

SEED WORKING PAPER No. 52

*Series on Upgrading in Small Enterprise Clusters and
Global Value Chains*

**Promoting the Culture Sector through Job Creation and Small
Enterprise Development in SADC Countries:**

The Performing Arts and Dance

by

Annabell Lebetho

InFocus Programme on Boosting Employment
through Small Enterprise Development
Job Creation and Enterprise Department



International Labour Office · Geneva

Copyright © International Labour Organization 2003
First published 2003

Publications of the International Labour Office enjoy copyright under Protocol 2 of the Universal Copyright Convention. Nevertheless, short excerpts from them may be reproduced without authorization, on condition that the source is indicated. For rights of reproduction or translation, application should be made to the Publications Bureau (Rights and Permissions), International Labour Office, CH-1211 Geneva 22, Switzerland. The International Labour Office welcomes such applications.

Libraries, institutions and other users registered in the United Kingdom with the Copyright Licensing Agency, 90 Tottenham Court Road, London W1T 4LP [Fax: (+44) (0)20 7631 5500; e-mail: cla@cla.co.uk], in the United States with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923 [Fax: (+1) (978) 750 4470; e-mail: info@copyright.com] or in other countries with associated Reproduction Rights Organizations, may make photocopies in accordance with the licences issued to them for this purpose.

ILO

Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: The Performing Arts and Dance
Geneva, International Labour Office, 2003

ISBN 92-2-115233-2

The designations employed in ILO publications, which are in conformity with United Nations practice, and the presentation of material therein do not imply the expression of any opinion whatsoever on the part of the International Labour Office concerning the legal status of any country, area or territory or of its authorities, or concerning the delimitation of its frontiers.

The responsibility for opinions expressed in signed articles, studies and other contributions rests solely with their authors, and publication does not constitute an endorsement by the International Labour Office of the opinions expressed in them.

Reference to names of firms and commercial products and processes does not imply their endorsement by the International Labour Office, and any failure to mention a particular firm, commercial product or process is not a sign of disapproval.

ILO publications can be obtained through major booksellers or ILO local offices in many countries, or direct from ILO Publications, International Labour Office, CH-1211 Geneva 22, Switzerland. Catalogues or lists of new publications are available free of charge from the above address, or by email: pubvente@ilo.org

Visit our website: www.ilo.org/publns

Printed in Switzerland

Foreword

This research report is part of a set of five studies commissioned by the ILO in the framework of the project “Small enterprise development and job creation in the culture sector in the SADC region”. This project was funded by the Ford Foundation and implemented by the InFocus Programme on Boosting Employment through Small Enterprise Development (IFP/SEED). This project explores the possibility that the promotion of cultural entrepreneurship that harnesses local talents, skills and heritage may be especially resistant to the competitive pressures of globalization and may provide innovative possibilities for boosting incomes and generating quality employment in a sector that is normally overlooked by policy-makers or addressed with piecemeal and traditional approaches.

IFP/SEED’s work in the area of Market Access is based on the premise that small enterprises can only grow and become competitive economic ventures when they have clear and well-developed channels for selling their outputs. The lack of adequate markets for the consumption of cultural goods and services is frequently identified as a major obstacle to the development of a truly vibrant and economically viable culture sector. This finding is highlighted repeatedly in these SADC region studies. The use of a value chain analysis, adapted to the culture sector, has been a particularly effective tool in these studies to identify strengths and weaknesses and help inform policy recommendations for bolstering the weaker “links” in this chain. The partnership forged between the Ford Foundation and the ILO for this project aims to marry the concerns of the Education, Media, Arts and Culture division of the Ford Foundation with the ILO’s tools and approach for creating more and better jobs for men and women, in order to transform the culture sector into a sustainable form of job creation and income generation for developing countries.

Over the past 15-20 years, a majority of both developing and industrialized countries have initiated policies and programmes aimed at promoting the micro, small and medium enterprises in view of their important job creating potential. Support has been directed toward the major sectors of the economy, yet the economic potential of local artistic talents and a nation’s cultural heritage has been largely untapped.

Although the presence of cultural activities may be perceived to be widespread, the development of the culture sector is rarely treated as a serious economic venture and few practitioners are actually able to make a living solely based upon their artistic trade. Few examples exist where government policies have given systematic and strategic business support to this sector. As a result, the culture sector in most developing countries plays a much more limited role – as a source of jobs, revenues and foreign exchange – than in industrialized countries where it contributes to a significant proportion of gross national product, indicating the need to promote what might be called “cultural entrepreneurship” among developing country artists. Furthermore, limited data exist and the true scale and dimension of local cultural activities are generally not well documented. In particular, few culture sector studies have been undertaken in southern Africa.

For this reason, original field research was commissioned by the ILO to provide more detailed information and case studies of culture enterprises in the SADC region, with an eye toward providing policy prescriptions that would help ameliorate the major constraints preventing the growth of small enterprises. Five studies were conducted in the following cultural areas: crafts and visual arts; music; performing arts and dance; TV and film; and

ethno-tourism. These five studies have been published as SEED Working Papers and readers may find various studies from this set to be of interest.

The present report provides research, analysis and recommendations on the performing arts in the Southern African Development Community (SADC). The research focuses on the dramatic performances of dance, poetry reading, storytelling and theatre. The development and practice of the performing arts within the SADC region is found to be firmly rooted in traditional ceremonies and communal festivities, which incorporate music, dance, storytelling and puppets. Throughout the world, the performing arts have come to rely heavily on government, corporate and donor sponsorship or individual benefactors. In contrast, in the SADC region, the status of performing arts is that of a struggling and fragmented industry desperately seeking financial support, recognition and a greater degree of involvement from government, and is therefore heavily reliant on international donor agencies and NGOs. As a result of this situation, most artists and art institutions in the region struggle to survive, which illustrates the need for a holistic approach to the improvement of arts management and management of funds. The formal performing arts are assessed to be competitive and the level and quality of production is of an international standard, while informal performing arts are characterized as more community-based and amateur, where the focus is on entertaining, educating and informing the community.

