than what Unisa does, the nature of the curriculum was influenced from the experience of students coming from Botswana, Swaziland, Lesotho and South Africa. The success then lies in that from 1990 -1994 was one of the leading organisations influencing policy at college and university level, promoting the idea of access programs into universities. If we look at how many community art centres remain today according to the DAC reports and still have former training programs; for Funda to still rely on the existing art centre and visual art program and create new programs akin to the former ones means that they have maintained the memory of the curriculum and the methodologies used in the former days, the alternative education focus is still relevant because the public education system is failing the country. There is increasing interest building around

the role of the arts impacting positively on the role of the arts, the Funda memory is then important for determining what should happen in the future. In terms of creating models of articulation between community and college education to university education, models of influencing schooling through outreach programs and teacher development, Funda became a successful model.

Sibikwa: Yes, Sibikwa is the foremost multi-disciplined centre in South Africa although there is unhappiness with the state of community art centres in South Africa because policies are not acted upon. Sibikwa is very successful because Phyllis and Bra Smal have the passion and dedication to make it work. Sibikwa is financially trustworthy and accountable because donors trust them, they stick to the plan and deliver what they've set out to deliver.

What has led up to the success of this centre?

Funda: Funda was however a model for community colleges, it is relevant to its community and it still building up as an institution even after the hit of the ANC veterans taking over the space.

Sibikwa: Donors have helped Sibikwa's success in terms of finance and accountability. Having good relationships with the funders sustains them, trust is what they have with the donors and is crucial in the corrupt environment we live in today

3.2 Centre Users Interviews

3.2.1 Ownership

Tell me more about the programmes and activities of the centre and the level of support it gets from the community?

Funda: Home of Hope (HH) is a non-paying tenant at Funda because of its partnership. They joined in 2016 when Funda was forming a consortium that would re-establish Funda. HH approached schools to take on disadvantaged kids in the community; they receive maths and science afterschool education as well as artistic programs. They have received support from the community in that regard.

The Visual Art incubation program and the Matric rewrite are the core programs at Funda; they also have fireside poetry, a new community library, drama, music, innovation centre, science and resource labs. There is hopelessness in the community towards the Arts because of the take over of Funda over the past 10 years, which has caused distrust with the government; this has resulted to minimal participation by the community. They are trying to revive and rebrand it because it used to have impact in its days. There are 2 million people in Soweto, over 40 people are part of the visual arts incubation program. When you are part of the Arts, you are also treated as an outcast in the community.

Sibikwa: There is a Saturday Arts academy, professional productions released that deal with social issues such as the LGBT society where 40 people were interviewed, as well as pregnancy and history. In an attempt to involve the parents, the centre has been running a 2-year drumming workshop called 'interactive drummies' and a dance competition called 'Dance Explosion' with prizes of R5 000 and R7 000 prizes, this is incite interest towards the arts. In 2018 they planned to introduce ballet and an after school art program. The programs running at Sibikwa are visual arts, drama, dance, marimba and gumboots. Sibikwa goes out to the community and receives a lot of support from the community, parents love watching their children perform as it keeps them busy.

Have you had input into the programmes and activities of the centre? If so, how have you contributed?

Funda: All members of the curriculum council in the consortium have a say in the programming. The idea to revive the community library, teach French which died out after 6 months, to start an enterprise incubation for business development in 2018, customization of sneakers & denim jackets to introduce youngsters to different career paths in the arts all came from the users. In the first year of study at Funda, learners are introduced to curatorship and set up their own exhibition. A specific learner found communicating challenging because of a language barrier and yet managed to influence what was being taught in class with a unique printmaking technique in visual arts.

Sibikwa: During festivals learners are ushers, in charge of groups, conveying information, ticket selling, and registering people.

Would you change anything about the way the centre works and how it serves the needs of the community?

Funda: Some answered not at this point because Funda was taken over by veterans and so was not in operation. It only started operation in 2017 after the new take over by the community. While others answered that they would, although some of these changes are already taking place. Funda should be a bridge between high school and tertiary education; those that learnt at Funda should be obligated to teach the community, as a community college should work. There should be more accessible information about Funda in the community, a landline, and dissemination of programs in the community. The Funda board should consist of largely the youth instead of over 40 year olds, because the board is older people that were involved with Funda before it's demise. There should be employment opportunities or access to employment after the 3-year program.

