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Problematising the role of Community Arts Centres: examining and analysing the role of Community Arts Centres in South African Townships

Ngwenya, Smangaliso Siphesihle

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Problematising the role of Community Arts Centres: Examining and Analysing the role of Community Arts Centres in South African Townships

Name
Smangaliso Siphesihle Ngwenya
Student/Candidate Number: 751008

University of the Witwatersrand
Faculty of Humanities
Wits School of Arts
Cultural Policy and Management

Supervisor
Munyaradzi Chatikobo

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ABSTRACT

Common, communicate, communal and community possess at their essence a shared or a sharing experience. Community arts centres are meant to be spaces which catalyse and embody a sharing space for arts and culture. However, there is a widening disconnect between community arts centres and their respective surrounding communities within South African townships. An eMalahleni township-based arts centre, Izodela Community Development Centre as a case study, provides an in-depth, layered opportunity to delve into examining and analysing this disconnect. This analysis and examination unearth the roots of the growing disconnect embedded in lack of participation and communication in the centre-community relationship regarding programming, the creation of cultural goods and services, management, governance as well as issues embedded in infrastructural deficiencies. The study also provides room for a comprehensive and thorough exploration of prospective solutions namely co-authorship, cultural democracy and community cultural development. These three are proposed as agents to mitigate and eventually remove the disconnect that exists between community arts centres and their surrounding communities in South African townships. It is through acknowledging and digging into the roots of the disconnect that exists in the centre-community relationship that solutions entrenched in co-authorship and cultural democracy can be used to rectify it and, in turn, transform community arts centres into community cultural development centres.

Key words: co-authorship, cultural democracy, cultural development, disconnect, township

DECLARATION

I declare that this thesis is my own unaided work. It is being submitted for the degree of Master of Education] at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other University. I am aware that plagiarism (the use of someone else's work without their permission and/or without acknowledging the original source) is wrong.



Signature

30 November 2020

Date

Smangaliso Siphesihle Ngwenya

Student number: 751008

In loving memory of my mother

Evelyn Smash Sibaca

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ACRONYMS AND ABBREVIATIONS

CAC	Community Arts Centre
CAT	Create Africa Trading
DAC	Department of Arts and Culture
DACST	Department of Arts, Culture, Science & Technology
FUBA	Federated Union of Black Artists Arts Centre
IAC	Izodela Arts Centre
ICDC	Izodela Community Development Centre
RDP	Reconstruction and Development
UNESCO	United Nations Educational, Scientific and Cultural Organization

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CHAPTER 1: OVERVIEWING THE DISCONNECTION BETWEEN THE COMMUNITY ARTS CENTRE AND THEIR IMMEDIATE COMMUNITIES

1.1 INTRODUCTION

Community Arts Centres (CACs) ,like other community infrastructure and institutions, are meant to service their immediate communities. However, there is a disconnection between CACs and the surrounding township communities in South Africa. The aim of this research is to understand the relationship between CACs and the community. The desire to understand this relationship is based on the assumption and observation initiated by literature as well as my personal experience after attending the 2018 EU-SA Dialogue on Community Arts Centres that there is a disconnect of varying degrees between community arts centres and their surrounding communities. It is through understanding this relationship that the feasibility of cultural policy, such as that captured in the Policy Document for the Development of Local Arts and Culture Centres and Programmes (Department of Arts and Culture [DAC], 2018a) and the Revised White Paper for Arts and Culture (DAC, 2017) can be tested and observed from the grassroots. Furthermore, generating an in-depth understanding of the centre feeds into expanding cultural policy on CACs and generating a deeper understanding of the nature of management in arts centres and, through this understanding, establishing ways in which it can be improved. In addition, it is essential to note the importance of the role of arts centres in managing arts and cultural activities on a local community-based scale. However, owing to the disconnect, matters such as management are analysed and investigated as well.

The method that I used to examine and analyse this relationship was a case study approach. This was done to shed light on the current relationship between CACs and communities with the aim of making a contribution to ongoing debates and discussions on improvement of community arts centres in South Africa. A case study was used as it is a bottom-up, grassroots-based approach to policy formulation and cultural management understanding. The case-study approach allowed for a fully-fledged understanding of one township-based arts centre in order to provide new, unique and insightful knowledge. This study is geared towards establishing, analysing and examining the nature and implementation of two conceptual frameworks: cultural democracy and co-authorship. These two concepts can be achieved through a process of community cultural development. These three concepts are crucial as they have practical implications and extensive implications for policy and will address the use of vague, general and grouping terms and words such as “social cohesion” in the practice and writing of cultural

policy. Furthermore, the study aims to offer contemporary knowledge on the relationship between CACs and their communities in the context of a South African township.

1.2 BACKGROUND STATEMENT AND KEY TERMS

> In every society, there exist social values, traditions and behaviours which are vital for the quality of life, while at the same time there exist also the phenomena that are rather detrimental to human development and development (Sengedo, 2000:118).

A community exists with its own functions, dysfunctions, talents and culture. The people in the community are living representations of culture which includes art forms such as traditional dance forms and traditional music that have been inherited and passed down through generations. Traditional art with its pertinence, aesthetic and historic value is well defined by Nettleton and Hammond-Tooke (1987:12) as "art that has developed over millennia, before the advent of colonialism. As such it has an 'organic' relationship to the rest of culture, expressing social status and relationships or religious or cosmological truths". This evokes a question on whether the surrounding community of a South African township has its own artistic and cultural offerings that would enhance or could be utilised in an arts centre. Cooperation, participation and social cohesion are three concepts constantly reiterated in cultural policies such as the Policy Document for the Development of Local Arts and Culture Centres and Programmes which, in its introduction, overtly states that it needs to be seen as building "a just and equitable society where citizens are enabled to enjoy the social and economic benefits that flow from access to and participation in culture" (DAC, 2018a:5). Regardless of the reiteration of these three concepts, providing a deeper, grassroots understanding of the relationship between an arts centre and the community is essential. Hagg (2010:167) brings this importance to the fore in stating that "in principle, the new South African state adhered to participatory democratic principles. However, in practice, these principles were increasingly diluted".

Prior to delving into further information about the nature of cultural policy, management and CACs, it is essential that an in-depth understanding of "community" is established in order to fully establish and understand the relation between the centre and its community.

> For a group to be defined as this kind of community it is not sufficient that they live, work or play in geographical proximity; nor that to an observer they have habits, goals and achievements in common. These are necessary conditions, perhaps, but they are not on their own sufficient, for it is also necessary that the members of the community acknowledge their membership, and that this acknowledgement plays a recognised part in

> shaping their actions. Thus, although the preconditions for the formation of community are of an objective nature, the formation of community, and its subsequent growth, are by nature intersubjective (Kelly, 1984:79).

Kelly (1984:79) notes multiple complexities regarding communities which lie at the core of my lens through which a community was viewed throughout as "an active and self-conscious process". When referring to a CAC as a state entity, this could be criticised as an effort by the state to centralise its actions, but through so doing, it disregards the sense of a community as "shared activities and goals and not as the sort of theoretical abstraction which social services departments like to refer to as 'a community'" (Kelly, 1984:79). Although Kelly notes the complexities in community, Hagg (2010:177) also acknowledges the complexities in the relationship between the centre and the community whereby "many of the centres have become victims of the dependency syndrome, waiting for government to resolve problems". Kelly (1984:79) explains that defining a community does not lie in geographical proximity nor in members sharing habits, goals and achievements. Even though these aspects are contextual, Kelly (1984:80) provides an ample definition of a community, that is used as the definition of community throughout this thesis:

> Community, then, is not an entity, nor even an abstraction, but a set of shared social meanings which are constantly created and mutated through the actions and interactions of its members, and through their interaction with wider society.

South Africa, in its Reconstruction Development Plan (RDP) (Office of the President, 1994, s3.4.6) established CACs with the purpose of providing communities, art organisations and individuals with opportunities to participate in artistic and cultural activities. However, there is a shortfall in fulfilling the purpose of providing communities with opportunities to participate in artistic and cultural practices as numbers of community members who participate are low and there is a disconnect in the relationship between arts centres and their immediate surrounding communities. It is crucial to note that the disconnect refers to the lack of reciprocated participation and engagement between the community and the arts centre through aspects such as programming, training, artistic content and management.

In addition, and more pertinent to this examination and the analysis of my case study is the use of arts centres to train youth with the purpose of recreation, cultural enrichment, social development and income generation (Department of Arts, Culture, Science & Technology [DACST], 1996, cited in Hagg, 2010:164). Although this was debated in-depth at the SA-EU

conference, there is little evidence of its implementation as there is a lack of youth taking part in the training offered by CACs unless it has been used in schools as an extra-mural programme. Hagg (2010:164) suggests that "sustainable functioning of community art centres depends on a clear vision of the state's role in cultural development, coherent cultural policies and sub-national level effective intergovernmental cooperation, an increased partnership between the state and civil society, and the diversification of community arts services". A focal point is to examine the deficiencies, with consideration of the aforementioned issues, in the relationship between arts centres and their surrounding communities.

Before delving into grassroot realities that some arts centres experience, it is critical that there is a departure point of what, theoretically and practically, the ideal prototypical definition of an optimally functioning and existing arts centre is. Vaughan-Evans (1997), within his definition of CACs, captures an ideal representation of an arts centre as well as what is contained in the 2018 DAC Policy Document for the Development of Local Arts and Culture Centres and Programmes. When comparing this to the reality of CACs, Vaughan-Evans' definition (which draws on interviews and literature on CACs) can be perceived as "ideal". Firstly, he notes that community arts projects draw people from communities. He then adds that participants involved in community arts projects should ideally "have access to creative and technical advice or training, if needed" (Vaughan-Evans, 1997:17).

Furthermore, Kelly (1984:16) adds that "the primary concern of this group is to further its relationship with a community, to enhance the life of that community and to bring about social change". Thus, one of the core intentions of this research is to analyse and examine whether CACs have a reciprocal relationship with people in their surrounding communities. Secondly, it is to examine whether there is "access to creative and technical advice or training" (Vaughan-Evans, 1997:17) and whether this is sparked by a lack or need in the surrounding community. Lastly and more important, throughout this examination, an essential aspect of this research is to examine whether the arts centre furthers the relationship with the community and whether, through doing so, there is a social change or impact. Community arts is a general term for a group of cultural activities which the practitioners recognise as having common features but whose precise boundaries remain undrawn (Kelly, 1984:12). When analysing the above definition of an "ideal" arts centre and paralleling it with my case study, Izodela Community Development Centre (ICDC) which identifies itself as Izodela Arts Centre (IAC) in practice,

the reality is that there is a limited participation of people from communities participating in CACs. A deeper and further description of ICDC is provided in Chapter 2.

1.3 RESEARCH AIMS

My core aim is to examine and analyse the relationship, or lack of relationship thereof, between CACs within the context of a South African township. It is important to note the definitions of 'examine' and 'analysis' in order to capture the essence of this study. To examine is to " to consider or study an idea, subject, etc. very carefully" (Hornby & Cowie, 2020a). In addition, to analyse is to "examine the nature or structure of something, especially by separating it into its parts, in order to understand or explain it" (Hornby & Cowie, 2020b). When referring to the relationship between the centre and the community, I am specifically focusing on the engagement and participation that the community has with the physical structure of the centre, the programmes offered as well as the contribution it makes to the management and governance of the centre. The participation and engagement are examined reciprocally with a focus on what arts centres offer to communities and what communities offer to CACs. My analysis entails studying and examining in detail the nature of the ICDC in order to discover more about the relationship between the centre and its surrounding community. In addition, my investigation entails a critical examination of the relationship or lack of thereof. Both my aims will be practically implemented through a case study which is described in detail in Chapter 2 of this thesis.

The phenomenon of the disconnect between CACs and their immediate communities relates to two concepts: co-authorship and cultural democracy. I also use a process through which both lenses can be combined to give the third concept of community cultural development. An author is defined as a "a person who writes books or the person who wrote a particular book" (Hornby and Cowie, 1995c). However, in this research, when referring to an author, the definition is not confined to writing; instead, it will also be extended to authors or creators of other artistic forms such as choreographers, directors, facilitators, programme conveners, training conveners and artistic directors. Although these have been deemed authors of dance, scripts, plays, artistic and cultural programmes, the idea of there being only one author is disregarded because of the focus on the concept of co-authorship. Kelly (1984:110) defines co-authorship as a process whereby "people with different skills and different levels of skill can come together as a team to work on and activity which they will jointly author". Thus, the role of authoring (choreographing, directing, scripting, facilitating, teaching) is a shared,

collaborative process between all artists of the art form. Therefore, they take part in all steps of the value chain (creation, production, distribution and consumption) as co-authors throughout. The artists referred to here are those from the community. In addition to these relationships, the overarching umbrella relationship is that between the centre and the community. The community as co-authors of artistic programmes, artistic works, choreographies, music, film and these artistic forms is unique to the centre and its community. The presence of co-authorship is noted by Kelly (1984) within CACs in the Global North. This raises a question of whether co-authorship is practised in South African CACs. Thus, the concept of co-authorship is a concept which is analysed and examined to determine its compatibility with the relationship between the community and the arts centre in the context of the South African township.

Secondly, an essential concept which should form the base of the relationship between the community and the arts centre is the concept of cultural democracy. Matarasso and Landry (1999:14) define cultural democracy as "being concerned with increasing access to means of cultural production, and distribution". This point is reiterated by Kelly (1984:101) that every community art centre should strive to achieve plurality and equality while providing a means of cultural production and distribution. These concepts and practices of co-authorship and cultural democracy are concepts which I am exploring through a close observation of literature and the grassroot practices executed by ICDC. The concepts of co-authorship and cultural democracy within the context of the South African township can be used throughout the research in attempting to bridge the gap between the ideal community arts centre and its relation to the surrounding community.

The last concept is community cultural development which acknowledges the varying art forms offered by an arts centre and more so its community. Sonn, Drew and Kasat (2002:12) draw on Kins and Peddie's (1996) definition of cultural community development as "a participative process that draws out taken-for-granted knowledge and the future aspirations of a community through creative means in order to express, preserve or enhance that community's culture". Therefore, this definition re-emphasises and solidifies the need for a continuous process of co-authorship and cultural democracy for community members to engage in a reciprocal "identification and production of images, symbols and other resources which index their visions and aspirations for their community" (Sonn, Drew & Kasat, 2002:12). Community

cultural development is based on a strong relationship between the arts centre and community throughout the process of the value chain of the creation of an artistic good or service.

> Community cultural development is a process of collaboration between artists and community members upon agreed goals. Community art is the medium through which this collaboration can take place ... The principles behind the work are active participation, intentional inclusivity and ongoing learning. The process builds community, increases awareness of the value of arts in our lives, develops creativity, and addresses common issues (Community Arts Council of Vancouver, 2010, cited in Nicolaides, Bunbury & Hawkes, 2012:78).

Thus, through analysis and examination, the feasibility of community cultural development will be tested through the light of co-authorship and cultural democracy. Furthermore, all three concepts provide lenses through which a thorough analysis of the programming, management and value chain of ICDC is observed and dissected. A further elaboration and exploration of these three concepts is provided in the following chapter.