The lack of effective protection of the intellectual property rights of local artists is another crucial issue in this sector, and local practising artists are generally unaware of the implications raised by their mastery of specific know-how and use of traditional practices and designs. In this regard, these studies have benefited from a collaboration with the Director, Mr. Guriqbal Singh Jaiya, Small and Medium-sized Enterprises Division of the World Intellectual Property Organization (WIPO), (<http://www.wipo.int/sme>). Comments on intellectual property related to the performing arts were added in the text, as well as Annexes 2 and 3.

This report was written by Ms. Annabell Lebethe, of Special Places Development Consultants in Johannesburg and can be contacted via the website: <http://www.specialplaces.co.za>. Ms. Anne Posthuma, Senior Specialist, Small Enterprise Development, IFP/SEED was the Project Coordinator responsible for backstopping this project. Ms. Avril Joffe was the Consultant and Project Advisor who oversaw the development of these studies. The internal reader was Mr. John Myers, Media and Entertainment Industry Specialist, Sectoral Activities Department (SECTOR), ILO. It should be noted that the views presented in this document are those of the author and do not necessarily reflect the view of the ILO or its constituents.

Kees van der Ree
Director a.i.
InFocus Programme on Boosting Employment
through Small Enterprise Development

Contents

	<i>Page</i>
Foreword	iii
Abbreviations	vii
Executive summary	ix
1. Introduction.....	1
1.1 Background.....	1
1.2 Some SADC countries in snapshot.....	2
1.2.1 Botswana.....	2
1.2.2 Mozambique.....	2
1.2.3 Namibia.....	3
1.2.4 Lesotho.....	3
1.2.5 South Africa.....	3
1.2.6 United Republic of Tanzania.....	4
1.2.7 Zimbabwe.....	4
1.2.8 Malawi.....	4
1.2.9 Swaziland.....	5
1.3 The international arena: Does SADC have a role to play?	5
1.3.1 Globalization.....	5
1.3.2 The International Theatre Institute (ITI).....	6
1.3.3 Corporate and individual sponsorship.....	6
1.4 International best practice.....	6
1.4.1 Networks for research and development.....	6
1.4.2 Subscriptions.....	7
1.4.3 Audience development.....	7
1.4.4 International versus local exposure.....	8
2. How the value chain functions in southern Africa.....	10
2.1 Introduction.....	10
2.2 Diagram.....	11
2.3 The value chain.....	12
2.3.1 Beginnings.....	12
2.3.2 Production.....	14
2.3.3 Circulation.....	17
2.3.4 Delivery mechanisms.....	18
2.3.5 Audience reception and feedback.....	20
3. Overview of the performing arts value chain in southern Africa.....	22
3.1 A struggling and fragmented industry.....	22
3.2 Variations in the value chain.....	23
3.2.1 The formal performing arts.....	23
3.2.2 The informal performing arts.....	23

3.3	Market for product	25
3.4	Spatial issues.....	25
3.5	Skills development.....	26
3.6	Legislative issues and labour conditions.....	27
3.6.1	Working conditions and union representation.....	27
3.6.2	Unconventional working hours	28
3.6.3	Artists' remuneration	28
3.6.4	Contractual obligations	28
3.6.5	Gender issues	28
3.6.6	Copyright	29
4.	Players in the performing arts in the SADC region	31
4.1	Government departments.....	31
4.2	National arts councils.....	31
4.3	Stakeholders in the region.....	32
4.4	Coordinating bodies in the region.....	35
4.4.1	The SADC Culture, Sports and Information Sector Coordinating Unit (SCU).....	35
4.4.2	The Southern African Theatre Initiative (SATI).....	35
4.4.3	Performing artists in South Africa (PANSA).....	36
5.	Implications for growth and development of the performing arts	37
5.1	Implications for education and training in the region.....	37
5.2	Implications for regional cooperation.....	39
5.3	Impediments to growth	39
5.4	Needs of the industry	40
Annex 1:	Bibliography	43
Annex 2:	Intellectual property, copyright and related rights and collective management of rights.....	47
Annex 3:	National copyright offices in the SADC region.....	51

Abbreviations

ARIPO	African Regional Industrial Property Organization
BMI	business and marketing information
CAN	Committed Artists of Namibia
CBAC	Council for Business and Arts in Canada
CIDA	Canadian International Development Agency
COP	Community Outreach Programme
DACST	Department of Arts, Culture, Science and Technology
DALRO	Dramatic, Artistic and Literary Rights Organization
DANIDA	Danish International Development Agency
DRC	Democratic Republic of the Congo
DTH	Dance Theatre of Harlem
FIA	International Federation of Actors
FINIDA	Finnish International Development Agency
HIFA	Harare International Festival of the Arts
Hivos	Human Institute for Development Cooperation
IEC	Independent Electoral Commission
ILO	International Labour Organization/International Labour Office
ITI	International Theatre Institute
Mal	Malawi
MAPPP	media, packaging, print and publishing
Moz	Mozambique
NAC	National Arts Council
NGO	non-governmental organization
NORAD	Norwegian International Development Agency
NTO	National Theatre Association
OAU	Organization of African Unity
PAWE	Performing Arts Workers' Equity

PET	People's Education Theatre
PSI	Population Services International
SAB	South African Breweries
SADC	Southern African Development Community
SATI	Southern African Theatre Initiative
SCU	Sector Coordinating Unit
SETA	Sector Education Training Authority
SIDA	Swedish International Development Agency
SME	small and medium-sized enterprises
Tsh	United Republic of Tanzania shilling
UCC	Universal Copyright Convention
UCT	University of Cape Town
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations Children's Fund
US	United States
USAID	United States Aid Agency
WHO	World Health Organization
WIPO	World Intellectual Property Organization
WTO	World Trade Organization
ZACT	Zimbabwe Association of Community Theatre

Executive summary

This report provides research, analysis and recommendations on the performing arts in the Southern African Development Community (SADC).¹ This research report focuses on the dramatic performances of dance, poetry reading, storytelling and theatre. Fieldwork for this report was conducted in Malawi, South Africa, United Republic of Tanzania and Zimbabwe. Although research was not conducted in all of the SADC member countries, reference is made to most of the countries in the report. In some countries, little or no documented information was available, and this created an impediment to the research. In these instances, information is based on interviews conducted with stakeholders and key players in the performing arts.