Sibikwa: Some of the users had ideas they wanted to introduce such as street dance, African song and dance, which requires no costumes but have

had their voice fall on deaf ears. Some of the users felt that the Saturday program is not enough, others suggested that there be a variety of arts and extended hourly access to the space which after brought up were told by the present board member that it's not possible because there are 5 subjects taught in 2 hour intervals and there isn't enough time, there isn't money to pay the teachers full-time and the varied number of age groups makes schooling challenging.

Has the community been invited to input into the operations and activities of the centre?

Funda: Funda has AGMs called "Friends of Funda" made up of people who live in the community who have since 2016 been invited to have input.

Sibikwa: Sibikwa usually has community meetings where they ask for any additions or subtractions on existing programs, which informs the strategic meeting with a 5-year projection. The people invited to this meeting are the learners council, parents, community, board and teachers. They have however seen a challenge with the community's knowledge of the arts. Some users mentioned that they did not know about these meetings but know that there are parent meetings. Some felt that if you have no money, you have no power therefore their contribution is meaningless. Others mentioned that they help where they can.

3.2.2 Development of Community

Has the centre impacted your life?

Funda: The consortium of partnerships with Funda and other NGO organisations has been very useful for the Home of Hope partnership. A user was able to travel to Europe through the centre for an exhibition, another was taught how to lead their own play, the other gained skills and

sold an art piece, the other has found a home at Funda as they were not understood at home.

Sibikwa: One of the users had no money to study to be a teacher and so auditioned in 2007 and obtained a leanership at Sibikwa and was employed by the centre thereafter. Sibikwa has increased the knowledge of the process of theatre for another user. Another has had personal craft development and directed for a media contract. The other has opened up from their solitude while the other has learnt music theory.

Do you feel you have contributed to the development of the centre (management and operations) and in turn impacted the development of the community?

Funda: Yes, since operations started, HH has had quarterly visits to schools to follow up on the progress of learners at HH. Also through the projects at Funda they have had impact making statements on murals around the community e.g. displaying the history of the 'amawasha' through a mural, another mural about the class of '76 being compared to fees must fall, the Mfifiphito which is a celebration and a combination of the Xhosa, Ndeble and Setswana culture, the 2014 Soweto Hotel, Soweto Fest Mural and lastly the local Lesedi alternative health centre has a mural painted by Funda about their history and Funda's history. The intention is to take art to places were people are not familiar with it. The murals tend to get the community engaged.

Sibikwa: Yes. When Sibikwa runs their outreach programs in the community, artists who can't come to the centre. Others said not really although there was personal development in their home situation, others show their friends videos of what is taught in class, which builds a desire in their friends to attend, while another is a living testimony that teaches what they learn back home.

Have you seen growth in the community because of the centre?

Funda: Yes, since the HH partnership with Funda the learners have progressed at school and serving them lunch has also been very helpful for the learners. Funda hasn't checked for growth in the community as a result of the centre, and so do not know.

Sibikwa: Sibikwa started in the townships, kids were 'on the streets' now there is a need for a bigger space to accommodate the current learners because there are 130 learners currently registered with Sibikwa.

3.2.3 Development of the Arts

Does the centre meet your artistic needs as a community?

Funda: Yes, through the arts department, school fees, bursaries & funding. They offer 1-3 year courses in the Arts, in craft & design, multimedia etc. Artists have a space to come together and use. HH offers music, African drumming, visual arts and story-telling to the disadvantaged children in the community. Furthermore, through the incubation program not only artistic skills are learnt but the business of the arts. It also captures the talent of those who are not educationally inclined.

Sibikwa: Yes through 'Artists in schools' where kids from various local schools that don't have art subjects are taught, the community is exposed through workshops for parents and kids. Some kids cannot afford the fees at Sibikwa and so are helped with the workshops. Others felt that it did not really meet the communities' needs internally because there is a shortage of equipment.

Do you think the centre is doing well for itself?

Funda: Yes, although not financially, they get by through partnerships currently with the Dutch, and Ibrahim from London who assisted with the library. The Lottery finds the incubations. The centre has potential and the future is limitless but it depends on how committed the involved people are. It is a post-decolonisation institution.

Sibikwa: Yes. There is an increasing number of people, there are changes being made to the centre, and a sense of contribution and ownership. Some programs however fail due to lack of funding but there is hope for the future.