1.4 STANDING ON THE SHOULDERS OF GIANTS ON COMMUNITY ARTS CENTRES

The foundation of this study is three bodies of literature: the first about conceptual frameworks, the second on CACs in general and the third, specifically about CACs in South Africa. This literature provides the bedrock for answers to my three central questions. My research questions are based on analysing and examining the relationship between the centre and the community. The first focuses on the nature of the relationship between the centre and the community. In addition, there is an urgency to delve into the extent to which the programming at CACs responds to the needs of the community. Lastly, it is essential to establish solutions for what can be done to mend the relationship. Many scholars have examined and analysed various aspects of CACs: their functions and dysfunctions within their historical background, programming, governance and sustainability as well as establishing solutions to any problems discovered. There is a rich array of historical resources on CACs in the Global North as well as snippets capturing the reality within South Africa from scholars such as Hagg (2010), Van Robbroeck (1991, 1992) and Vaughan-Evans (1997), among others. They all have significance for my analysis and examination of CACs. These scholars' writings are discussed, highlighting aspects of their theoretical offerings as well as their methods of research in order to determine their significance and contributions to this research. However, before establishing the answers

to my questions, it is necessary to ensure that I am knowledgeable about CACs. This encompasses the definition and history of the word "community" which was applied in the fieldwork of the research. This was achieved through engulfing a thick understanding of the term, prior studies and research in the field of CACs, cultural policy and the governance and management structures in place. All these aspects are tackled within the literature review.

Van Robbroeck (1991:8) brings to the fore the complexities of defining and understanding the abstract concept of "community" by asking: what does it mean; whom does it encompass and which community forms part of the community arts centre? Community, according to Thornton and Ramphele (1989:75), is a political term which assumes different meanings and ideological resonances depending on the political orientation of the user. The definition of "community" has multiple connotations such as the political use of the word, the people, organisation or institution using it as well as who it refers to. "Community, then, is not an entity, nor even an abstraction, but a set of shared social meanings which are constantly created and mutated through the actions and interactions of its members, and through their interaction with wider society" (Kelly, 1984:80).

Van Robbroeck (1991:8) draws on Kelly's definition of a community by explaining that a community has a common purpose and a common identity amongst a group of people assumed to be homogenous. In addition, Vaughan-Evans (1977:18) contextualises this definition by sharing insights on the complexity of "community" as a phenomenon and in so doing, reveals that in South Africa. The understanding and definition of community harks back to the racially-based definition of communities constructed by the National Party which had a negative connotation and was submersed in the ideologies of apartheid. However, although both scholars offer an insightful contribution to the definition of "community", my interest is in establishing a specific definition that is linked to the Lynnville community with reference to the ICDC. Nevertheless, it is essential to note that the definitions offered by Van Robbroeck (1991) and Vaughan-Evans (1997) form a departure point as well as a point of examination and analysis to fully establish and understand the "community" of Lynnville in conjunction with the grassroots reality.

A cumulative understanding and an analysis of the terms "community", "community arts" as well as "community arts centres" are essential for this research especially as it uses a case-study approach. Matarasso (2019:51) defines community art as "the creation of art as a human

right, by professional and non-professional artists cooperating as equals, for purposes and to standards they set together, and whose processes, products and outcomes cannot be known in advance". He notes essential aspects of community art in his definition, the first being the ability to create art as a human right. This in itself echoes the South African Constitution "freedom of expression" (Constitutional Assembly, 1996:7). Furthermore, the basis of equality between professionals and non-professionals is pertinent, particularly their collaboration as equals.

Van Robbroeck (1991) offers an analysis of the ideology and practice of community arts in South Africa with particular reference to Katlehong and Alexandra Arts Centre. Through doing so, she draws on and elaborates on the history and establishment of CACs in the Global North. She provides an in-depth analysis and comparison between the assertion of Global North scholars such as Kelly (1984), Blandy and Congdon (1987), Bonzaier and Sharp (1988) and Lane and Atkins (1978) who all offer extensive knowledge on the history, existence and conceptual frameworks on the nature of CACs in the Global North. Although outdated, they offer a lens through which the relationship between the arts centre and the community can be examined and analysed especially through the terms of co-authorship and cultural democracy. There are shortfalls in certain aspects of the western theories which do not recognise the interdependency between the community arts centre and the broader community. Terms such as 'high art', 'professional', 'qualified' and those which denote western art forms as the sole form of high art are terms which ignite a further debate and critique of western theories in terms of their relevance in the South African township context. Looking back into the timeline of CACs in South Africa, specifically those in the township context, will inform an understanding of contemporary CACs.

South Africa has a history of racial segregation through which black people were provided with inferior education, health, social and cultural services (Omer-Cooper, 1994:197). According to Van Robbroeck (2004:45), after the demise of apartheid, art centres were all "to greater or lesser degree concerned with redressing educational and cultural imbalances wrought by decades of systematic neglect and marginalisation". However noble these intentions, the reality of these centres cannot be disregarded. Hagg (2010:164) notes the harsh reality of CACs as having "inadequate facilities" and having to operate in community halls. This sparks my interest to determine if there have been any developments or progress made in improving these centres. Regardless of the lack of infrastructure allocated to the black members of society, there

was a strong current of alternative community arts movements stretching back to the 1950s which reached their peak in the 1980s and were closely linked to the liberation movement (Create Africa Trading, 2013:14).

The history of CACs can be separated into four phases, as suggested by the Department of Arts and Culture (2018a:8–10). The first phase was initiated by the establishment of the Polly Street Arts Centre (est. 1949) and the Rorke's Drift Arts and Craft Centre (est. 1962). Polly Street Arts Centre was established through private investment for the "large black urban population of Johannesburg" (DAC, 2018a:8) while the Lutheran church funded the Rorke's Drift Centre which was created to "address the socio-economic needs of the local community through arts and crafts training and production" (DAC, 2018a:8). Following the lead of these two centres more centres such as Mofolo and Katlehong Arts Centre in Johannesburg were established in the 1970s and 1980s through government subsidies. In this same period, there was an establishment of independently initiated centres such as Alexandra, Federated Union of Black Artists Arts Centre (FUBA), Dorkay House and Funda Arts Centres in Johannesburg, the Community Arts Workshop in Durban and the Community Arts Project in Cape Town.

These centres established themselves in explicit opposition to state culture and institutions and aligned themselves to the notion of culture as a "a weapon for the democratic struggle" (Hagg, 2010:165). This was influenced by the earlier development in the 1950s and 1960s of independent associations and organisations with progressive intentions, particularly in the performing arts, such as the Union of South African Artists, a body originally formed to protect black artists from exploitation. Many of these centres drew on the resources developed through institutions like Polly Street and Rorke's Drift, and they, in turn, led to the training of a successive wave of young black arts practitioners in circumstances where there were no formal opportunities for creative and cultural education and training for the black majority. Since then, a number of these organisations have either closed or have been in a state of ongoing decline or crisis due to a combination of factors.

Hagg (2010) provides a rich overview of the historic significance of CACs. This overview enlightens one on the clear and distinct functions that CACs had. This overview is used in conjunction with current literature to analyse and examine the contemporary existence of CACs. Another integral statement Hagg (2010:164) notes from the inequality of apartheid CACs is that "Africans' real cultural life was to occur in homelands". This evokes a desire to

enquire whether, in contemporary South Africa, black culture is accommodated and developed in CACs. Hagg (2010) also notes that the community in the RDP arts centres consisted mainly of artists and art-interested youth. However, Hagg (2010:169) also affirms that production in the centres was individualised rather than communal. This statement requires a deeper investigation into whether CACs still produce individualised products or are gearing towards achieving Kelly's (1984:110) co-authorship. Thus, a full understanding and awareness of CACs is essential for my present examination of CACs. In addition to the history of CACs, a greater awareness and understanding of CACs can be obtained through policy, reports and audits conducted on CACs. These include reports by Hagg and Selepe (2002), audits done and collated by Create Africa Trading (2013) and policy frameworks formulated by the DAC such as the Policy Document for the Development of Local Arts and Culture Centres and Programmes (DAC, 2018a) as well as the White Paper for Arts and Culture (DACST, 1996; DAC, 2017).

Hagg and Selepe (2002) and Create Africa Trading (CAT) (2013) provide a contextual analysis of CACs which reflect both functionalities and dysfunctionalities in centres respectively. Hagg and Selepe (2002:3) tackle issues and findings from a national audit of CACs which are crucial aspects of my research: policy and implementation, capacity building, contextual analysis, service delivery, linking older and recent centres, partnerships and networking, ownership and community participation as well as funding and repackaging. Hagg and Selepe (2002) provide guidelines and comprehensive knowledge on CACs within the South African context. Their report provides a basis for addressing any deficiencies existing in establishing optimally functioning CACs of South Africa.

In addition to Hagg and Selepe's (2002) audit, CAT (2013:6) also conducted an audit to "generate a current picture of the operations and outputs of these facilities and identify key issues to be addressed through the confirmation of a clear policy framework for these facilities". The audit gives a quantitative and qualitative analysis of approximately 250 CACs across the country. The audit offers insights on employment, participation, audience engagement, income, governance and management. It elaborates on the reality of the centres and the issues they experience and makes recommendations to curb or solve the shortfalls and dysfunctions.

Matarasso and Landry (1999:14) introduces the principle of cultural policy as the "access to the means of production, distribution and analysis". Thus, policy documents are essential contributors to the literature as they provide the scope, sometimes idealistic in nature and detached from reality, of the ideal situation and practices that are supposed to exist within an arts centre. The Policy Document for the Development of Local Arts and Culture Centres and Programmes (DAC, 2018a) captures the integral objectives, principles and recommendations, which if applied by CACs, would provide solutions for any problems the centre experiences and could enhance the strengths of the centre.

The Policy Document for the Development of Local Arts and Culture Centres and Programmes contains a framework through which the grassroots reality of CACs can be analysed and examined. This is as a result that this policy document captures the essence of co-authorship, cultural democracy and community cultural development. This is echoed in the key policy drivers underpinning the framework which are firstly to promote "access and participation in arts and culture for all South Africans at most the local level" (DAC, 2018a:4). It advocates the development of local arts and culture as well as local identities. Furthermore, it also has at its core the social and economic development of CACs through education and training. Lastly, it promotes cooperation and connection between different spheres of government, between the centre and other local service delivery infrastructure (DAC, 2018a:4).

It is important to note that the policy drivers of the document are rooted in co-authorship and cultural democracy when analysed and examined. This is reflected in how it aims to further access and participation, develop cultural identities and associated arts and cultural practices, promote the role of arts and culture in social and economic development, stimulate cooperation between different spheres of government and institute proper governance and management. Thus, a fundamental aspect that is communicated and reiterated by this policy document is the importance of co-authorship and cultural democracy in the relationship between the community and the centre and the centre and governance structures. However, the relationship between the community and the centre is my focus.

In conjunction with the above policy document, it is essential to note that centres should "work closely with artists and the communities in which they are located to present and debate local history and cultures and engage in neighbourhood improvement" (Grodach, 2009:475). Consequently, because community centres are built on the ideology and practice of arts by the

community for the community, centres allow for the democratisation of art as it promotes equality of access to the means of production and distribution (Lochner, 2010:139). CACs should play a facilitative role in catalysing dialogue between artists (community members) which allows for the transference and sharing of ideas and experiences. These shared experiences have a powerful ripple effect in the manner which they produce locally relevant content which does not conform and is not confined to the mainstream (Van Robbroeck, 2004:50). Hence, with close attention and in relation to the surrounding communities, CACs can also be used as a fourth level of policy formulation and implementation. At this fourth level, policy can be written, adjusted and rectified through a bottom-up approach. For this recommendation to be achieved, community arts centres need to be flexible and multi-faceted and should not only present art but should also include a community gathering space (Grodach, 2009:475).

The value chain (Figure 1.1) provides an approach and lens through which the centre-community relationship can be dissected, examined and analysed. This value chain for arts and culture was conceived by the United Nations Educational, Scientific and Cultural Organization (UNESCO). It provides well-articulated terminology that correlates with the practical reality at the grassroots level. The value chain consists of four steps in the artistic creation process: creation, production, dissemination and consumption of culture. With the value chain as an approach, the relationship can be explained as a series of processes in the creation of cultural goods and services, programming and training as well as the overall participation between the centre the community (UNESCO, 2020).

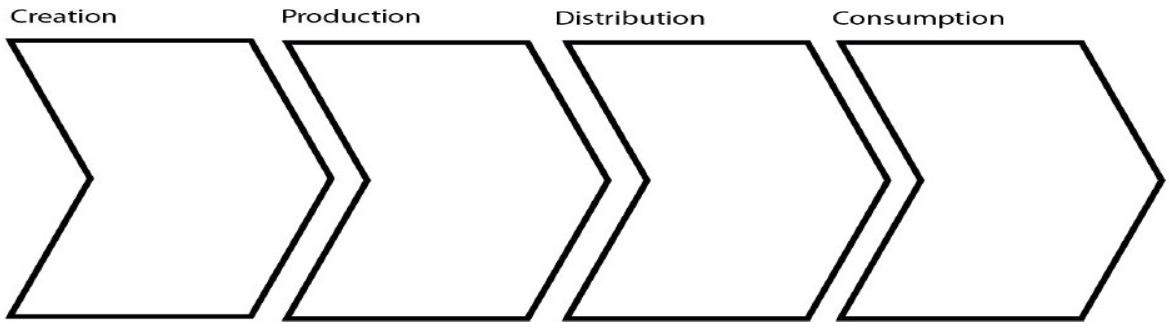


Figure 1.1: Value chain
Source: UNESCO (2020:2)

Thus, the value chain depicts the artistic creation process programming as well as the breakdown of interaction, or lack of interaction, between the centre and the community through

cultural goods and services. It is for this reason it is not utilised as a concept but rather as a lens to enhance a deeper understanding of how to infuse the three concepts of co-authorship, cultural democracy as well as community cultural development. The first step in the value chain is creation where the focus is on the origination and authoring of ideas and content by authors such as writers, choreographers, directors, dancers and actors, among others (UNESCO, 2020:2). The creation process is then followed by the production process which focuses on the tools, specialised knowledge and practice needed to transform the knowledge and practice into a product, such as a dance piece, a drama piece or a short film. After the cultural good or service is created, it is then distributed, performed or exhibited to the community who should be the primary audience for the arts centre where it is consumed through "the participation of audiences and participants" who consume the cultural goods and services created by the centre (UNESCO, 2020:2).

In addition to framing the processes involved from creation to consumption, "value chain analysis is a multi-purpose tool that lets policy makers, project designer or cultural entrepreneurs gain an understanding of the causes for market under performance by identifying the resources for market failures" (UNESCO, 2020:3). Although UNESCO focuses on using the value chain to gain understanding of market failure, in the current case, the focus is to delve into understanding the root cause of the failure of the centre-community relationship. Hence, I chose to use a case-study method that would provide ample information on the current disconnected state of the centre-community relationship which will be analysed using the value chain as a lens.

1.5 A CASE-STUDY APPROACH TO EXAMINATION OF COMMUNITY ARTS CENTRE

> Case method students need two distinct sets of skills. First, they need to be able to analyse a case, to give it meaning in relation to its key issues or questions that have been asked about it. The goal is to come to conclusions congruent with the reality of the case, taking into account its gaps and uncertainties. Second, students have to be able to communicate their thinking effectively (Ellet, 2007:2).