The development and practice of the performing arts within the SADC region are firmly rooted in traditional ceremonies and communal festivities, which incorporate music, dance, storytelling and puppets. Throughout the world, the performing arts have come to rely heavily on government, corporate and donor sponsorship or individual benefactors. In the SADC region, the status of performing arts is that of a struggling and fragmented industry desperately seeking financial support, recognition and a greater degree of involvement from the Government. Little or no financial support is provided for the performing arts, due to other priorities, such as poverty, illiteracy and AIDS. Hence, the performing arts industry is heavily reliant on international donor agencies and NGOs (CIDA, SIDA, UNESCO, DANIDA, Hivos, Ford Foundation, foreign embassies, etc.).

As insufficient funds and resources are available for most of the art institutions in the region, only a few artists/art institutions manage to be successful. This is illustrative of a need for a holistic approach to the improvement of arts management and funds management. The formal performing arts can be described as professional in nature. The formal performing arts are competitive, and the level and quality of production is of an international standard. The informal performing arts are characterized as more community-based and amateur, in that the focus is on entertaining, educating and informing the community.

The performing arts are a labour-intensive industry, which has not been able to benefit from much mechanization and specialization. Limited use of intellectual property (IP) rights by participants and other stakeholders in the performing arts industry results in the loss of opportunities and benefits that could increase funding and revenue to the industry.

The primary policy recommendations for this sector include:

- Support to regional cooperation. The SADC Cultural Desk, government departments that deal with culture, coordinating bodies such as SATI and other organizations in dance that operate on a national level, and those responsible for regional festivals and all other stakeholders should work together to ensure that the region benefits from what is already in place.
- Provide access to finance. Programmes should be implemented to improve access to microfinance lending and credit for artists and art institutions with retail financial

¹ SADC comprises 14 countries, namely, Angola, Botswana, Democratic Republic of the Congo (DRC), Lesotho, Malawi, Mauritius, Mozambique, Namibia, Seychelles, South Africa, Swaziland, United Republic of Tanzania, Zambia and Zimbabwe.

intermediaries. This would include identification of possible institutions in business and the arts to implement identified programmes at regional and national level. The government institutions that already administer and distribute government funds on the performing arts should look to fund art institutions on a year-on-year basis rather than project basis. Furthermore, training of artists on how to submit funding proposals would boost their ability to prepare applications and secure existing funds.

- Initiate programmes to enhance intellectual property awareness. This would include a focus on how the protection and effective use of the intellectual property system could result in a dependable source of income to artists and other stakeholders. The need to establish collective management organizations/societies should be emphasized.
- Access to information, such as government incentive schemes and funding programmes, export regulations, trade information, accessing markets and business information (centres of excellence and service providers), information on existing national intellectual property laws and regulations should be readily available. Furthermore, information on relevant activities of national, regional and international institutions governing intellectual property rights should be disseminated and made available to participants and stakeholders.
- Information technology. There is limited access to new technology – Internet, email – which has the potential to boost service levels and provision for the artists and art institutions. Internet cafés do not sufficiently provide for the needs of the industry.
- Business development services. Artists require skills that are necessary for the development of small and micro-enterprises that will be viable business entities (e.g. how to register as a government entity, payment of taxes, management of funds and how to effectively manage intellectual property assets). Training material could be developed specifically for the performing artists to effectively operate their art as a business.
- Human resources. Rich creative talent already exists, but this needs to be nurtured by providing training to employers and employees, as well as the service providers. Basic literacy levels would need to be increased in many cases.
- Infrastructure. Local government authorities could allow artists and art institutions increased access to community structures on a rental or lease period, depending on the duration of use. Alternatively, certain zones within urban centres could be designated for the use of performing artists.
- Marketing skills. Marketing and promotion manuals would serve as an important resource to train stakeholders on how to market products effectively. It is important that there is ongoing audience development, wherever possible, to attract the public to the performing arts.

1. Introduction

1.1 Background

However, culture can be something more [than this] It can be the engine for economic, social and environmental transformation of the space in which we live. Culture is not passive; rather it is one of the fastest growing and most labour-intensive industries in advanced nations. The expansion of leisure time and the growing demand for heritage, art, entertainment and cultural consumption are reshaping the functions of cities and urban areas alike. Investments in arts and aesthetic activities are viable and profitable in post-capitalist, knowledge-based economies (Arzeni, S).²

Contrary to this quote, the performing arts throughout the world have come to rely heavily on government, corporate and donor sponsorship or individual benefactors.³ In the SADC region, there is little or no financial support for the performing arts due to other priorities, e.g. poverty, illiteracy, AIDS, etc. The performing arts are a labour-intensive industry, which has not been able to benefit from much mechanization and specialization. Instead, if labour costs increase, it is difficult to find ways to cut costs in more conventional economic ways and it is not possible to reflect these costs in the price of tickets. It is within this context that the ILO has commissioned this study and is investigating the cultural industries, in order to seek ways to contribute to the growth of the creative industries and realize their employment-generating potential.⁴

By way of definition, the performing arts generally cover the following disciplines:

- Cabaret
- Dance
- Storytelling
- Launches/conferences/promotions
- Magicians
- Puppetry and mime
- Stand-up comedy
- Circus
- Poetry reading
- Hypnosis
- Live music
- Opera
- Revue
- Theatre (including children/youth, community, industrial, street, physical, educational and musical)

² Head, Local Economics and Employment Development (LEED) Programme at the Organisation for Economic Co-operation and Development (OECD), Paris.

³ <http://www.btimes.co.za/980301/trends/trends.htm>

⁴ Research for this report began with desktop Internet research to develop an understanding and overview of the industry. This was paralleled with data collection from various sources, institutions, government agencies and departments, as well as industry stakeholders and key players. Telephonic, electronic and face-to-face interviews were conducted with important stakeholders in the region. It is important to note that very little literature exists on performing arts in the SADC region, and much of the information contained in this report is based on the opinions and views of stakeholders in the industry.

This research report focuses on the dramatic performances of **dance, poetry reading, storytelling** and **theatre**. The other disciplines (excluding opera) have been excluded on the basis that they cannot be described as dramatic arts.⁵

In southern Africa theatrical performance was integral to community life, not separate from it. The development and practice of the performing arts within the SADC region is firmly rooted in traditional ceremonies and communal festivities, which incorporated music, dance, storytelling and puppets. The stories told or performed were a depiction of life, and they celebrated birth, marriage, victories, initiation into man/womanhood, good harvests and the sorrows of death. Such forms of cultural expression continue to provide an element of continuity and an important source of cultural identity and pride in both urban and rural communities alike. It is interesting to note that many similarities in dance techniques, war chants and musical instruments are said to emanate from the same geographical source, before tribes were scattered during tribal and colonial wars, moving northwards into Botswana, Mozambique, United Republic of Tanzania, Zambia and Zimbabwe.