This research utilises a case-study approach examining the relationship between ICDC and the Lynnville community in eMalahleni, Mpumalanga. Ellet (2007) captures the essence and reasoning of my research case study method through explicitly stating the analytical aspect of this research: to give meaning to the key issue of the relationship between the community arts centre and its community through fully examining and answering my three research questions.

Furthermore, my choice of method is to ensure that any new knowledge or facts are discovered from the ground up also with reference to the theoretical offerings from scholars mentioned in the literature review.

There are several ways in which research of this nature can be conducted such as by means of surveys. However, there is a time limit as well as a lack of resources to adopt this approach. Thus, I have chosen to use one case study as my approach to investigating the relationship between CACs and the surrounding community. Furthermore, it is a fitting approach to my research as a case study method is "a term for self-guided learning that employs analysis to help draw conclusions about a situation" (Ellet, 2007:1). To elaborate, Ellet uses analysis which forms one of two parts of the actions of this research. The main data-collection method that I used was interviews with the members of ICDC.

The interviews were conducted with different tiers of leadership, management, staff (Founder/ Artistic Director, Administrator, Teacher/ Facilitator), and community artists of both arts centres. In addition, it was essential that interviews be conducted with members of the surrounding community (inclusive of parents who had enrolled their children in any of the programmes offered by the arts centre) as well as community members who were chosen randomly in Lynnville. In addition to this, because both arts centres have graduates and trainees who have started working in the cultural economy, they were also essential participants who gave insight into the nature of the arts centre and how they formed a relationship with it. The interviews also aimed to establish the extent to which they maintained a relationship, if any, with the arts centre after leaving it. Furthermore, I enquired about their experiences with the arts centre as community members of Lynnville.

The main reason for this is to ascertain that I am fully acquainted with the organisation, its programming, its member demographics and more importantly the nature of the relationship between community members and the CAC. In addition, I want to know whether the surrounding community is aware of the CAC, and, if not, what creates the gap and disconnect between the community and the ICDC. It seems that participation and interaction in terms of the numbers of students, audiences, artists (musicians, actors, dancers amidst others), authors (choreographers, directors, playwrights amidst others) and facilitators, are low and continue to decrease indicating that the surrounding communities' interaction with the centre is negative and detrimental to its sustainability and existence. Furthermore, a case study allows for a

practical approach and application of theoretical knowledge that will engender deeper, new and more knowledge on how existing CACs can become sustainable or how new ones can be established and sustained.

In addition to conducting interviews, the use of available records showing the number of participants and students that have used the facility since its establishment, and any awards and accolades that shed light on the processes and output of the arts centre is essential. In addition, online articles and archives about ICDC will help me to track the progress or decline of the arts centre. Furthermore, the governance of the arts centres will be investigated in the interviews with management and community leaders such as ward councillors to shed light on the existence of ICDC and also track the impact or lack of impact that they have on the surrounding community.

This dissertation first provides a thorough background of ICDC in Chapter 2. Chapter 2 also provides an in-depth background of the three conceptual frameworks of co-authorship, cultural democracy and community cultural development. Before explaining how these three concepts are applied, Chapter 3 maps and elaborates on all the findings from interviews conducted with participants about the ICDC in order to sculpt a detailed, multi-vocal description of the centre-community disconnection. In Chapter 4, the findings are discussed in juxtaposition with theory, literature, conceptual frameworks as well as the interviews with the community members. Lastly, conclusions and recommendations are made in Chapter 5.

CHAPTER 2: CONCEPTS USED TO EXAMINE DISCONNECTIONS BETWEEN COMMUNITY ARTS CENTRES AND THEIR COMMUNITIES

2.1 INTRODUCTION

Before delving into the centre-community relationship, a thorough background knowledge of ICDC is essential. This chapter also highlights the roots of the disconnections between the ICDC and the Lynnville community. The following overview of ICDC is given to provide a foundation under which findings are provided in Chapter 3 and analysed in Chapter 4. Three conceptual frameworks are fleshed out before using them as lenses to examine the disconnections that exist in the centre in terms of the artistic creations, programming and training, management and governance. These concepts are co-authorship, cultural democracy and community cultural development.

Firstly, Kelly's (1984:166) concept of co-authorship is a process whereby "people with different skill and different levels of skill can come together as a team to work on and activity which they will jointly author". Furthermore, the concept of cultural democracy and the impact of its role in the relationship between art and the people has "continued to play a vital, if often unrecognized, role in thinking about the relationship between art and people" (Jeffers, 2017:60). These two concepts can be connected through community cultural development where "community arts are not only end-products but provide a medium through which community members engage in the joint identification and production of images, symbols and other resources which index their visions and aspirations for the community" (Sonn, Drew & Kasat, 2002:12). Practically speaking, all three concepts can be combined to explore the centre-community relationship. This chapter provides an overview of the background and history of ICDC and immerses itself in examining co-authorship and cultural democracy to bring about a thorough understanding of the centre.

2.2 IZODELA COMMUNITY DEVELOPMENT CENTRE AS A CASE STUDY

ICDC was founded in 1989 by Dan Ndlovu initially as a personal effort to enhance and grow existing talent which he saw in group of young boys impeccably executing gumboot dancing. This progressed to Ndlovu's equipping himself with traditional dance skills which he acquired from the hostels of Kwa-Zulu Natal. In 1995, ICDC then grew and spread to schools in which it trained and taught learners from Kunzimfundo. In 1996, they registered as Izodela Dance

Club which after performing within the eMalahleni community as well as provincially, won numerous awards.

ICDC offers programmes divided into two sections. The first is the Art Lab which mainly focuses on developing arts skills such as script writing, music, dance, drama and poetry as well as equipping students with an overall performance etiquette. These students and trainees are then employed in-house productions and theatre where income-generating works are created and performed for the broader eMalahleni community. However, there are numerous shortcomings in the community engagement with the arts centre. There are few members of the community who want to become part of the Art Lab regardless of the efforts the centre makes to recruit youth and children from house to house. Nomasonto Mokoena (2019), former CEO of ICDC, makes it evident that there is a disconnect between the arts centre and the surrounding community (Moekena,2019). As mentioned above, there is instead an abuse of property from the community in the manner which members from the community misuse the facilities of ICDC by breaking into the premises, stealing equipment, harassing the security guard in order to use the space outside as a drinking space and vandalising the premises. As a result, ICDC is my principal case study as it has a multiplicity of issues which illustrate the existing disconnect between the community and the arts centre.

An essential distinction which Matarasso (2019) makes is that between participatory art and community art. Community art has been discussed in the preceding chapter as the creation of art as a human right created by professionals and non-professional artists cooperating as equals on standards and goals they set together (Matarasso, 2019:51). Although a community arts centre should have a community art approach, prominence is given to participatory art which is “the creation of art by professionals and non-professionals” (Matarasso, 2019:48). Although this is the broad definition of participatory art, there is an evident difference in that the relationship is not reciprocal and there is no equality between the “professional” and the “non-professional” (Matarasso, 2019:52). This is reflected by the nature of participatory art in which the community centre artists direct and impose their vision on the community. Participatory art uses the community but does not do so on the basis that all are equal; for example, a director will have a script or play which he believes is what the community will enjoy; a choreographer may have a vocabulary on movement that will be imposed on the community; or a musician may have a score which is performed by the community. There is no mutual negotiation

between the artist and the community (Matarasso, 2019:52). Upon observation of ICDC, there is an urgent need to implement the practices of community art as opposed to participatory art.

2.3 CO-AUTHORSHIP

Kelly (1984:166) introduces the concept of co-authorship which he defines as a process through which "people with different skill and different levels of skill can come together as a team to work on an activity which they will jointly author". He notes the presence of co-authorship within CACs in the Global North. Although Kelly (1984) focuses on the practice and concept of co-authorship through the medium of photography, this concept can be adequately used as a mitigation, in policy and practice, for the disconnect that exists between community artists and the community arts centre artists using other art forms. Kelly (1984:166) emphasises the practice of co-authorship as an approach to "developing shared understanding of content, context" and cultural goods and services utilised. This emphasises the importance of establishing a shared understanding, in this case, between the community arts centre and the community artists which will provide an opportunity to rectify disconnects and disparities between the two parties.

Furthermore, Kelly (1980:167) recommends how co-authorship can be achieved through practical implementation of "carefully constructed devising sessions, games workshops or planning meetings in which skills of the community artists are directed towards creating situations out of which collective decisions and feelings can grow". This approach to co-authorship can be used to mitigate the disconnect between ICDC and Lynnville through the facilitation of workshops and increasing the platforms where the offerings of the community artists can be acknowledged and not imposed on the community by the arts centre. Thus, co-authorship allows for there to be a practical implementation that will remove the gap between the centre and its community.

Co-authorship can be achieved through the formation of groups who work together towards achieving agreed goals. Co-authorship is indeed the crux of community arts in that in community art both community artists and the centre artist

> have different roles and contribute different resources, but everyone who participates has the same rights in the process. They must negotiate, agree and share what will happen, because, in a rights-based process, there is no

> legitimate basis on which anyone, including the professional artists, can impose their vision or authority on the group (Matarasso, 2019:52).

With co-authorship, the whole process of the value chain cannot be known in advance as it requires a collaborative process to achieve. This collaborative process automatically fosters the relationship between the centre and its community in a way that will reduce the gap between them.

2.4 CULTURAL DEMOCRACY

Secondly, a crucial concept which should form the base of the relationship between the community and the arts centre is the concept of cultural democracy. Goldbard (2006:128) gives an overview of the conception of cultural democracy which was first coined in J. Drachsler's 1920 book, *Democracy and assimilation: The blending of immigrant heritages in America*, but he attributes the idea's early influence to Horace Kallen, who devised the term "cultural pluralism" as an antidote to the rise of the Ku Klux Klan and America-Firsters in the early 20th century. The concept of cultural democracy, as elaborated by Kelly (1984:101), is that every community art centre should strive to achieve plurality and equality while providing a means of cultural production and distribution. In its policy, the Department of Arts and Culture accounts in multiple ways for the practices of cultural democracy and co-authorship. These exist in the policy framework that provides guidelines for how CACs should be run. The guidelines need to be implemented in the CACs to bridge the gap between the community and the centre. Because this concept is already embedded in official documents, its application in practice will allow for implementation of policies which have cultural democracy at their base and hence have a ripple effect on closing the gap between the centre and its community.

There are two points which are noted by the Movement for Cultural Democracy in their Manifesto for Cultural Democracy (2019) which, although based on the situation in the Global North, can be infused into the Global South. Firstly, the Manifesto notes the essentiality of transparency through elaborating that "we will ensure all cultural decision making is fully transparent" (The Movement for Cultural Democracy, 2019). Embodying transparency in practice will allow the centre and the community to meet one another on an open playing field which will foster better communication and relationships between them. Transparency can be achieved at every level of the creation process and in all the divisions of the programming and training. In the case of ICDC, it can be achieved through their production and music studios

throughout the whole artistic development and creation of script writing, music, dance, drama and poetry. Transparency will allow both parties to communicate their vision and goals in order for them to achieve them together. In addition, the Manifesto states that it is essential that to achieve cultural democracy, there should be an "investment in people and process over products and results" (The Movement for Cultural Democracy, 2019). This will allow for the ICDC to remove the imbalance of power and rather to share power through allowing everyone to be involved in the process of creation.

Furthermore, the Manifesto states "cultural activities should benefit everyone" (The Movement for Cultural Democracy, 2019). This point directs that cultural democracy should be implemented in the functioning and the running of CACs. An essential aspect of democracy is allowing everyone's voice and standpoint to be heard and considered. The cultural activities in a CAC should benefit everyone at all times, be it a training programme, an artistic creation process (such as creating a theatrical work, music or a dance piece amidst other forms) or an educational programme that promotes an interactive process of learning. Furthermore, cultural activities should not be "fettered by the so-called rules of market and commercialism" (The Movement for Cultural Democracy, 2019).

Amidst other points, the Movement for Cultural Democracy (2019) emphasises the integral nature of human rights in cultural activities in stating that "welfare and human rights are placed at the core of our society and our cultural rights" (The Movement for Cultural Democracy, 2019). When applying this approach, it is essential to note the presence of human rights in the South African Bill of Rights which emphasise "freedom of expression" as well as the reiteration of this in the White Paper for Arts and Culture which asserts that "rooted in freedom of expression and creative thought, the arts, culture and heritage have a vital role to play in development, nation building and sustaining our emerging democracy" (Lochner, 2010:136). These concepts and practices of co-authorship and cultural democracy are concepts which will be explored through a close observation of literature and the grassroot practices executed by ICDC. The concepts of co-authorship and cultural democracy within the context of the South African township can be used to bridge the gap between the ideal CAC and its surrounding community. In addition, these two concepts of co-authorship and cultural democracy provide lenses through which a thorough explanation of the development of CACs can be dissected.

2.5 COMMUNITY CULTURAL DEVELOPMENT

> Community cultural development describes the work of artist-organisers and other community members collaborating to express identity, concerns and aspirations through the arts and communications media. It is a process that simultaneously builds individual mastery as collective cultural capacity while contributing to positive social change (Goldbard, 2006:20).

The concept was solidified by Australia in 1987 after the Australian Arts Council made it an official label in its cultural policy. Community cultural development offers a specified, designated set of principles which if considered in the practices of CACs could create a solid foundation for the application of co-authorship and cultural democracy. It is based on seven principles which has both co-authorship and cultural democracy embedded within them. A clear understanding of these principles in practice could lead to the establishment of clear criteria for monitoring the activities of the CAC.

Firstly, community cultural development requires active participation in cultural life as its first principle. The practices of active participation are co-authorship and cultural democracy respectively. In addition, diversity as a social asset is emphasised in all three concepts as "part of the common wealth requiring protection and promotion" which can be achieved by implementing the third principle which states that all cultures are viewed as essential and equal and none should be regarded by society as being superior to the other (Goldbard, 2006:43).

In addition, community cultural development emphasises culture as an effective agent for social transformation in that it is less polarising and it has the ability to "create deeper connections than other social-change arenas" (Goldbard, 2006:43). A point of departure, also emphasised by the South African Constitution, is recognising cultural expression as a means of freedom and being process-orientated rather than product-orientated – a principle embedded in the ideal criteria of an arts centre. Furthermore, community cultural development intelligently defines culture as a "dynamic, protean whole" and adds that artificial boundaries should not exist. Lastly, an integral component of both cultural democracy and co-authorship is that artists are "agents of transformation that are more socially valuable than mainstream art world roles and certainly equal in legitimacy" (Goldbard, 2006:43).

When observing policy documents such as the White Paper and the Policy Document for the Development of Local Arts and Culture Centres and Programmes these three concepts appear

to be imbedded in policies. However, the implementation of these policies is not evident in practice. The implementation of these three concepts can be achieved through Goldbard's matrix of practice in conjunction with Kelly's (1984: 82) expansive acts:

> Expansive acts … aim to encourage and expand social meanings wherever they are strong. They will move beyond the determinist fallacy of seeing people solely as the products of a given, and pre-existing, culture and take into account their roles as co-authors of that culture.

Expansive acts are a crucial approach to obviate the deficiencies that exist between the centre and the community as this will allow for there to be an ongoing relationship between the centre and its surrounding community. Kay (2000), although focusing on cultural regeneration, provides several categories through which expansive acts can be achieved: community consultation, community involvement and community ownership. Community consultation is essential as it will promote and foster a continuous conversation and interaction between the centre and the surrounding community. However, this consultation does not have to be conventional face-to-face interaction. It can be an artistic consultation in which the sharing of artistic and cultural offerings is made within and outside the centre.

> My body understands how to be inside and a part of the circle that protects and permits. The practical activity of my dance – my gesture, my words, and what I mean to tell you by my stance – all contribute to how I construct my own black identity. It is not a singular construction; it has no proscriptive limits of gender, sexuality, or caste. My life as a black person is coherent and always changing (De Frantz, 2001:12)

The context of a South African township provides a space where artistic talents and capabilities are housed within the streets, homes and schools of the township and do not lie dormant in the artistic black body. Upon close reflection of De Frantz (2001:12) assertion above there is a clear pertinent presence of an inherent lived, embodied and evolving presence of the black mind and body. Through integrating itself and consulting with the community, the centre will be able to effectively and actively scan the surrounding community for talent and be open to new art forms. My experience follows Gilroy (1993) in its complexity; I am aware that "the fundamental, time-worn assumptions of homogenous and unchanging black communities whose political and economic interests were readily knowable and easily transferred from everyday life into their expressive cultures has ... proved to be a fantasy" (Gilroy, 1993:1).

It is pertinent to note that an expansive approach to arts and culture will lead to a continuous acknowledgement of the influences of external factors on the surrounding community within the various art forms and approaches to art. Firstly, townships consist of a conglomeration of people of different cultures and traditions in one space which speaks to the need for an expansion of arts and cultural acts housed within the bodies of the community. Although some members of the community may have a protective approach to art forms such as traditional dance, folk tales and praise poetry, there are also dance forms which have been influenced by external factors as well as forms which have developed through the passing and progression of time. For example, there is a clear influence on dance cultures from early forms of Kofifi which had its influence on isiPantsula to the most recent dance styles of izikhotane (Richards & Langa, 2018:97). Izikhotane combine numerous dance forms like Kwasa, Kisiboza, Ohoqho, Mosha and Pantsula to create their own (Richards & Langa, 2018:917). They have a dance form which is unique although an amalgamation of other forms. Izikhotane also have their own culture- although influenced by globalisation and capitalism, they have this dance form which is unique. I have focused on dance forms since these have been evolving and expanding over time. It is through acknowledging the evolution and expansion of art forms such as dance in the township that theatrical programmes and movement training programmes offered by the centre can be co-authored. Kelly (1984:82) further emphasises the significance and presence of expansive action of living communities stating:

> People are constrained within limitations, but they are capable of changing and expanding those limitations; of pushing against them until they make them move. People are not capable of abolishing all constraints, and still less of abolishing the fact that constraints exist. But it is not just a naive voluntarism to assert that they are capable of changing the specific constraints under which they live; of struggling to change one set of constraints with one specific set of consequences, for another set with an altogether different set of consequences. The expansive action of living communities will be concerned with just this kind of change (Kelly, 1984:82).

Furthermore, community involvement is a fundamental approach to the functioning of an arts and culture centre. This can be attributed to CACs being "people-centred in their approach and therefore change within the community will happen if there is high, active involvement by members of the local community" (Kay, 2000:6). Thus, it is through harnessing an interdependent co-authored relationship between the centre and the community that the prosperity of both the community and the centre will become evident. Lastly, community

ownership is an element that will harness a space for the practice of expansive acts in the arts and cultural centre. However, there are many constraints that exist within the community. The ICDC and Lynnville community do not have adequate infrastructure, resources or funding. However, the provision of the resource of talent and ability by the community can overcome the structural constraints of the physical infrastructural. The next chapter explores the disconnect between the CAC and the community by means of interviews conducted with community members, facilitators, creators and management members of the arts centre.

CHAPTER 3: "SIYOTHOLANI?": FINDINGS ON DISCONNECTION BETWEEN COMMUNITY ARTS CENTRES AND THEIR COMMUNITIES

3.1 INTRODUCTION

Prior to engaging with my research findings, it is essential to revisit the research questions as my findings are based on these research questions. These stem from the root question about examining and analysing the nature of the relationship between community arts centre and the surrounding community: what does the relationship between community arts centre and the community that it serves look like? This core question leads to follow-up questions which are essential for my research such as:

To what extent does the programming at the community arts centre respond to the needs of the community?

What can be done to mend the relationship between the community arts centre and the surrounding community?

These questions formed the basis for the those asked in one-on-one interviews with members of the ICDC, the immediate Lynnville community and a representative from the local Department of Arts and Culture. However, my findings are not solely reliant on interview findings. My findings are based on the 2019 organisational plan of the ICDC, the policy document on which ICDC is based as well as observations of the centre and the activities at the centre. Findings are presented thematically under the guidance of Goldbard's (2006) principles of community cultural development namely active participation in cultural life, diversity, the equality of all cultures, culture as social transformation, cultural expression as a means of emancipation, culture as dynamic and boundaryless and artists as agents of transformation.

3.2 "*SIYOTHALANI*?": RELATIONSHIP BETWEEN IZODELA COMMUNITY DEVELOPMENT CENTRE AND LYNVILLE

Before presenting the findings, it is pertinent that I share a brief descriptive observation of the ICDC. Upon arrival at the centre, there is a noticeable absence of activity outside the centre, which is still locked. Community members pass by and do not look in the direction of the physical structure which has within it a historic and artistic significance but leaves me questioning, while sitting on the front porch, whether this is known. Upon entrance, the emptiness meets you from first glance: each room is empty, each hallway is vacant and not a sound can be heard. In the rehearsal rooms and spaces, not a voice is heard, and no movement

is seen; no members of the community, facilitators or artists are present. This could be attributed to the time of the year (December 2019) but one-on-one interviews show that the time of the year has nothing to do with the emptiness of the centre. Instead, issues of participation, programming and management permeate the empty centre. In this case, there is an absence of authentic citizenship and the required actions which Goldbard (2006:44) states as "social intercourse, fortnightly exchanges on the subjects that matter most to us and our societies, satisfying experiences of working together to make things happen".

Goldbard (2006) emphasises the importance of participation in explicitly stating that active participation in cultural life is an essential aspect of community cultural development. The most immediate and evident point of departure and interest ,within the relationship between ICDC and the Lynnville community, is the lack of participation and engagement by members of the community with the centre. Through a two-month observation and interviews with both the members of the centre and the surrounding community, there is a clear and noticeable absence of community participation and engagement with the centre. There is a multiplicity of reasons given for the absence of participation starting from the governance tier through to the students. The main group which ICDC targets is the youth but it appears that there are a myriad of disconnections and complications.

The centre has invested in efforts to recruit youth into the centre to be trained through the art laboratory programme. This has been met with a community unwilling to join the centre as they see no value in the training or programmes offered. In addition, they are not knowledgeable of the programmes offered by the centre. This is reinforced and consolidated by the 2013 artistic director and ex-member of ICDC, Siphiwe Mhlongo (2020), who asserted that " I did not know they offer programmes here at Zodela. As artists, this should have been communicated to us so to know of the possibilities and the capabilities of the centre". Participation in the programmes offered at the centre is discussed in detail later. For now, the focus is on the extent of the general participation of the Lynnville community in the centre such as through the artistic creation process of cultural goods and services.

Efforts of the centre to advertise and recruit youth and members of the community are met with a question of "*Siyotholani*?" which translates to "What will we benefit from this?". This raises questions of why the community does not view arts and culture as a professional skill that can be used to create a livelihood for themselves in any artistic discipline. This point of departure

inspired a deeper investigation and analysis of the Lynnville community to understand their view of ICDC. Furthermore, this encompasses determining the trends in participation before the current decline in order to understand the current status of the centre. The current disconnections have not always existed in the centre. Local municipality representative, Chief Development Officer, Given Siboza, (2020) stated the following:

> During my childhood, Zodela was the most popular group in eMalahleni with another group called Khanya Community Theatre and the extent to which Zodela was good at its craft it went on to represent South Africa in Chile in the early 2000s, if I am not mistaken.

When reflecting on the history of the centre, there were periods where there was active participation by the community members in the centre. This is supported by the history of the centre, since it was founded in 1989. During the early 1990s to 2010/11, members performed and participated in festivals and won an array of awards. One of its earliest achievements is being able to represent South Africa in San Antonio, Chile amidst other achievements. In contrast, current facilitator and director of Mindvoice Pty (Ltd.), Tshepiso Mamaila (2020), contextualises the reality of a harrowing, haunting and growing disconnect in asserting that:

> it used to be a very fun place. Imagine there are rehearsals and there are close to 10 different groups rehearsing and there are kids running around in and out. That on its own makes people curious of what is happening and when they came, we all used to have fun. But now we still do come because art is not something that you learn but something that you are passionate about so even if the place is falling apart, you still love the place.

This elevates the urgency to establish what is brewing the gap between the centre and its community members especially with drawing the attention of the youth and children. In focusing on the youth and the younger generation, the stance of parents is critical. The view is captured by facilitator, director of SM Productions and ICDC member who is actively putting in the effort to rejuvenate the centre, Speelman Mabena (2019):

> Parents have the tendency to bring their children to the arts centre without contributing in any way to what they children receive. Most of the time they repeat the same critique that children should study and stop playing around with acting. Thus, there exists this conflict: there is no trust in the arts centre and there is also there is a lack of trust in parents in art as a career. That is why they cannot and refuse to give productive recommendations that foster a collaborative relationship between the centre and the community. For

> example, we recently planned and scheduled a meeting with the parents and none of them pitched.

As mentioned above, bulk of the members of the centre are youths and children. These were not stipulated in a number as there is an inconsistent fluctuation in numbers. Firstly, when interviewing Speelman Mabena who is a facilitator, filmmaker and director, he revealed that there is a resistance from parents of younger children to the centre and its cultural activities.

> They are against the arts centre. For example, community members sometimes send their children here and then if the children do not complete their household chores, they resort to blaming the arts centre. Their disapproval of the centre is further reiterated through their actions when we invite them to watch shows and they do not pitch (Mabena, 2019).

This shows a pertinent need for there to be a reciprocated, co-authored awareness of time and planning between the centre and community to address this dilemma. However, the lack of participation cannot be solely attributed to the disapproval of parents as there are youth community members (from ages 18–35) whom they target.

When sitting outside the centre there are numerous young community members (especially those within the targeted age group) who pass the building, as if it is invisible, without bothering to look in the direction of the building. When approached as to why this is, a bold and prominent answer and consensus from the community was "we don't know what happens in there". In this answer, there is evidence of an unwillingness to know and the reiteration of the centre having minimal participation from the community in the form of activities, performances and interactions in order to foster a relationship between the two. In an interview, Facilitator and Director, Tshepiso Mamaila (2020), stresses:

> How you carry a place gives people that hope. If you are going to take good care of a place and its image, it gives people hope but if you don't, it does the contrary. So, for an artistic place to be recognised, art must be there. Art must be done daily if possible. It must attract artists and artists will attract the community … and there will be participation, performances and there will be a lot of things happening, but if there is nothing happening, no one from the community will come.

In addition to Mamaila's assertion, Theo Phillis Mazibuko (2020), a community member who lives opposite ICDC, asserted that "living here for 22 years, we still do not know what is going on here". The seclusion and the exclusion of the community from the centre is reiterated both

inside and outside the centre by centre members and community members. A critical unwanted catalyst of exclusion is the minimal times in which the centre interacts with the community through works and performances – rehearsals are conducted inside the centre and performances end up being done in venues far away from its own community in eMalahleni Civic Theatre which is detached from the community and requires ticket purchases. Both these aspects prevent community members from taking part in any activity offered by the centre and any performances rehearsed and performed by the centre. The idea of shows being performed outside the Lynnville community is something that increases and creates an even bigger disconnect between the centre and its artists. This defeats the purpose stated by the chief development officer, Given Siboza (2020), that "the building was given to Zodela so that the artists that are based in the township must utilise that space". The reality and result of shows being performed outside the Lynnville community is evidenced by an event I attended called "Run of the Arts Week" which was a one-week festival showcasing dance, music, film and drama on different days of the week. The festival consisted of members from Zodela, community groups from the different parts of the eMalahleni township (Lynnville, Ackerville and Overline) as well as artists from surrounding townships. The festival hosted a multiplicity of unique talents that consisted of children, teenagers and youth. However, the seats were filled by the artists who were performing in the festival waiting for their cue to perform. There was no presence of parents who came to watch their children or any members from the surrounding community nor those from the township. This festival showcased a multiplicity of talents but the lack of participation and support that exists between the centre and its surrounding community was very apparent.

The divide between the centre and the community is a result of the lack of physical interaction between the centre and the community. Currently, the interaction is stifled and limited to within the walls of the centre. The disconnection is further increased by the overall appearance of the infrastructure and its aura of decay. When consulting with community members, they all stated that in the past, there was music heard from the inside, and the high calibre of artists attracted younger generations and youth to train and skill themselves through their training programmes. Now, the community does not hear any music nor does it know of artists from the centre who have trained there. Although "policy recognises that buildings are an enabling vessel", it is even more pertinent to note "that the fundamental drivers of meaningful cultural infrastructure are the passions and creative energies of arts practitioners committed to the development of others within their communities, and to their own creative development through this process"

(DAC, 2018a:6). Thus, regardless of infrastructural setbacks attributed to the lack of renovation, there is a more urgent need for the centre to use its members to mobilise and attract community members. This is emulated in the success of 16 June (Youth Day) and 24 September (Heritage Day) events which ignite participation from the community through having physical interactions with the community outside the boundaries of the physical structure.

When events are hosted in the Lynnville community (outside the walls of the centre), there is participation from the community which draws attention to the centre. It is critical to note this presence of hope in the interactions between the centre and its surrounding community. This is reinforced by the aforementioned success of events such as the parade and performances held in the Lynnville community on 16 June (Youth Day) and 24 September (Heritage Day) respectively. Mabena (2019) provides thorough insight on how participation is achieved by revealing that:

> There is a music-based project that we have with the brass band that draws a lot of the community and we do it June 16 and 24 September. The community is more likely to participate as the brass band parades on the streets of Lynnville and the community joins in through song and dance. Then, on 24 September the same thing happens whereby they join in wearing traditional clothes and in this parade, we start at the Lynnville Park then move towards ICDC where we proceed to have performances inside.

This provides grassroot evidence of Hagg and Selepe's (2002:23) assertion that "in most successful arts centres successful social empowerment projects have been offered around national collaborations such as Freedom Day". This project provokes the idea that projects and programmes which are integrated into the community allow for an inevitable process of co-authorship and cultural democracy to take form and to be practised. Mabena (2019) reinforces this through asserting that; "it shows that the community is more willing when they participate outdoors." Thus, in both events there is the active participation of the community. However, participation is not subject to the participation of community members in watching or supporting productions and parades.