Theatre, music, poetry reading, storytelling and dance in southern Africa have evolved to become indicators of a nation's tradition, identity and uniqueness. On the one hand, the performing arts have a deep-rooted traditional history, and on the other, since the arrival of colonialism and urbanization, also a strong Eurocentric element. Traditions are now being kept alive by transposing dances, stories, rituals, etc., onto the stage, into community halls, the street and radio, and thereby creating and maintaining cultural identity. Traditional forms have helped to shape and define the world of theatre and dance in southern Africa as we know them today.

1.2 Some SADC countries in snapshot

A brief summary of the performing arts in the SADC region as indicated by this research, is provided in the following sub-section.

1.2.1 Botswana

The performing arts in Botswana operate on an amateur level. There are no professional companies, and formal structures are limited to one national theatre, Maitisong. This theatre has become the hub of the performing arts community in Botswana, and it holds an annual festival. Little support is given to the performing arts by the Department of Culture, although there is talk of starting a school of the arts and of establishing a national arts council.

1.2.2 Mozambique

Two formal companies are active in Mozambique, namely Mutumbela Gogo and Gungu Majeje, and approximately 20 informal groups. The performing arts in Mozambique are focused in Maputo. There is one professional national dance company, which is supported by the Government. In the 1990s, the Government began to offer support to the professional companies. Although this support is not financial, the Government does provide these groups with access to international donors. Non-professional groups or informal groups, on the other hand, do not receive this support.

⁵ WordNet ® 1.6, © 1997. Princeton University describes dramatic arts as “characterized by or expressive of the action or emotion associated with drama or the theatre”.

These groups operate on a part-time, self-employed basis – usually holding down other jobs. They have limited skills or training in the arts.

1.2.3 Namibia

The performing arts in Namibia operate on a small scale in comparison to Zimbabwe or South Africa. Since independence, government subsidies for the arts have decreased, as have standards, and there is no arts policy in place. Theatre in Namibia is not a popular form of entertainment, and art institutions such as the Committed Artists Network (CAN) manage to survive because they have developed a name for themselves and put effort into publicity. The French Embassy is sympathetic to the performing arts, as well as the Netherlands Embassy, the Finnish Embassy and the national breweries.

1.2.4 Lesotho

Similar to Botswana, the performing arts in Lesotho operate on a small-scale amateur level. Stakeholders work in the performing arts on a part-time basis, usually after hours, once duties at formal employment are completed. There is no national theatre in Maseru, or any other town for that matter, and the Government does not provide financial assistance to the industry. The major international donor in Lesotho is Helvetas, a Swiss-based organization. A Helvetas commissioned study into the arts states that artists in Lesotho operate predominantly as individual clubs, groups and associations, indicating that, "... in a small country like Lesotho, trained and skilled artists are sometimes few and far between".⁶

1.2.5 South Africa

The history of the performing arts in South Africa is partly a reflection of the apartheid system. Prior to the establishment of a democratic government, there were four national performing arts companies, which were heavily funded by the Department of Arts (as it was called at the time). These companies only catered for a minority of the population, with resources also only benefiting this minority. The performing arts companies imparted skills and expertise to only a privileged few. Post-1994, there was a need to rationalize and equalize the focus of government expenditure: government subsidies were severely cut and the arts companies had to be disbanded. The funding from the four national performing arts companies was transferred to other areas in the arts, and to other forms of performing arts. The money was also channelled across the country to independent groups and individuals through a new structure, the National Arts Council.

In spite of the political situation in the country in the 1980s-90s, protest theatre became popular and developed some of South Africa's best internationally recognized luminaries such as John Kani, Barney Simon and Athol Fugard. At present in South Africa there are no professional companies employing performing artists on a full-time basis.

South Africa is a leader in the region in terms of development, technical expertise and funding. The current state of the performing arts in South Africa, in comparison to the other countries in the region, is thriving. Although more funding is needed, the industry has recreated itself in terms of new genres that are developing, for example, industrial theatre.

⁶ Shava, P. (Oct. 2001). Draft "The situation of arts in Lesotho: Perceptions, roles, functions and institutional reforms", Department of English, University of Lesotho, p. 7.

1.2.6 United Republic of Tanzania

The United Republic of Tanzania's performing arts gained recognition post-independence with Nyerere's Arusha declaration. It was at this time that performing artists were lobbied and used by the Government to publicize "ujamaa" (socialism). Nyerere's statement that the arts "were the heart and soul of a nation" was well intended, but little was achieved to elevate the status of performing artists. In 1982, the Government also decreed that each government agency/parastatal/institution should have on its payroll the services of performing artists, be they musicians, actors, dancers, storytellers or poets. This era witnessed a flourishing and growth of artists, and interest in the performing arts was generally heightened and employment created in the performing arts. This period is also said to be one in which opportunists saw a way to make a living without really having the training or background in performing arts. The artists were employees of the Government, and this continued until 1988, when a declaration by the Department of Finance found that these groups were illegal and that there was no money to subsidize such a large number of performers. Thereafter, the growth of the performing arts industry was halted.

Subsequent to this era, in the United Republic of Tanzania, the performing arts and recognition of the importance of the performing arts has dwindled. The current state of the industry is one in which there is a lack of planning for the growth of the industry. Furthermore, the regular transfer of the Department of Culture to various other government departments does not give the industry stability and vision. Since independence in December 1961, the department has been moved 12 times and it currently falls under the Ministry of Education.

1.2.7 Zimbabwe

The performing arts in Zimbabwe were shaped by British colonialism and the white-minority Smith Government of Rhodesia which made it very white-expatriate oriented. Some 45 years ago, the Southern Rhodesia Theatre Association was formed – it has now been transformed into the National Theatre Organization (NTO). The NTO is a service organization, which deals with organizing and advising on rights and royalties, the drama library and amateur theatre. It also assisted in building privately owned theatres. During the 1970s the NTO began to take notice of developments in townships. At the end of the 1970s, the first formalized African companies were established (Peoples Theatre, Sundown Theatre) thus beginning the movement towards African theatre in Zimbabwe.