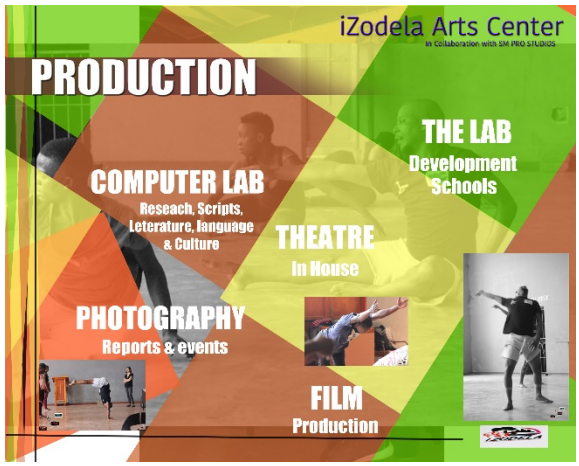


Figure 3.1: ICDC training programmes

It extends to participation in the programming and training in the ICDC programme, which has two divisions as illustrated in Figure 3.1: production and music studio. Production is divided into film, art lab, theatre, photography as well as a computer lab. The music studio focuses on recording, composing and mastering music. Ancillary services which are provided by the centre are computer skills and access to the internet. Former CEO and administrator, Nomasonto Mokoena, (2019) expressed a concern that; "recently, the computers from the computer lab were stolen by community members. Thus, we can no longer host computer skills classes." Thus, programmes such as computer skills have been removed as a result of unidentified members of the community stealing the computer lab equipment. However, there is still an artistic programme - that has been offered throughout the history of the centre- although there are fluctuations in content offered.

ICDC offers an art laboratory that was described in detail in the preceding chapter. It is also geared towards teaching, training and grooming students on the basics of theatre and performance. However, although the centre once offered a richer and more diverse programme, currently the surviving art forms are dance (gumboot, sbhujwa, contemporary, traditional dance and isiPantsula), film (camera work, editing) as well as acting and music (grooming the youth who sing, rap and write songs through a process of recording, mastering and editing). Although these programmes are offered, there is minimal engagement and participation from community members with the programmes because the community is not informed of the offered programmes. Efforts in the past to inform and re-vitalise the publicity, such as the posters in figure 3.1, have resulted in futile attempts to inform the surrounding community. As a result, the community has detached itself from the processes of the centre and its failed opportunities to recruit and capture the attention and inform members of the community. The lack of

participation in the programmes as a result of not being informed is not only reflected by external potential members but is also based on the existing participants in the centre not being familiar with the programmes offered by the centre. A previous student (2006-2012) and artistic director (2013), Mhlongo (2020) in an interview also expressed a lack of knowledge of training and programmes offered in the centre.

> Honestly speaking, the information of programmes is new to me. I did not know they offer programmes here at Zodela. For me ,as an artist, this should have been communicated to us so that we know of the possibilities and the capabilities of the centre. Let me contextualise this: if a director is here to book a space, they should be made aware of the programmes offered. Ever since I arrived here, I have not known about these programmes. Maybe it is something new and I am not sure but to me it is new. Maybe it's something that started last year.

The above view is one that is continuously expressed by some members of the centre. In fact, there is a division in the centre between highly knowledgeable members and those who are not informed of the processes and programmes of the centre. In other words, there are members of the centre who are knowledgeable as well as conveners of certain programmes and projects in the centre. The former manager of infrastructure and projects, Nelson Mandlenkosi, convened programmes such as the Edutainment Spelling B programme, counselling for youth and married couples, and computer lessons in addition to all the artistic programmes offered by ICDC. In addition, a noticeable problem with the centre is its inability to retain students who have gone through the programmes and now have the artistic skill to dance, direct, film, or produce music. However, students who had done the programmes expressed a concern that, regardless of having acquired the skills, there was little opportunity to have a sustainable career within the centre, thus leading to their students leaving. This is reflected by former ICDC student and now Moving into Dance company member, Eugene Mashiane (2020):

> We are getting old and we try our level best since it is hard for us. Things are not coming to us and therefore we have to attain support from outside – like going to study, we have to look for bursaries – things like that. It's been hard. ICDC is where I got an opportunity to be part of Moving into Dance because they came around to my township and they wanted people who can participate, part-time, in a workshop and in a production created called "The Triumph" and by that time I was free and had completed my matric. Then I said to myself 'let me give it a try', especially since it was a different kind of dance – it was Afro-fusion and contemporary and I am not used to it but I gave it a try and that is why I am where I am in Johannesburg. I am trying my best to fight for my community. It's not like I am not planning to come

> back but now I need to attain support and information so that when I go back home I have as much as I can so that I can rebuild my community centre called ICDC.

There is the continuous aspect of financial instability expressed by former members and current members. This results in the centre not being able to pay its employees (the majority of whom are former students and artists of the centre) which resorts to the centre relying on a culture of "volunteerism" with no income for young professionals. This leads to young artists and participants leaving the centre and not becoming better professionals, artists and facilitators under the centre's guidance. This leads to a ripple effect of artists, facilitators and creators leaving based on the centre's inability to pay or provide basic resources such as costumes, technology and transportation for events and performances. On a broader scale, the financial limitations also affect the relationship between the community and the centre.

The financial instability of the centre affects the willingness of the community to participate in any activities. The Lynnville community is discouraged by the inability of the centre to remunerate community artists for their efforts. This resistance is fuelled by the experiences of their children who do not get remunerated for their efforts as well as not having frequent chances to showcase their talents. This leads to parents restraining their children and preventing their children from taking part in activities which they express to "waste time and detract them from their household responsibilities" (Mabena, 2019).

Regardless of the financial disadvantage, the community still feeds the centre with artistic resources. It was reiterated by all interviewees from the centre that they were aware of the artistic abilities and capabilities of the surrounding community. Furthermore, stories used and created in the centre were sourced and created from the experiences and realities of the community especially concerning social issues such as substance and drug abuse, xenophobia and any issues which the community regarded as pertinent and essential. However, when reflecting on the current situation of participation and engagement with the centre, it is essential to note the history of the ICDC and the nature of the community's previous interaction with it. In the past, there was a connection between the centre and the Lynnville community where co-authorship and cultural democracy used to be practised through a process where stories and concepts of artistic offerings were sourced from the community. The relationship of the community was stimulated through allowing the community to come in and view what was

happening throughout the creation process as well as allowing them to give input into the process of creation.

More importantly, there is a solution to the current malaise that is embedded in Mabena's proposition of a new project that will be implemented throughout 2020. He has plans to shift the programming through a new project that infuses training and the artistic process. The centre will source children from schools who will create plays and creative works which are based on their clan names and surnames.

> So it will begin with an investigation into who each of them are and this will encourage an interaction with the parents who will be part of the research process. Their findings will then be used to create plays which will then be performed for the parents and the greater community (Mabena, 2019).

This effort may be the first effort of the centre to rectify the disconnect in the centre-community relationship as well as catalysing participation in the creation of a programme. This project tackles numerous aspects of ICDC because the clan name project may provoke an introspection into identity and use a co-authored process in which the children and parents can be a part of what is happening at the centre. Shifting the methodology in programming and artistic creation is essential. However, another major loophole in the centre is the management: the disparities in the structure of management, the practices of management, the non-existent centre-community relationship in management and solutions need to be examined and analysed.

3.3 MANAGEMENT

There is a clear trend of a lack of management in ICDC. This lack of management is reflected by the inability of any interviewees (centre members, community members or municipal members) to state, with confidence and clarity, what management approach the centre uses to run as a whole. Previously, according to members who were part of the ICDC in its early days and those who later joined it, there was a clear structure in its management as well as governance structures. Former manager of infrastructure and projects and youth manager of ICDC, Nelson Ngobeni (2020), shared an alarming view of the management in ICDC after being asked what lies at the core of the disconnect between the centre and the Lynnville community.

> Firstly, I think the management. To be honest, I do not think Izodela has human resources. I have seen and noted that it is not active as before and I have a lot of people who have asked me: 'why is it like this? Ever since you left Izodela has not been the way it was before' … I think another thing that is needed is training as well amongst the management team, if they have.

The same views of the centre are shared by the eMalahleni local municipality representative, Given Siboza (2020). When asked about what was at the root of the centre-community disconnection, he stated:

> The management, as we mentioned, there is no management as well as the board which can cause inconsistencies in the centre and the running of the centre…The management is a major contributing factor in the problem. I think they are failing to manage the centre and as I have mentioned the founder is not well and this leads to him not being present in the centre as he gears his focus on his health.

Mandlenkosi and Siboza's words evoked an urge to analyse the documented management structure of ICDC on paper as shown in Figure 3.2.

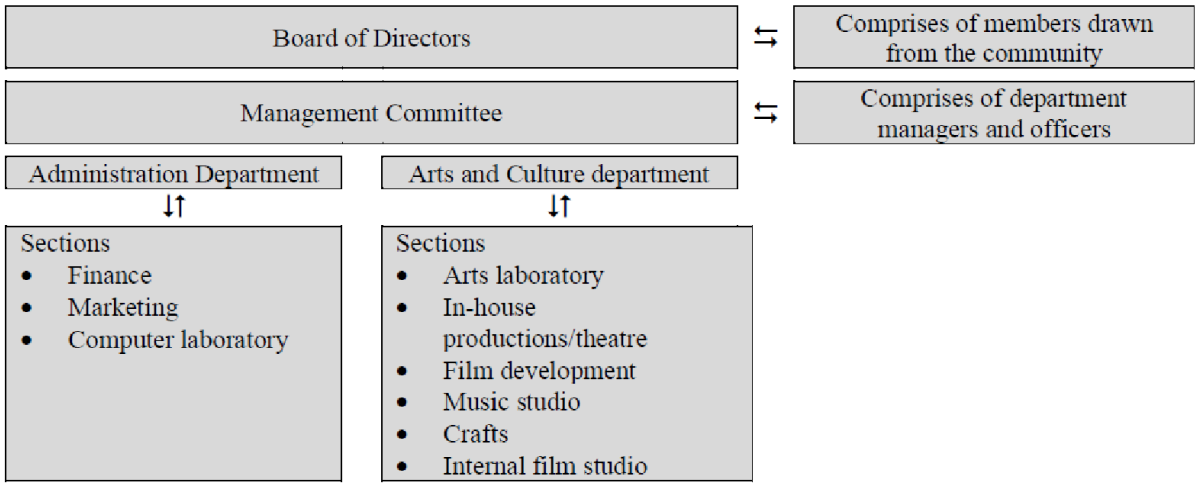


Figure 3.2: ICDC organogram

Source: ICDC (2019:2)

When viewing the organogram above there is a clear designated structure that is inclusive of community members in the board of directors however not in the management committee. As per the 2019 Organisational Year Plan (ICDC, 2019:2), there should be an administrative manager together with those who work under the finance section, marketing section and computer laboratory section. In addition, there should be a manager of the arts and culture department together with those running the arts laboratory, in-house productions / theatre, film

development section, music studio section, crafts section and an internal film studio. With reference to this document, there are potential candidates who have the capacity to fit these roles within the centre. However, the current members of the centre assert that there needs to be a shift in management as well as the criteria used to choose members of management.

> Amongst the management they should hire maybe young people who share the same sentiments and goals as the young people. I noted this works as when I was around, I was young ,between the ages 21- 23, so that time I knew what the young people wanted, and I knew what attracts young people. I am not saying it was better, but we used to attract young people. They do not have much young people managing the centre. It is also about the strategy – it's always about how you strategies. You know you can go to the same person proposing the same thing. However, it is not about what you say but it is about how you say it. You can say the same thing but you might not get it but I will get it because of strategies-how do you strategise? It's the same as mobilising young people and we used to mobilise them but how are they mobilising them now? (Mandlenkosi, 2020).

Alumni and part-time dance facilitator, Dumisani Shabangu, reinforces the need for a shift in the management of the centre. Shabangu (2020) first commends the impact of former young youth leader and former infrastructure and projects manager, Nelson Ngobeni, on the participation and interaction he drove in the centre through stating "reflecting on Nelson's time here – the centre used to be full and brimming with children but for his own reasons, he left the centre". Shabangu (2020) highlights the need for a shift in management by asserting that:

> My observation would be to ask that the municipality give the centre to youth so that they can manage the centre. We are not saying the founders should leave but [they] can come in to assess the progress of the centre.

To a certain extent the assertion articulated by Shabangu also highlights the underlying yet prominent presence of founders syndrome. The presence of founders syndrome in ICDC is proven in the manner the founder, Mr Dan Ndlovu, still has not fully allowed for there to be a complete infiltration, influence and presence of youth in the running and processes of the centre. Block and Rosenburg (2002:353) articulate the domineering influence that founders have in the organisation as a result of the impact and experience they have within the non-profit organisation. The influence which the founder, Mr Dan Ndlovhu, has had on the organisation has led to the younger generations of leaders not being able to implement a myriad of innovative plans in ICDC. Although Dan Ndlovu is not well majority of his influence and impact lies imprinted in the perception and running of ICDC. However, although there are

remnants of founders syndrome, Shabangu's point was made conveniently at the beginning of the year (2020) when a young generation of leaders gathered in Speelman Mabena's office to discuss and structure a plan for the centre moving forward.

3.4 GOVERNANCE

Although the centre is a Non-Profit Organisation whose structure was sponsored by the Department of Arts and Culture, there are several disconnections in governance between the centre and the local municipality. All three parties (ICDC, Lynnville Community and eMalahleni Local Municipality) are ignorant about each other's roles nor do they foster a connection between them. According to information from both the eMalahleni Department of Arts and Culture (Given Siboza) as well as the centre (Speelman Mabena), there is meant to be a liaising representative between the CAC and the DAC. However, this representative does not exist; thus, the communication and interaction between the centre and the municipality do not exist:

> Zodela Arts Centre is supposed to have a representative from the municipality who liaises between us and the municipality but there is none. This person is supposed to represent us and recommend us for shows at the civic theatre. However, because the person is not there it develops an even bigger disconnect between us and the government… (Mabena, 2019).

While the centre expresses a need for a representative, there is also confusion in that the local municipality does not know of the board of directors in ICDC and they also cannot account for the absence of a representative in the centre.

> The centre is functioning, but we are not knowledgeable of the board. The reasons we sure about the board is that one member is supposed to be part of the board so that the member can liaise between the municipality and the centre but there is no representative (Siboza, 2020).

An integral aspect that influences the attitude of the youth against the centre is its financial instability that leaves artists unpaid or minimally paid. This puts off the youth who, although talented and gifted, need an income which is not made available by the arts centre. Unfortunately, for co-authorship and cultural democracy to be practised, there needs to be a certain level of engagement and participation between the centre and the surrounding community but there is a fast-deteriorating relationship between the two.

3.5 INFRASTRUCTURE

The lack of governance and management has a domino effect on the quality of the infrastructure and equipment used in the centre. Upon observation, there is an ominous evidence of neglect in the maintenance of the centre's infrastructure. The centre is located in what was once a dilapidated shebeen which was meant to be renovated and refurbished into a home for the ICDC. However, since the structure was donated to the ICDC, this has not been achieved to the level that was promised by the local government. This has resulted in the centre being unattractive to the community who then do not participate in the activities of the centre. The centre has considerable potential, but the current state of the centre is not inviting nor is it promising to an observer's eye. It demands deeper investigation to determine whether the state of the infrastructure and the overall presentation of the centre is repelling the community from engaging with the centre.

The physical deficiencies in the structure of the building result in there being a safety threat. Upon arrival at the centre, I met with by the caretaker who continuously reiterated the growing concern about safety in the centre which is threatened by surrounding community members engage in the consumption of drugs. In turn, this results in the contents of the centre being stolen by members of the community who engage in substance abuse. The threat to the infrastructure and its contents also emphasises the lack of value and respect given to the centre by the drug-consuming members of the community. In addition, there is a room that should be a functioning library, but the books are old and dilapidated. The problem of the library being in disarray and ill-equipped requires an investigation into what potential partnerships and relationships the centre can form with other centres such as the municipal library, schools and government departments such as the Department of Education to rectify.

Makhosonke Mabhuza(2020), a current dance, music and drama student at ICDC, emphasised the neglect of the infrastructure of the centre:

> Firstly, this place needs to be fixed, as you heard the caretaker expressing that they are breaking in. This place needs refurbishment: installing new windows, renewing the place for it to be attractive…There can be a change if the infrastructure here at Zodela can be improved and changed for it to be presentable.

The centre has an office area, a reception area and multiple rooms which can be used for rehearsals and performances as well – all of which need maintenance and care. The only well-maintained and functional section is the music studio. In contrast to this, the space and rooms for all other activities are not equipped efficiently for other art forms. Mabhuza (2020) emphasised that, as students in the centre, there were:

> Things we have achieved but sometimes we struggle due to the lack of equipment. For instance, if we had a system and mirrors, we would be further now, and we would have recruited more people from the outside. Like now, as you can see, we are 6/7 dancers now rehearsing with Siphiwe.

In addition to lacks in equipment, the use of the infrastructure for activities outside those of arts and culture such as church services and the requests for payment to book the space also stifles the relationship between the community as well as the extent to which programmes can be achieved. Siboza (2020) articulated this well:

> As we are speaking currently, we are having a problem with ICDC. I can say now that due to financial constraints the centre is struggling because they do not have the financials to run the centre. But then you will find that … there are churches dominating the centre and this has a ripple effect on artists, for they do not have an opportunity to utilise the centre during weekends because churches occupy their space. This is an issue as the aim of the centre was not to accommodate churches but rather to give artists the space to utilise for rehearsals.

With regard to the findings on the artistic centre-community relationship, programming, management, governance and infrastructure it is evident that the centre-community disconnection brews an array of complications in the existence of ICDC. There are indications of solutions embedded throughout the findings in this chapter. There were no explicit solutions stated for mending the relationship but the reflections on the historical nature of the centre show that there is potential for these. However, in Chapter 4, more specific recommendations are made for mending these disconnections. These disconnections can be mitigated and resolved when viewed and tackled through the lenses of co-authorship, cultural democracy and community cultural development.

CHAPTER 4: THE DISCONNECTIONS BETWEEN COMMUNITY ARTS CENTRES AND THEIR IMMEDIATE COMMUNITIES

4.1 INTRODUCTION

ICDC has numerous issues that have led to the disconnect between the centre and the surrounding Lynnville community. Upon reflecting on literature and with reference to the preliminary interviews as well as field work conducted with ICDC members, multiple factors were identified which contribute to the disconnect in participation and engagement between the centre and the surrounding community. These include issues such as the general relationship between the centre and the community, in programming and training as well as management and governance with an interwoven thread of financial issues. The nature of the relationship between the centre and the community is examined and analysed in this chapter through drawing on the concepts of co-authorship, cultural democracy and community cultural development and the findings which have been established in Chapter 3. Furthermore, the discussion specifically focuses on engagement and participation, drawing on the value chain as a guide under three themes: the Izodela-Lynnville relationship; participation in training and programming; and governance issues. In conjunction with policy documents and reports, this discussion is grounded in theoretical and literature of Kelly (1984), Hagg (2010), Lane and Atkins (1978), Van Robbroeck (1992 & 1991) and Vaughan- Evans (1977).

4.2 RELATIONSHIP BETWEEN ICDC AND LYNNVILLE

According to the findings in Chapter 3, a point that was reiterated and reinforced throughout is the disconnection in the relationship between ICDC and Lynnville and one of the crucial roots of the problem is the misunderstanding of contexts between all constituents of the relationship (the centre members and community members). The integral nature of contexts is reinforced by Hagg and Selepe's (2002:20) observations of 13 arts centres that "respondents realised that centres do not operate in isolation and that the context, the world around them impacts as much on them as much as what they would like to impact on their environment". It is essential for there to be a well-rounded, holistic understanding of the contexts between the centre and the community. This is further re-asserted and supported by Grodach (2009:474) that "an analysis of the public space characteristics is useful because it encourages consideration of sometimes overlooked issues, particularly the effect of the physical environment on outcomes related to community development".

It is through having a full grasp of all contexts that the polarities can be minimised and eradicated. Thus, the essentiality of contexts should be tackled through Lane's (1978) suggestion that the aim of community arts should be to resolve polarities rather than reinforce them. As a result, to avoid the current polarities in the relationship between Zodela and Lynnville, it should be understood through fostering an in-depth understanding of each of their contexts and mitigating the polarities between them. Hagg and Selepe (2002:20) identify the following contexts: sectoral context, political context, social context, economic context and environmental context of the centre and the community which are interwoven in the discussion in the chapter. A pertinent context is the social context. This is by virtue of the centre and the community being located in one community despite the disparities between them.

4.2.1 The Social Context

> …there are issues that we talk about from the community but they do not have the impact without the participation of the community. For instance we once created a play about Nyaope boys but we barely got the support of the community – they did not come to watch. It was disappointing as we were talking about an issue that is affecting this area but the community did not come to watch. They turned a blind eye (Mabena, 2020).

"Community-based cultural projects commonly begin with research, most often with participants learning more about their communities" (Goldbard, 2006:63). Upon conducting interviews with the members of the community and members of ICDC it became evident that Lynnville is a community filled with social problems and challenges such as crime, poverty, unemployment, teenage pregnancies and substance abuse (Hagg & Selepe, 2002:21).These, although mentioned in a general sense, are contextualised and localised within the Lynnville community by centre artists and facilitators. The artists and facilitators of the centre reiterated the aforementioned characteristics of the Lynnville social context emphasising the crucial point encapsulated in the following statement by the facilitator, director and current artist of ICDC, Mamaila,(2020):

> The issues that we are going through as a community inspire stories in the centre so that we deal with what is occurring through arts and lead a change. Thus, most of the things that we as artists do we get from the community: the stories we get from the community, the complaints we get from the community, the joy that we get from the community that we come back and sit down as artists and realise that art should be based on something we know like something I experience from the community and I come back and write it and perform it back to the community. We actually work together.

However, through the interviews it became evident that there is an imbalance of power between the two in the construction and understanding of one another's social contexts. There is a lack of cultural democracy and co-authorship in the manner which the social context of the relationship between Izodela and Lynnville functions and is understood. The lack of cultural democracy and co-authorship can be attributed to the prominence of a one-sided extraction of voices and information by the centre from the community which is then recreated and reproduced through the eye and vision of one person (the artist/creator in the centre) in the form of a cultural good or service. This, in turn, defeats the process of cultural democracy for it is based on the principle that every community art centre should strive to achieve plurality and equality while providing the means of cultural production and distribution (Kelly, 1984:101). In this case, it is one person utilising the plurality of voices established in the first step of the value chain, namely, creation, and producing it in a way that the creator decides in conjunction with the cast members. There is a need for ICDC to debunk the idea of there being a difference between the artists and ordinary people and opting rather for the definition of an artist as one involved in the process of creating art (Matarasso, 2019:49). This will allow for the establishment of a relationship between the centre and community for both to fully understand the fundamental nature of CACs:

> Frequently the approach involves people on a collective basis [and] encourages the use of a collective statement... Community arts propose the use of art to effect social change... and encompass the expression of political action...let also uses art forms to enjoy and develop people's particular cultural heritages.... Community arts activists operate in areas of deprivation, using the term 'deprivation' to include financial, cultural, environmental or educational deprivation (Kelly, 1984:2).

It is crucial to note that "a clear understanding of their social context among leaders and staff in the centres is a pre-condition for the development of relevant and sustainable services" (Hagg & Selepe, 2002:21). However, a reciprocated contextual understanding of the centre involves understanding all contexts and thus demands a full understanding of each context respectively and relationally. Matarasso (2019:62) emphasises that "the cultural, political, economic and social contexts of participatory art all have an influence, but intention is about ideas: what people want to achieve. What purpose guides actions and, by extension, how do their actions serve that purpose?" An awareness of the social context will foster an awareness in the centre of the social capital housed within the community. Goldbard (2006:230) draws on Gould's Creative Exchange which explains the currency of social capital as "relationships,

networks and local partnerships". Thus, understanding the social context, amidst other contexts of the community, is essential.

4.2.2 The Economic Context

> Our municipality doesn't give us a platform or a budget to explore our talents. We are an arts centre and we do not have a budget. We should be given a budget. Therefore, it is that small assistance that is needed so that even our elders can see that it's a sustainable career where you earn an income because currently the situation is different: we have performers who perform constantly without getting remunerated which then leads them to leave as well as parents encouraging their departure. Therefore, I attribute the lack of funds to pay artists to the lack of support and assistance from the municipality. I reiterate that If we get support from our government a lot of things would be much better (Mabena, 2020).

The question, "*Siyotholani?*", asked by community members about the centre ,when ICDC members attempted to recruit members of the community, was fuelled by the declining economic context of both the centre and the community with funding inadequacies that lead the centre to not be able to provide lucrative employment. This is proof of the "underlying tension that exists in most centres between the main functions: as a socio-cultural empowerment tool (promotion of identity, recreation, creativity, enjoyment) versus their role in economic empowerment (income generation, business and market requirements)" (Hagg & Selepe, 2002:15). Through a thorough understanding of contexts which the relationship between the centre and community are based it will positively influence the creative process which can be analysed through the approach of the value chain.

4.2.3 The Financial Context

> Most centres depend on voluntary workers to offer activities to the poor. Some centres have survived without substantial remuneration of their staff members. However, many others have closed due to lack of salaries or the inability to compete with more lucrative employment (Hagg & Selepe, 2002:21).

The financial inability of the centre to pay facilitators, teachers, creators and artists results in a decreased availability of staff members to curate and teach the programmes which in turn results in programmes falling away. Furthermore, owing to the excessive time commitments required by the volunteerism it results in community members being unwilling to volunteer (Duxbury, 2011:114). This This issue was noted by Hagg and Selepe (2002:36) as struggles

that most arts centres encounter: while "skilled people are available from communities themselves, … they need to remunerated" and they should "become part of a continuous process of capacity building". This complication is reiterated and reinforced by the lived reality of target communities of arts centres which "are the most vulnerable ones in society: the poor, the marginalised and economically less attractive people" (Hagg & Selepe, 2002:28). The inability of the centre to support its members is emulated by the example of Eugene Mashiane who was offered an opportunity to join Moving into Dance Mophatong and said he would return after his training to offer his skills at the centre, but this had not happened (Shabangu, 2020).When ex-member, facilitator, choreographer and teacher, Dumisani Shabangu, was asked why efforts to better capacitate members of the centre resulted in members not coming back, the main reason was the centres inability to provide their artists with lucrative employment and payment. This same point was reiterated by municipal representative, Given Siboza (2020):

> But then the biggest challenge we have is not having funds because you cannot get those people ad expect them to teach without payment. I think the management must take it upon themselves to get up and look for funding and then take it from there and those centres will be able to function very well.

Thus, there is a correlation between the financial context of the centre and general participation in the centre. More so, the financial context influences the number of facilitators and teachers to manage the programmes. Vaughan-Evans (1996:31) asserts that "courses offered at community arts centre should therefore be pragmatic, providing participants with fundamental skills that render them employable, or equip them with skills to embark on entrepreneurial ventures of their own". This can be fostered through ICDC conducting consultative meetings and interviews with community members to research what they need to increase their employability within the industry.

Goldbard (2006:61-83) proposes an array of ways in which community cultural development, which could mend the current disconnect experienced by arts centres, can be achieved through a matrix of practices. Firstly, the programming in the centre can be adjusted and reshaped through structured learning which is used to "transmit arts-related skills while helping to develop critical thinking and establish a clear link between both capabilities – thought leading to action" (Goldbard, 2006:62). She then offers the solution of dialogue, documentation and distribution, claiming public spaces as well as residences. A programme-based approach that

embodies all these properties is that suggested by Speelman as a clan name project which also deals with the themes Goldbard states as identity, history and organising. However, for the clan name programme to be achieved in ICDC, there is need for clarity in leadership in the form of management and governance structures in place.

4.2.4 The Value Chain

In all contextual relations between the centre and the community, there is a clear relationship that can be equated to the creative processes of the value chain where "culture can be viewed as resulting from associated sets of processes" (UNESCO, 2020:2). The set of associated practices are creation, production, distribution or dissemination and access (UNESCO, 2018:20). However, the relationship is not as direct as it was in the past when the centre used to invite parents and known community artists to view their works. During the early planning stages of ICDC, there was community involvement in the projects, but the current operations of the centre have led to a dispersed, uneven involvement of the community. The decrease in community involvement is attributed to a lack of clarity, in practice, of the definition of the community's needs and minimal involvement of the community in planning of services offered by the ICDC unless they are co-responsible for a project. However, bringing back practices that fostered a co-authored, culturally democratic process in the value chain is a solution to mend the current disconnect.

When paralleling the current reality of the centre with the value chain, the community indirectly and minimally takes part in the process of creation or sparking the creative idea. Furthermore, they also minimally and indirectly contribute to the process of production through being a space where centre artists can research and also providing artists who are from the community. This is followed by a breakdown in the process of dissemination through the disconnected relationship between the centre and its members and lastly the (in)accessibility of works because they are not performed at the centre. Thus, there needs to be a shift towards cultural democracy within the value chain through embodying a "rejection of the patronising notion of culture, and consequently the policy of broader distribution, and its replacement by another conception whereby culture is defined with reference to the population itself" (Lane, 1978:12). In addition, there is a need to create a greater awareness and practice of the seven principles of community cultural development (active participation, diversity as a social asset, the equality of all cultures, culture as an agent for social transformation, culture as a means of emancipation,

culture as a dynamic, protean whole and artists as agents of participation) (Goldbard, 2006:43) throughout the processes of the value chain. An integral approach that ICDC can use to implement all seven principles is through adopting consultative processes throughout the entire value chain.

> In arts projects *community consultation* is important as it solicits the views of members of the community in terms of need and interest. If neither need or interest are present within the community then it is unlikely that sufficient number of people will be involved to make the arts project an effective agent of change within regeneration. It also encourages partnership between the arts project and the local community who will then have influence on the development of the project (Kay, 2000:7).

A practical consultative method that can be used to practically achieve all seven principles is Forum Theatre. Forum Theatre is one of the techniques promulgated by Augusto Boal's in Theatre of the Oppressed (Dwyer, 2004:199). It encompasses a dramaturgical formula. It is a process whereby the audience is invited to watch, with awareness and a critical eye, the struggle between an oppressed protagonist and the antagonist. In order to facilitate a consultative, co-authored process these scenarios should be rooted in those established and sourced from the social context. It provides a platform to share stories of unresolved political and social problems (Goldbard, 2006:119). Thus, these may encompass issues unique to the Lynnville community such as the aforementioned in the social context. These are, generally and broadly, issues rooted in crime, poverty, unemployment, teenage pregnancies and substance abuse. In Forum Theatre the scenario is played through once, uninterrupted, until it reaches some kind of unresolved resolution/catastrophe. The actors then begin to play the scenario a second time, stopping whenever a spectactor wishes to improvise some alternative tactic that he or she feels may help the cause of the oppressed protagonist (Dwyer, 2004:202). This process breaks the invisible fourth wall and transforms the role of a spectator into that of a spectactor.