Organizations such as the Organization for African Unity (OAU), the Swedish International Development Agency (SIDA) and the Danish International Development Agency (DANIDA) were instrumental in providing financial assistance to community groups, especially for projects that used theatre for development as a communication tool. This supported growth in the performing arts. Since the late 1990s, the state of the performing arts in Zimbabwe has been in decline. The number of festivals has decreased and the political and economic state of the country is not conducive to growth.

1.2.8 Malawi

The performing arts in Malawi are based in the larger cities of Blantyre and, to a lesser degree, Lilongwe and Mzuzu. Chichewa has become the most popular language used for performance. The Government of Malawi has no cultural policy in place. It is within this context that the Malawi National Theatre Association was recently formed to coordinate drama activities in the country and to give actors and other performing artists one voice. Government supports the association by helping with logistical arrangements. The association was started to open up channels of communication with other countries in the region. The music and performing arts project, set up by the association, encompasses

traditional dance training, equipment and editing systems. It also trains groups in commercial activities and how to access government and NGOs. The association is looking at income-generating activities that will bring in money to support the artists/art institutions. Various consultations are under way with government ministries. The association realizes that the greatest need is financial and that access to funds for artists/art institutions is difficult. It has identified the following areas for capacity building: technical equipment, technicians and support; equipment for office administration; and marketing and public relations expertise, which will lead to greater exposure.

1.2.9 Swaziland

For the first time in 32 years, the Government granted R1.3 million to cultural associations. The Association of Swaziland Theatre Groups promotes cultural activities. In turn, the Association is a member of the Swaziland National Council of Arts and Culture, which is meant to align and integrate cultural groups registered with it, and disburse funds it receives from the Government. However, the council has only granted art institutions sufficient money to cover the cost of operating offices. Peoples Education Theatre (PET) is an education-based art institution using theatre and dance, poetry, storytelling, a cappella and Afro-dance. It was established in 1987. As with Malawi, the absence of bilateral agreements with other countries hinders possibilities to access funds. The rate at which the Government disburses funds is also said to be very slow.

1.3 The international arena: Does SADC have a role to play?

1.3.1 Globalization

One of the main reasons for the decline in theatre audiences is that other forms of entertainment are taking precedence, such as television, film, computer games and casinos. Increasingly it is the role of governments, the business world and non-governmental organizations (NGOs) to ensure that the performing arts survive. Technology has enabled greater communication and sharing of ideas within the industry and new initiatives involve national governments, universities and other institutes of learning, artists and art institutions, international agencies and the corporate sector.

The World Wide Web has played an important part in bridging physical and geographical distances between various art institutions/organizations and artists. Many web sites are committed to the promotion of the performing arts by encouraging practitioners and stakeholders to become involved in various worldwide associations. The Virtual Library-Theatre and Drama,⁷ a United Kingdom-based theatre resource network, is an example of how the Internet bridges physical gaps.

Through increased cultural collaboration and integration, and the opening up of new markets, artists are exposed to new and different ideas, as well as the opportunity of working with other professionals in the same field. *Umabatha*, Welcome Msomi's Zulu adaptation of *Macbeth*, first staged in London in 1972, is an example of cross-cultural pollination. It is a fusion of Zulu dance, theatre and English storytelling. Msomi wrote *Umabatha* in 1969, and it has been performed around the world.

⁷ <http://www.vl-theatre.com>

1.3.2 The International Theatre Institute (ITI)⁸

The ITI is an NGO founded by UNESCO and the international theatre community in 1948. Today there are approximately 90 national centres. The number of African member countries is growing with the Democratic Republic of the Congo and Angola joining. The purpose of the ITI is to encourage theatre practitioners to become active members of a global body of theatre practitioners, so that there will be increased sharing of knowledge and resources on a global scale.

Not only does the ITI play an important role in the global theatre arena, but it also hosts an international forum for playwrights, as well as a dance competition. The ITI hosts World Theatre Day (27 March) and International Dance Day (29 April), which rotate around the various centres. There are also seminars and workshops that are designed to develop the performing arts practitioners on an international scale. The ITI is an important organization for theatre internationally, as it creates a fertile environment in which theatre practitioners can cooperate and share knowledge and resources about the performing arts.

1.3.3 Corporate and individual sponsorship

In the developed world, governments have created a fertile environment for arts sponsorship/investment by the private sector and individuals. In Australia, the performing arts are heavily funded by the corporate sector, as government actively encourages the corporate sector to invest in the arts. The total value of corporate support in Australia for the arts in 1996 was estimated at \$65 million, with 11 per cent of businesses sponsoring the arts.⁹

Changes announced in 2000 include removing restrictions on gifts of assets worth more than \$5,000, exempting capital gains tax on bequeathed gifts, and removing the capital gains tax imposed on donated cultural assets.

Individual donations from members of the public are an important means of revenue for performing arts institutions. In countries such as Canada, donations from individuals are the fastest-growing source of revenue for Canada's non-profit performing arts organizations. Research conducted by the Council for Business and Arts in Canada (CBAC) found that during 1997 and 1998, individual donations were up 9 per cent, accounting for more than a quarter of all private sector support.¹⁰

1.4 International best practice

Several strategies developed for the promotion of the performing arts in various countries may be relevant to apply in the SADC region, as described below.

1.4.1 Networks for research and development

The establishment of networks in the performing arts and creative industries by industry stakeholders, professional associations, international organizations and the

⁸ <http://www.iti-worldwide.org>

⁹ RMO/Culturelink (1996). "Cultural policy in Australia": <http://www.wwcd.org/policy/clink/Australia.html>

¹⁰ <http://www.newswire.ca/releases/October1999/13/c3220.html>

Government can promote cooperation, improve skills and development, for the purpose of research and development within specific industries. Importantly, these networks help in bringing practitioners together to discuss and strategize on ways to develop the industry, either via research and development, skills development, human resources development or the development of technical expertise. Within the performing arts in the SADC region, stakeholders have sought to establish networks for dance and theatre, but these failed to achieve their intended goals.