It shifts the audience member, in this case the community, from being a spectator to a spect-actor. In this case, there is a "kind of knowledge – or perhaps, better, a will to knowledge and power – which is apprehended in such circumstances and which is quantitatively different to knowledge acquired from sitting in your seat as a silent witness" (Dwyer, 2004:200). The process of Forum Theatre provides a platform and process to "give their opinion, discuss their issues, to put counter-arguments" (Boal, 1998:20). This process should be implemented in the entire process of creating cultural goods and services for the Lynnville community especially

outside the confines of the physical structure of ICDC. This can be achieved through conducting Forum Theatre in site-specific performances in the Lynnville community. Site-specific performances shall be expanded further in the infrastructural section.

Furthermore, the processes of the value chain should also have co-authorship embedded in the processes to bridge the gap in the centre-community relationship. Harnessing a co-authored process of creating art between the community and the centre is crucial in achieving the process of the creation of community art "as a human right, by professional and non-professional artists cooperating as equals, for purposes and to standards they set together, and whose processes, products and outcomes cannot be known in advance" (Matarasso, 2019:51). The centre-community creates cultural goods and services including arts training programmes which are also negatively affected by the disconnect in the centre-community relationship. According to Kelly (1984:112), a delicate balance of power needs to be maintained between the artist and members of the community. He stresses that the process should be "reciprocal, and democratically organised ... a mutual education in which there are no trainers and trainees". He goes on to warn against hierarchical teaching systems in which the professional artist becomes "the externally validated teacher imposing their will on the class, and never a participant in a democratic group".

Kelly (1984) firstly notes that there needs for a balance of power between the centre and the members of the community. In this case, the balance of power refers to programming and training in the centre. In addition, according to Kindervater (1979:66), non-formal education should concern itself with "the development of the consciousness of community spirit and community action and the overcoming of individual and community powerlessness in the face of official, natural and man-made forces". Both the programming and training should be "shaped by participants' desires, their skills and aims and the context – the circumstances and issues – in which they operate" (Goldbard, 2006:62). When reflecting on ICDC's past, as articulated in Chapter 3, the success and the functioning of ICDC's programmes were the result of the community's engagement with the centre. Hence, it was shaped by multiple aspects of the participants, as articulated by Goldbard (2006). It is through the attendance and the indirect as well as direct approval of the community that the programming and training of the centre is sustained. However, when reviewing the programming and training of the ICDC, both were directly correlated to the availability of staff resources to teach and impart knowledge. Thus, when there are no staff or participants available, the programming and training become non-

existent. The lack of staff can be attributed to the inability of the centre to provide lucrative employment.

4.3 MANAGEMENT

All levels of the centre are crucial in fostering co-authorship, cultural democracy and community cultural development in programmes, training as well as the artistic creation of works. However, ICDC does not have a clear management structure in place regardless of the organogram shown in Figure 3.2. Furthermore, there are no members who have been appointed into the structures of management in each department. Thus "the community arts centre sector needs extensive investment in capacity building, from the development of governance systems and structures to management training and resource creation" (Hagg, 2010:177). This is since many centres, inclusive of ICDC, are "plagued with mismanagement, cronyism and conflict" (Van Robbroeck, 2004:50).

Although there is no documented presence of a centre manager, there is a reiteration of there being a founder in the centre who is Mr Dan Ndlovu. However, he *"has grown old and sickness is bothering Dan Ndlovu that is why he no longer has that much energy"* (Siboza, 2020). In the same breath, in practice and reality, there is the prominent presence of a prototype of a centre manager who fits Hagg and Selepe's (2002:14) description as one who has "a wide variety of responsibilities from managing ad hoc projects to community participation, promotion, marketing and liaising with stakeholders". This is facilitator, director, cameraman and founder of SM Productions, Speelman Mabena. However, Van Robbroeck (1991:8) suggests that community applies to group activity as opposed to the individual activity of one individual, and co-authorship, cultural democracy and community cultural development all demand a collective effort between the centre and the community.

A way in which the deficiencies in management can be rectified to and in turn mend the centre-community relationship as well as mismanagement issues is through ICDC using the DAC's (2018: 29-30) management model for a "centre operated and managed by local community". This can be achieved through the clear guidelines set out in the policy document. Firstly, a management committee should be established through "convening a well-advertised public meeting to this end, aimed at securing representation from a wide variety of stakeholders within the local community able to add value to the operations and activities of the centre" (DAC, 2018:29-30). Furthermore, the management structure should be established as a legal entity or

a trust (DAC, 2018:30). Lastly, it is required that an agreement is established with local and provincial government that "establishes terms of reference for this governance and management structure that are consistent with this policy and which outline financing and reporting arrangements between the centre and local and/or provincial government" (DAC, 2018:30). When reflecting on this model of management, it is not devoid or detached from governance and the model should be used to rectify the existing governance issues.

4.4 GOVERNANCE

Among multiple definitions, governance generally focuses on "coordination within and between government, business and societal actors to pursue shared or interdependent objectives when resources, power and information are widely distributed between them and no single actor can effectively pursue the objectives on their own" (Gattinger, 2011:3). When considering the governance of ICDC, there are drawbacks in its ability to achieve coordination within the varying components of governance, especially the local municipality. The first drawback is the absence of a board of directors within ICDC. Currently, in practice, there is no clear description of a board of directors or the management structure. In addition, there is a disconnect and a lack of clarity about leadership and vision in terms of how the centre views itself as well as the manner which the government views and defines the centre. This appears to be because there is supposed to be a representative from the local municipality on the board of directors of ICDC. The importance of the involvement of local government is clearly emphasised in the following statement: "when asked which grouping was felt to be the most important partner for ensuing the long-term sustainability and impact of the centre, the local community, local artists/ cultural groups and local government emerged as the most important groupings" (CAT, 2013:50).

It is a given in both policy and theory that an integral part of cultural and arts centres is the local community. They are, in fact, the most essential part of the structure of the community arts centre – without the community, the centre would have no reason for its existence. Furthermore, Hagg and Selepe (2002:39) offer support for the idea that community members should be part of the board, stating that a "community representative on the board should be involved at an operational level". They also suggest that board members be allocated a specific task or portfolio, and this may be the case in the organogram (Figure 3.2), but this is not the case in practice (Hagg & Selepe, 2002:24). Because governance is concerned with policy processes, "this means policy objectives and approaches [should be] identified, selected and

implemented" (Gattinger, 2011:4), However, another complication in the process of governance is the failure to implement policies which have at their roots co-authorship, cultural democracy and community cultural development.

Although there are policies at a national and provincial level, they do not directly address the reality and urgency for local policy. This shortfall is accounted for in the Policy Document for the Development of Local Arts and Culture Centres and Programmes (DAC, 2018). However, for this policy to be practised at the grassroots level, cultural democracy and co-authorship are essential tools through which the practical implementation of policy can be achieved. An essential area of the policy document that highlights the need for cultural democracy and co-authorship is found in the objectives of the policy: it is through co-authorship and cultural democracy that arts and culture centres " are responsive to community needs and involve active participation of local community in the development of programming" (DAC, 2018:25).

In addition, Hawkes' (2013:2-3) four elements of a mandatory cultural framework should be considered in the implementation of the current policy, namely, (a) active participation; (b) diverse authenticity which probes and questions "to what extent are these activities reflective of the values and the ways of life of the communities which they (will impact)?" (Hawkes, 2013:2); (c) continued engagement in the manner which the activities improve the capacity of communities to act and interact; and (d) resonance with human rights including cultural rights. These four elements can be achieved through a co-authored and culturally democratic approach to governance that is embedded in the six stages of social innovation (Murray, Caulier-Grice & Mulligan, 2010). These encompass diagnosis through highlighting emerging problems: in this case, the problem is the disconnect in the centre-community relationship in the artistic process as well as programming and training. Secondly, the creative method that has been fostered to rectify this disconnection is through co-authorship, cultural democracy and community cultural development. This involves consultative processes such as forum theatre amidst the simple process of consulting with the community throughout the process. Lastly, the prototypes through which these will be achieved are elaborated in the concluding remarks that speak to participation, management, governance and infrastructure.

4.5 INFRASTRUCTURE

When reflecting on the SA-EU dialogue, a point of reiteration was that the spaces allocated to arts centres are often not used for any artistic activities but for church services or they are hired

out for events and meetings which are not related to the primary activity of the centre. This is the case in Izodela, where certain rooms within the centre have been allocated to church services during the weekend and some for meetings. This detracts from the use and nature of the centre.

> I can say now due to financial constraints that centre is struggling because they do not have the financials to run the centre but then you will find that at the centre there are churches dominating the centre and this has a ripple effect on artists for they do not have an opportunity to utilise the centre during weekends because Sunday churches have services. This is an issue with the municipality because the aim of the centre was not to accommodate churches but rather to give artists the space to utilise for rehearsals (Siboza, 2020).

The infrastructural shortfalls and realities are also proven to be determinants of the extent and the level of the community's interaction with centre. These have a ripple effect on the relationship between the centre and the community. In conjunction with my observation, it is crucial to note the overall statistics and facts articulated by CAT (2013:45) that "the centres report low rates of provision of infrastructure for the more specialised production and presentation of work across different art forms, with most relying on informal spaces for the presentation and staging of creative work". This articulates clearly what ICDC is also suffering from. ICDC may have essential office infrastructure and basic facilities to support arts programming but it lacks specialised and integral components which would elevate the level of efficiency and professionalisation for users and participants in programmes. There is a need for the centre to establish a solution-based arrangement for it to be adequately resourced in order to effectively and responsively "address the provision and maintenance of infrastructure and equipment" (CAT, 2013: 49). Public space is defined in multiple ways. It is idealised as a space that facilitates intra-group relations and civic engagement by providing opportunities for open and inclusive participation and interaction among strangers (Young, 1990; Walzer, 1995).

> …such performance impacts on place-activating memories, enabling places to tell a variety of stories, and permitting the past to resonate in the present; and by the even more interesting ways in which places impact on performance-enhancing the creative agency of the spectators, who bring their own knowledge and memories of that place (and others like it) to the performance, thus unleashing a dynamic and volatile meaning making process. It is this dynamic process that I want to focus on, because it seems to me that something very significant is going on in relation to the spectator in the move by practitioners to work outside designated theatre spaces (McAuley, 2012:28).

Current infrastructural deficiencies can be rectified through establishing and finding co-authored public spaces to perform and train outside the physical spaces of the building. Performances and training can be located as site-specific events within the Lynnville community such as the Lynnville park, streets, places of gatherings as well as the Mthimkhulu Retirement Home in Lynnville. Gordach (2009:475) cites Oldenburg (1989) who states that "public life in fact occurs in bars, cafes, beauty salons, and other "third spaces" that exist outside home and work life". Thus, ICDC should infiltrate third spaces as a way to reduce the disconnection between the centre and its community. These include using "the street, sidewalk, and other unclaimed, interstitial spaces in many neighbourhoods" (Chase, Crawford & Kaliski, 1999; Franck & Stevens, 2007) for rehearsals, training and performances. This will foster a change in the current activities and could have substantial impact in addressing the deficiencies in the relationship between Izodela and its community. The use of outside spaces for rehearsals would allow the centre to experience responses from the community, extract views as well as allow the input of the community during the creation process. This will allow for the full realisation of a community as "a set of shared social meanings which are constantly created and mutated through the actions and interactions of its members, and through interaction with their wider society" (Kelly, 1984:80). This process would also allow the centre to mitigate the poor attendance of audiences through embodying a process of co-authorship of theatre and art 'for the people with the people' known as popular art.

4.6 MOVING TOWARDS COMMUNITY CULTURAL DEVELOPMENT THROUGH CO-AUTHORSHIP and CULTURAL DEMOCRACY

> Flexible and multi-functional, community art spaces not only present art, but often serve as art school, resource and outreach centre and community gathering space. They often work closely with the local artists and the communities in which they are locate to present and debate local history and cultures and engage in neighbourhood improvement (Grodach, 2009:475).

In comparing the interviews on the nature of the centre with literature, I note a need for a shift in practice, policy, management and governance of the ICDC towards community cultural development which acknowledges the varying art forms offered by an arts centre and more so its community. Sonn, Drew and Kasat (2002:12) draw on Kins and Peddie's (1996) definition of cultural community development as "a participative process that draws out taken-for-granted knowledge and the future aspirations of a community through creative means in order to express, preserve or enhance that community's culture". This definition re-emphasises and

solidifies the need for a continuous process of co-authorship and cultural democracy for community members to engage in a reciprocal "identification and production of images, symbols and other resources which index their visions and aspirations for their community". Community cultural development is based on a strong relationship between the arts centre and community throughout the process of the value chain of the creation of an artistic good or service, for example, music, as depicted in Figure 4.1.

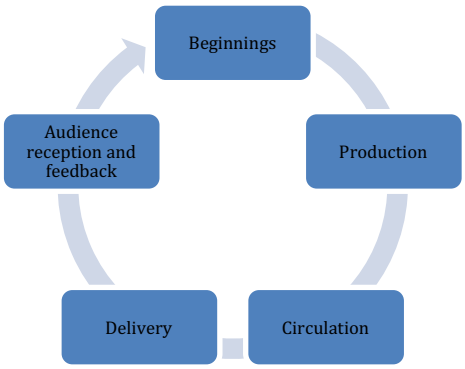


Figure 4.1: Joffe's music value chain
Source: Adapted from Ambert (2003:12)

There are two versions of the value chain: the standard linear model of the value chain as shown in Figure 3.2 and the cyclical model such as Joffe's music value chain. Based on my understanding of the linear value chain and my findings, I propose a model in Figure 4.2 that is inspired by Joffe's cyclical value chain but instead of music, it focuses on the value chain that occurs in arts centres with specific reference to cultural goods and services produced at the centre such as the creation of dramatic or dance works and training programmes. In addition, this value chain can be utilised in the formulation of cultural policy if the three entities (ICDC, the Lynnville community and the municipality) were involved throughout the process of the value chain. Furthermore, it is essential that the value chain be used in the implementation of a bottom-up approach to cultural policy implementation and creation.

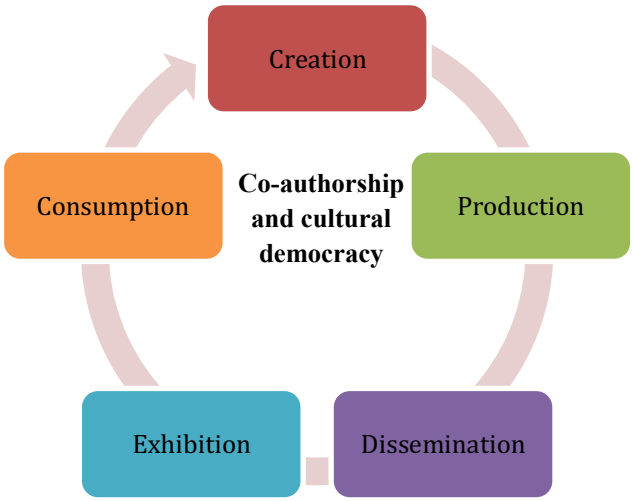


Figure 4.2: Revised value chain for community cultural development

I have recommended that co-authorship and cultural democracy be placed at the centre of the process of the value chain so as to shift the practices, policies and governance in centres towards that of community cultural development. Drawing on the definition provided by Sonn, Drew and Kasat (2002:12) in Chapter 1, community cultural development has at its core a process driven approach which is not focused on the end-products but rather fosters a relationship of a joint effort to create cultural goods and services.

A practical recommendation, to address the weakness identified by Grodach (2009:486-487), as that of an art space that is unintentionally insulated from the surrounding community as a result of most activities taking place inside the building, is to expose them to the possibilities of outcomes they can achieve through performing outside the confines of the centre, performing for artists and joining arts and cultural companies outside the confines of eMalahleni. There needs to be a greater effort to train and groom artists to create an artistic pool which can be drawn from when external acts such as musicians, directors want to create art pieces which require a cast of professional artists.

> There has been the emergence of a significant number of largely independent new initiatives, driven mainly by a younger generation of arts practitioners. These initiatives point toward exciting new possibilities for community and artist-led centres, hinged around programming outputs that utilise existing infrastructure and resources in imaginative and innovative ways. The ability to move towards sustainability is however hampered by a variety of internal and external factors (CAT, 2013: 54).

4.7 CONCLUDING REMARKS

There is a need for arts centres to fully embody the role of arts centres as captured by Hagg (1989) even before the end of apartheid. An arts centre is an outlet for self-expression and for fulfilling the constitutional right of freedom of expression. Furthermore, owing to the ever-changing nature of culture, arts centres provide an "opportunity to develop an alternative culture and create new symbols as well as to provide educational and economic networks" (Hagg, 1989, cited in Lochner, 2010:138). This process should be achieved through centres practising co-authorship, cultural democracy and community cultural development. At the core, all three concepts emphasise the importance of Matarasso's second definition of participatory art, namely, that "everyone involved in the artistic act is an artist" (Matarasso, 2019:48). Furthermore Hagg (1989, cited in Lochner, 2010:138) highlights the importance of participation especially at grassroots level, "with an emphasis on workshop process rather than end-products". The workshop process can be achieved by applying Goldbard's (2006: 61) matrix of practices through programmes such as structured learning, dialogues, documentation and distribution, claiming public spaces and residences as discussed in the participation section. Furthermore, Lochner (2013:138) stresses that "ordinary people can become participants in efforts to redefine culture" and this could be achieved by ensuring that there is a balance of power in the process of co-authorship in the creative process, programming and training, management and governance. In addition, the use of the Cultural Democracy Manifesto alongside Goldbard's seven principles of community cultural development would create an impeccably detailed approach to implementing all three concepts both practically and politically in rectifying the disconnection. Lastly, the power and importance of art cannot be refuted as an effective agent that "breaks down barriers, thus making the arts centre an important means of intercommunity communication" (Hagg, 1989, cited in Lochner, 2013:138).

CHAPTER 5: TRANSFORMING COMMUNITY ARTS CENTRE TO AGENTS OF COMMUNITY CULTURAL DEVELOPMENT

If art which is now sick is to live and not die, it must in the future be of the people, for the people, by the people, it must understand all and be understood by all (Morris, 1882)

5.1 INTRODUCTION

CACs have an integral role to play in the communities in which they are based. However, this role cannot be fully realised if there is no relationship between the centre (within the value chain of cultural goods and services, programming, governance and management) and the surrounding community. Currently, there is a block, disconnect and gap in the relationship between the ICDC and the Lynnville community and an added disconnect between the centre and the local municipality in terms of funding, management, governance and sustaining the centre. This has sparked the evident need for the implementation of co-authorship and cultural democracy in the processes of the value chain and in policy formulation and implementation within CACs, the community and the local municipality. It is important to foster a process of co-authorship throughout the value chain. CACs, successful or struggling, should, through policy and practice, embed the essence of both co-authorship and cultural democracy. Thus, in this chapter, I revisit the examination and analysis of Izodela and make proposals for introducing and enhancing the practice of co-authorship and cultural democracy within CACs and progressing towards establishing community cultural development through so doing.

Before drawing conclusions, it is essential to recap the essence of the two participatory conceptual frameworks. The base of the process of co-authorship is reinforced throughout this thesis as "…people with different skills and different levels of skill [coming] together as a team to work on an activity which they will jointly author" (Kelly, 1984:110). Furthermore Matarasso and Landry (1999:14) define cultural democracy as "being concerned with increasing access to means of cultural production [and] distribution" based on the principle that every community art centre should strive to achieve plurality and equality while providing the means of cultural production and distribution (Kelly, 1984:101). Lastly, these two concepts can be achieved through expansive acts recommended by Kay (2000) as community consultation, community involvement and community ownership which will in turn lead to the ICDC achieving community cultural development in both policy and practice.

5.2 RELATIONSHIP BETWEEN COMMUNITY ARTS CENTRES AND THEIR IMMEDIATE COMMUNITIES

ICDC has shown that centres exist within the context of South African townships which have a lack of participation and engagement from the community. The reciprocal observation is also true – CACs have minimal participation with their immediate community unless it conducts or hosts a project in the streets of the immediate community such as ICDC holding parades on the streets of Lynnville on 24 September (Heritage Day) and 16 June (Youth Day). As a result, the functionality of the community arts centre is threatened as it becomes more and more detached from Van Graan's ideal that "A community based arts centre could be a centre that; serves a particular community; that is located in a particular community; or that is controlled by a particular community. The ideal situation being a combination of all three" (Van Graan, 1994, cited in Vaughan-Evans, 1996:21). In other words:

> …an essential feature of community cultural development practice is participatory research into the life of the community, engaging participants in building a "thick description" of their own cultural conditions and challenges, which then serve as a basis for any future work (Goldbard, 2006:145).

In combining observations and results from interviews and collating them with theoretical assertions by Kelly (1980), Van Robbroeck (1991), Goldbard (2006) as well as reports on CACs compiled by Hagg and Selepe (2002) and CAT (2013), it is evident that there is a lack of understanding of contexts between both the ICDC and its community and this leads to the disconnection between them. These contexts, as articulated in the preceding chapter, encompass the social and economic contexts (s 4.2.1, 4.2.2 and 4.2.3). Thus, there is a lack of a deep understanding and description of cultural conditions and challenges between the centre and its immediate community. This has a ripple effect on the centre imposing their perceived community needs on the community as opposed to researching the real needs and working on those instead. This point is evident in the programming at ICDC. Hence, community cultural development, co-authorship and cultural democracy are pertinent for CAC. Before unearthing any solutions, the nature of the programmes at the centre needs to be highlighted.

Upon close analysis, although there are reiterations by some facilitators and the founder of their existing fixed designated programmes, the intended programmes of the art laboratory are not fully functional. However, in practice, there is an amalgamation of different art forms which

are taught and created in the centre. The nature and existence of the programme is not based on community's acknowledgement, co-authorship or input into the programme. Rather, it is based on the availability or presence of facilitators and the resources available for the programmes offered at the centre. This observation is reiterated by Hagg and Selepe (2002:39) in their assertion that "it is well-known from development studies that community involvement is a tricky negotiation process and involves power-struggles and often lacks continuity. However, without representation by community-based organisations the link between the centres and their community may remain supply-based rather than needs-based". There needs to be a shift in power to encourage a more participatory approach through promoting live, active social experiences within the centre as they "strengthen individuals' ability to participate in democratic discourse and community life, whereas an excess of passive, isolated experiences disempowers" (Goldbard, 2006:143). This can be achieved through Goldbard's recommendations for achieving community cultural development through training and programming.

When trying to address the complications that are encountered within the programmes of a CAC, there is great emphasis placed on facilitators//teachers who possess training that is situated within western pedagogies. There should be a greater emphasis placed on the knowledge possessed by the community in their lived experiences. Goldbard reinforces this by (2006:157) stating that "community knowledge and practical experience should be respected as much as scholarly analysis". This commitment has at its core "mutuality, in partnership between both valid forms of knowing". This can be achieved through fostering a continuous process of communication and interaction between the centre and community. The importance of communication and interaction within the centre-community relationship is emphasised by Williams (1858:22) in his assertion that "the process of communication is, in fact, the process of community: the sharing of common meanings and thence common activities and purposes, the offering, reception and comparison of new meanings, leading to tensions and achievements of growth and change".

Furthermore, to elevate the feasibility and recognition of current programmes "community and institutions should be deeply linked through strong working relationships between academic and community programs" (Goldbard, 2006:157). In the case of ICDC, although there is no relationship with learning or academic institutions, there are members of the centre who hold academic qualifications and have experience in the art form they facilitate. Thus, the existing

facilitators should ensure that they have deep working relationships in order to facilitate a co-authored, culturally democratic relationship between the ICDC and the Lynnville community. Hagg and Selepe (2002:25) note that "centres are useful for basic training but cannot easily function as steppingstones into further and higher education and training institutions or professional companies". Thus, it is essential for there to be a shift in accrediting and enhancing the existing programmes through acquiring accreditation as well as forming relationships with tertiary institutions. This arises out of the finding that employment, remuneration and professionalism are issues that have been reiterated by Hagg and Selepe (2002), CAT (2013) and the interviewees in the study. Hence, within arts centres "both formal and non-formal education needs to concentrate on developing programmes that equip students vocationally" (Vaughan-Evans, 1996:31). Furthermore, Vaughan-Evans states "courses offered at community arts centres should be pragmatic, providing participants with fundamental skills that render them employable or equip them with skills to embark on entrepreneurial ventures of their own".

In addition, the analysis of the value chain and how it is currently applied reflects an absence of collaboration with or participation by the community from the first stage of creation and this therefore has a ripple effect on the remaining stages of the value chain. In using the value chain as a lens of analysis and isolating the first stage of creation, I found that there is no participation and engagement from the community. This leads to a domino effect on the entire value chain which is then devoid of the presence of the community. As a result, this does not provide a platform for the practice of co-authorship and cultural democracy throughout the entire process of the value chain of community cultural development (Figure 4.2). Thus, if all three concepts are established from the first process in the value chain, multiple disconnections would be avoided.

It is essential to acknowledge that management, governance and infrastructure are affecting the current disconnected centre-community relationship. Although this research was based on establishing what the relationship looks like, it is essential to acknowledge elements that have led to the current disconnected centre-community relationship. Firstly, there was no community member represented on the management team or the board of directors. Furthermore, centre managers have "a wide variety of responsibilities, from managing ongoing and ad hoc projects to community participation, promotion and marketing, and liaising with stakeholders and funders" (Hagg & Selepe, 2002:14). Thus, this points to lack of co-authorship, cultural

democracy and community cultural development as they are all dependent on the participation of the community. The three concepts are embedded in policy but do not reach the practical, grassroots level.

Policy is an essential aspect and foundation for the practices, governance and management in CACs. However, the disconnect between ICDC and Lynnville community results in the inability to implement policy. Hence, it is essential to note the impact which arts centres can have when implementing the principles of co-authorship and cultural democracy. Through mending the disconnect by using co-authorship and cultural democracy, arts centres can thus be used as platforms through which policy such as the DAC Policy Document for the Development of Local Arts and Culture Centres and Programmes (2018) can be realised. Thus, it is essential to note that co-authorship, cultural democracy and community cultural democracy are essential solutions to the disconnected centre-community relationship.

5.3 MOVING FROM COMMUNITY ARTS CENTRES TOWARDS COMMUNITY CULTURAL DEVELOPMENT CENTRES

> Community grows as its members participate in, and shape, its growth; and it grows because of, and out of, its members' participation. It is an act of oppression, therefore to attempt to 'work with' a community as part of a directive, professionalised role, since this will impose an externally manufactured shape and direction upon community which people will be invited to accept as their own, and encouraged to act upon as though it was their own (Kelly, 1980:80-81).

Currently, the centre appears to have lost its presence in the community. As a result, it has also lost participation by the community as well as its participation in the community. In addition, the expressed lack of activity is not assisting in encouraging the community's participation and engagement. A recommendation for rectifying the centre-community relationship is the fostering of a continuous process of co-authorship, cultural democracy and community cultural development through the centre artists using spaces outside the centre in order to interact with the Lynnville community. This is already emulated by the Youth Day (16 June) and Heritage Day (24 September) parade which begins on the streets of Lynnville and culminates in performances within the physical structure of ICDC. Furthermore, the use of interactive theatre forms such as site-specific theatre and forum theatre are a few practical devices which will implement co-authorship, cultural democracy as well as moving towards establishing ICDC as a community cultural development centre. This will inspire and instil a continuous process of

dialogue and "often, the experience of genuine, inclusive dialogue refreshes a sense of possibility, leading to more openings of real exchange" (Goldbard, 2006:64). Through instilling a co-authored, culturally democratic dialogue, the ICDC will be able to track the reception, or lack of thereof, by the community, stimulate dialogue and gather feedback from the community. Furthermore, the use of expansive acts and recommended practices of community cultural democracy are crucial if the current disconnection in the centre-community relationship is to be mended. In this, the ICDC needs to be responsive in its programming to the Lynnville community's needs. Expansive acts will allow the relationship to be mended through removing the "determinist fallacy of seeing people solely as the products of a given, and pre-existing culture and take into account their roles as co-authors of that culture" (Kelly, 1980:82). The full submergence of ICDC, and other CACs in townships, in the principles and practices of community cultural development is a gateway to practising the two concepts of cultural democracy and co-authorship and moving towards CACs becoming community cultural development centres.

> Community cultural development work is predicated on the understanding that expression, mastery and communication through the arts powerfully encode cultural values, bringing deeper meanings of experience to the surface so they can be explored and acted upon. Community cultural development work embodies a critical relationship to culture, through which participants come to awareness of their own power as culture makers, employing that power to build collective capacity, addressing issues of deep concern to themselves and their communities (Goldbard, 2006: 20).

5.4 CONCLUDING REMARKS

After conducting this research, the centre-community disconnection is rooted in identifiable causes which can be rectified through practically feasible expansive acts such as community consultation, community involvement and community ownership. The disconnection is proven by my chosen case study, ICDC. Upon analysis and examination of the case study, the roots of the disconnection have been found to be the community's lack of knowledge of the centre together with minimal reciprocated interaction between the CAC and its community. In addition, the gap is widened by the centre's inability to include community members in its artistic creations, teaching, construction of programming and management. The recommended solutions are co-authorship, cultural democracy and community cultural development which embody implementable solutions through their principles and practicality (expansive acts) for CACs to follow. I strongly suggest that all CACs which do not embed co-authorship, cultural

democracy and community cultural development in their practices begin to do so in light of the revised the value chain (Figure 4.2), the lack of implementation of policy and the limitations of governance and management systems and infrastructural problems. This research should be used by CACs within the township context but is not restricted to this context. This research could be grown and improved through a further comparative study of arts centres from the nine different provinces to gather contextual knowledge (i.e. the sectoral context, political context, social context, economic context and environmental context) from each area. This research has achieved its aim in finding that the centre-community relationship is disconnected and should be rectified through the implementation of practices and principles of co-authorship and cultural democracy in order to transform CACs into agents of community cultural development.

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