Culture Link is a global initiative established by UNESCO and the Council of Europe in 1989 as a network for research and cooperation in cultural development. The Network's mission is to strengthen communication among its members, encouraging international and intercultural communication and collaboration, as well as joint research projects. The long-term objective is the development of a worldwide information system for the study of cultural development and cooperation. To this end, Culture Link collects, processes and disseminates information on cultural development, cultural life and policies. Activities of the network include development of the Culture Link databank and publication of the review, *Culturelink*, the Culturelink Directory Series and Culturelink Joint Publications Series.¹¹

1.4.2 Subscriptions

Subscriptions are an important way to stimulate audience attendance arranging packages at a discounted fee. These packages may include from two to six different shows, depending on how the art institution structures the package per season. The package may be a combination of performances that include dance and theatre.

An illustration of how subscriptions can increase audiences was the 1997-98 season of *Les Grands Ballets Canadiens* (Canada). Alain Dancyger, the director-general, managed to improve its subscriber base by more than 50 per cent, attracting a record 3,900 subscribers. The previous system was one in which the company offered a full-season's slate of performances and discounted the package over the price of a single ticket. The strategy was based on the assumption that audiences will commit themselves to a complete programme that may include pieces not to their taste. The approach adopted later was the customer-first approach to win new subscribers to *Les Ballet Grands*. Market research was used to identify audience preferences and target specific segments such as single parents, older patrons and young people. "The product has to adapt to the market", says Dancyger.

A number of the larger theatres in South Africa have similar subscriber packages in place, e.g. the Civic Theatre and Pieter Toerin theatres in Johannesburg, while the Baxter in Cape Town is in the process of developing one. For these packages to work, a theatre must have a mapped out year's programme of shows, as well as an established client base.

1.4.3 Audience development

Essentially, audience development is about finding ways to encourage people to come to the theatre by making it a more accessible, affordable and worthwhile experience. An innovative approach to draw in audience interest and focus took place in London when a group of theatre practitioners, after discovering that audiences were disheartened with the material that was being staged, decided to develop an "interactive play" whereby the public/theatre goers could suggest possible themes to be explored. Each week there were

¹¹ <http://www.culturelink.org/network/index.html>

updates on the web site¹² and the public was encouraged to vote for certain characters in order to develop the theme. The play is about a Eurostar train and the possible disappearance of London. A member of the public suggested the name of the play, “London Vanishes”. Copyright is vested with Soho Theatre Company in London and any contributions that are included are credited to the creator.¹³

This new way of developing scripts and allowing audiences to participate in the process of development has proved to be successful – and comments are received from all over the world. This innovative way of using the Internet to develop the performing arts and increase audience involvement indicates that access to new technology is vital, as this can assist in growing the industry. South Africa is probably the only country in the SADC region where an approach such as this could be implemented in its present form, because of a developed telecommunications industry, relatively easy access to the Internet and ownership of personal computers.

1.4.4 International versus local exposure

A myth exists in the performing arts that there is a general lack of appreciation of what is local, and a high regard for international goods. The creative industries in general and performing arts in particular are not exempt from this. The interaction between local artists with their international counterparts opens new doors artistically, widens the scope for new ideas and gives greater access to foreign currency. In the face of globalization, the performing arts cannot be exempt from the challenges of a changing world, but rather must adjust accordingly.

A journalist in the Zambian newspaper, *The Monitor*, stated this very plainly, “There is very little commercial value attributed to the performing arts locally. In Zambia, being able to do adverts puts an artist in the elite bracket, as there are no other ways to make money.”

Local performers who hit the big time internationally help to boost the image of a country, draw attention and create demand on the international market for the local product. This also helps to increase appreciation at home. The African Footprint in South Africa has been running for over two years and had toured internationally. Many South Africans were motivated to see it because it had toured the world, and the producers used this fact in their domestic marketing campaign.

The Market Theatre in Johannesburg, South Africa, was the first theatre outside of America to receive the Jujamcyn Theatre Award (1995) for its contribution to world drama. It was declared a national monument in 1990 and it has become synonymous with theatre that challenged apartheid.

Julius Matthias of the Tambuka Dance Company (Zimbabwe) on questioning certain stakeholders about what contributed to their success, declared:

It is the commitment and dedication of the group. We are all committed because we love what we do. Fortunately, Tambuka has an experienced manager and administrator, plus a standing relationship with the National Ballet of Zimbabwe. This allows us access to infrastructure – their rehearsal space and a support system to rely on. But it is the sheer commitment that separates us from the rest.

¹² <http://www.whatsonstage.com>

¹³ Interview on Radio 702 (SA) with Terry Paddock (UK) on 19 Sep. 2001.

He is not the only professional who has expressed this view. Jackie Semela, founder and director of the Soweto Theatre Company, attributes his success to hard work and the will to succeed in an industry that receives little recognition from the community. For him it was a means to educate and help township youth gain aspirations by introducing them to the field of dance. His company has trained many South African dancers who have since received local and international acclaim. His success also reflects his keen interest in continually improving himself and acquiring skills to run his company profitably.

It is vital for the performing arts to gain access to the international arena in order to promote an awareness of the region – this will encourage tourism and cultural exchange, leading to job creation and other economic spin-offs.

2. How the value chain functions in southern Africa

2.1 Introduction

The structure of the performing arts differs from country to country and between the formal and informal sub-sectors of the industry. There is a region-wide sentiment that the industry is experiencing a decline in the number of jobs available in the cultural industries, decline in investment in the performing arts and a decline in audience attendance levels.

The players in the value chain (both formal and informal) vary from small community groups to major art institutions, which have been in the performing arts for over 15 years. The long-standing groups are in a relatively stronger position because they are able to attain a degree of small enterprise development.

Other players who are not necessarily core to the industry also are part of the value chain in the performing arts but are service providers and offer some form of support, such as photographers and other visual artists.

2.2 Diagram

The methodology used in researching the value chain is based on the Charles Landry model.

1. Beginnings

- Commissioning of productions for corporate launches, government events, opening ceremonies at conferences
- Workshop with members of the community
- Poetry
- Translation
- Educational institutions, dramatization of school set books
- Commissioning work for Radio
- Playwright, poet, choreographer

2. Production

- Casting, contracting of performers (dancers, actors, voice artists), service providers and suppliers
- Agent, stage manager, tour manager, administrator, events organizer
- Costume design, make-up, set design and construction, scenic artist, props, wardrobe
- Choreography, rehearsals
- Composing and practising of songs by musicians
- Contracting of bands and groups
- Security at the venue/festival
- Marketing and publicity
- Merchandising (T-shirts, programmes, cups, caps, etc)
- Travel and accommodation management
- Design and printing of posters
- Performance agreements/contracts with casinos/hotels/restaurants
- Intellectual rights and copyright by public broadcaster for commissioned radio drama
- Musical scores/jingles
- Puppet design
- Accountant, administrator, agent, artistic director, musician, dancer, décor/costume design, director, composer, company manager, conductor, dresser, financial manager, fund raiser, musical director, photographer, producer, production / administrative secretary, researcher, secretary, set designer, set building, subject advisor, technician

5. Audience reception and feedbacks

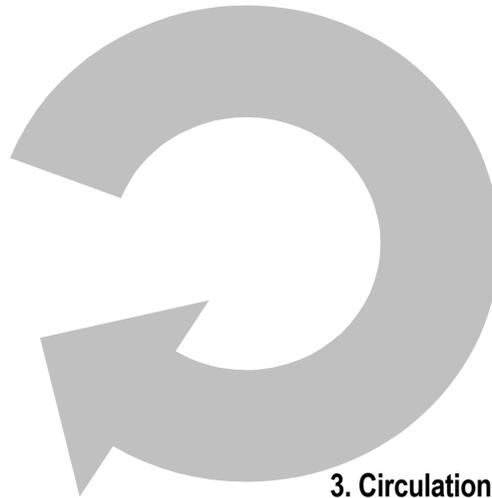
- Publication of poet's work
- Publication of play/script
- Issues related to tastes of the market, market and audience development
- Monitoring of sales by producers
- Fan clubs and associations
- Competitions, awards and tributes
- Audience questionnaire
- Discussions after the performance
- Corporate sponsorship awards
- Audience developer

4. Delivery mechanisms

- Theatres, community halls, conference centres, school halls, open air theatres, amphitheatres, public parks, cultural centres/villages, clubs
- Restaurants, casinos and hotels
- Radio broadcast
- Festivals, concerts

3. Circulation

- Circulation contracts with ticket booking agents/outlets
- Arts and culture journalists
- Print media
- Radio programmes and TV news slots or TV magazine shows
- Use of the internet/email from database of patrons
- Posters and pamphlets, word-of-mouth
- Booking Agency – retained by the theatre company, venue to sell tickets prior to showing on its behalf, on a commission basis.
- Critics, marketer, publicist



2.3 The value chain

2.3.1 *Beginnings*

The “beginnings” refer to the social, political and cultural milieu or context, which dictates the penning of a poem, writing of a script or story, or the idea for a dance. Ideas also originate as a means to address socio-economic issues of the day – for example HIV/AIDS, human rights and good governance. Sometimes an NGO, international donor, government department or the corporate sector commissions the product to address these social issues. (See case study 1 below)

The corporate sector and government commission work for product launches, endorsements, conferences, branding and general advertisement and other functions, or for the education and training of employees on new legislation, HIV/AIDS and other social issues. Malawi’s Wakhumbata Ensemble Theatre, for instance, was commissioned by the Justice Department to perform a play to educate Malawian citizens on Family Law. For the community theatre groups, the idea may be workshopped with inputs from the community. In Botswana, on the other hand, the two cellular network operators (Maskom and Vista) have a large stake in the performing arts industry, as both are competing for the position of arts sponsor. This is a major boost for the performing arts in Botswana, as both the formal and informal divisions are used, creating a balance in the country. NGOs and donor agencies use performing arts groups to educate and disseminate information and commission work for the stage, television, or radio. Nationally owned radio stations are the main commissioners of radio plays – they cater for multiple ethnic groups.

The idea is then researched to make it applicable to the surroundings/audience. An application for funds is submitted to a number of sources, be they private, corporate, government departments or agencies, donors and NGOs.

Case study 1: NGOs' use of the performing arts across the SADC region

"A Night in the Light of President Khaya Afrikha" is a unique joint initiative – Community Outreach Programme (COP) – between a regional development NGO, an Africa Resources Trust, and a Cape Town-based theatrical company, Theatre for Africa, with some 20 other internationally recognized NGOs. It aims to complement and promote resource conservation and community development in the southern Africa region. The programme is a collaboration between seven SADC countries, namely Botswana, Malawi, Mozambique, Namibia, South Africa, Zambia and Zimbabwe. It was initiated in response to the concerning level of deforestation (10 per cent per annum) occurring in the semi-arid savannas of southern Africa.

The company consists of 14 actors, two each from the seven countries, and is directed by South African playwright Nicholas Ellenbogen of Theatre for Africa. After a successful run in southern Africa, it toured Europe and then showcased at the Grahamstown National Arts Festival (South Africa) in 2001 as *President Khaya Afrikha*.¹⁴

Funding organizations in each country are:

- **Botswana:** World Conservation Union (IUCN), Department of Wildlife and National Parks, The Netherlands Conservation Union, Pact Bocobonet
- **Malawi:** Creative Centre for Community Mobilisation, Department of National Parks and Wildlife, National Forum for Collaborative Management
- **Mozambique:** IUCN Mozambique, Teatro Avenida, Direccao Nacional de Florestas e Fauna Bravia (DNFFB)
- **Namibia:** Namibian Nature Foundation, Ministry of Environment and Tourism, LIFE steering committee members and local NGOs
- **South Africa:** Africa Resource Trust, Provincial Departments for Environment, Southern Africa Wildlife College
- **Zambia:** South Luangwa Area Management Unit, Department of National Parks and Wildlife Service, World Wildlife Foundation of Zambia
- **Zimbabwe:** Zimbabwe Trust, Department of National Parks and Wildlife, Africa Resources Trust, Action Magazine, Malilangwe Conservancy

The programme donors are the Global Environmental Facility and the Ford Foundation. Significant contributions have also been received from the Malilangwe Trust, Southern Life Foundation and Zimbabwe Trust.

It is also at this stage that a project proposal has to be submitted for approval and funding. Sometimes groups do not have the skill and knowledge to compile proper business plans and project proposals. Research is also involved in developing the idea and testing its viability, purpose and content.

Rights to certain productions in South Africa can be obtained from DALRO, which serves as a supervisory agent for national and international literary and dramatic works, affiliated to similar international bodies. However, the greatest concern with the informal performing arts is that they have no formal training and limited financial resources to access this information. This gap in skills and training separates formal and informal groups.

¹⁴ <http://www.khayaafrikha.co.za>

“Value” can be added by providing training to groups to equip them with scriptwriting techniques, compiling and submitting funding applications, conducting feasibility studies and business writing skills.

There is a general view expressed by interviewees that the playwriting tradition has diminished, as many writers nowadays are not formally trained, and there is a shortage of playwrights in the region. There is a gap in the “beginnings” process of the value chain, as the producers have to wait for projects to produce. This goes directly to the issue of funding/finance.

With limited access to funding, it is in the “beginnings” phase of the value chain that innovative means have to be adopted by artists and art institutions to secure funding, both in the formal and informal performing arts. Most often there is a total reliance on government agencies for funding; when there is no ability to secure funds, the idea does not develop beyond this phase. Total dependence on government and donor funding takes away the potential of artists/art institutions to be financially self-sufficient and find alternatives to raise the funds needed to continue the project.

Stakeholders in the United Republic of Tanzania explained that during the performing arts “boom” in the 1970s, groups were incorporated into government structures to promote the performing arts. When this system came to an end in the mid-1980s, a majority of the performing arts groups ceased to exist, because they had not developed entrepreneurial skills and did not know how to raise funds.

Some formal performing arts institutions have managed to find alternative ways to raise funds. Of particular interest is the manner in which the Baxter Theatre in South Africa has managed to stay afloat. The theatre was built 21 years ago, after the late Dr. WD Baxter bequeathed an amount of money to the University of Cape Town (UCT) to build a theatre in Cape Town that would promote cultural activity in the city. The money left over after construction was placed into an endowment policy (UCT Foundation’s Baxter Endowment Fund) that had grown to R20 million by 1998, and R21.5 million in 2001. This money is used to offset some operating costs and fund new programmes designed to benefit the wider community of Cape Town. As part of UCT, the theatre is entitled to tax-deductible donations received by UCT. This was a novel idea used by the management of the Baxter Endowment Fund in the early seventies to ensure that the theatre was guaranteed a future. In 1999, the theatre embarked on a three-year fundraising campaign to strengthen the resources of the Endowment Fund and to raise R10 million in three years, to help the theatre become less reliant on government and UCT funding.

2.3.2 Production

Production involves elements such as: casting; stage and costume design; pre-marketing and promotion; contracting of performers, technical staff and venue; tour management; and rehearsal for live and pre-recorded plays (stage and radio).

Radio is an extraordinary medium. Plays written for radio are an important form of entertainment and information in the region. UNESCO’s Statistical Survey (1995) estimates that the average radio usage throughout sub-Saharan Africa (145 transmitters per 1,000) is far greater than television (23 per 1,000) between the years 1970 and 1995.¹⁵

¹⁵ Quoted in Ott, D. (1998), “Power to the people: The role of electronic media in promoting democracy in Africa” at <http://www.firstmondat.dk/issues/issues3 4/Ott>

Radio plays can be broadcast for a fraction of the cost of a theatre production and reach a far wider audience.

In countries such as Lesotho and Botswana, artists work on a part-time, self-employed basis due to the limited number of employment opportunities in the performing arts, and because the industry is small when compared to Zimbabwe, South Africa and the United Republic of Tanzania – although in these countries performing artists are also, on the whole, self-employed, albeit professional.

Materials and props are either made in-house or an arrangement is made with someone who is able to produce the necessary material. For example, the Naledi Theatre Group in Lesotho creates its own props from materials either supplied by the client who commissioned the project (e.g. Independent Electoral Commission) or sourced by the artists themselves. The Company then hires out, for example, the Lesotho Convention Centre for a period of about six weeks, promotes and publicizes through a radio station, and sells the tickets before and on the nights of showing. All the interviewees for this research report expressed a common view that resources are generally too limited to outsource such activities and therefore these functions have to be done in-house.

Are the units, which perform functions such as marketing in-house, equipped to do so? The Market Theatre discovered that they were losing money by handling their marketing in-house. In restructuring the Market Theatre, management decided to outsource its marketing unit and other functions (e.g. the flea market), which were not core business functions.

The bigger performing arts institutions have permanent staff responsible for the costumes and design. Sometimes costumes are designed or hired from other players in the industry for the period of a project. Big theatre groups sometimes hire or sell their costumes to the public, which helps them earn an income additional to their core activity. Other functions such as printing of brochures and marketing material are done at a printing outlet – a once-off cost to the company.

Traditionally, dramatic arts required a period of 12 months to plan and prepare, raise funds, hire staff, rehearse, etc. Due to the shortage of funds, the quality and standard of production suffers because producers cannot afford to employ staff for such long periods.¹⁶ As a result both marketing and production are compromised.

“Marketing is often the first budget item to be cut. Not many groups realize the importance of marketing and publicity and there is the tendency to rely only on pamphlets and posters. This is not enough”, suggested Dr. Haines, “and then the groups wonder at the poor attendance levels, because they did not put in the time, effort and money to market the performance.¹⁷” Some organizations are able to monopolize the industry due to a lack of new entrants. The Tambuka Dance Company in Zimbabwe has been a big player (internationally) in contemporary dance since its establishment around 1990. It has managed to become an international dance group, with little threat from new groups. The groups that do emerge in Zimbabwe tend to focus on traditional African dance techniques

¹⁶ Donor funding and developmental initiatives, through their efforts to create employment, are significant forces behind the performing arts. This is because donors perceive performing arts as a valuable and creative way in which to educate society on a grand scale about issues of national and global importance. For international donors such as Danida, CIDA, SIDA, Norad and USAID, the use of the performing arts to educate, train and inform the public on a variety of issues has proven effective in reaching a wide audience and providing employment.

¹⁷ Julius, M.

and methods. Although there is a new group of dancers emerging on the Zimbabwean dance scene, they do not pose a threat to Tambuka, who have established themselves as a professional contemporary dance company .

Adding value to performing art: The IP perspective

Value adding activities: The intellectual property perspective

The final value of a performing art product (e.g. a play, dance, poet, etc.) is a combination of value adding activities at different stages of product development in the value chain. At each stage of development, an individual, a group, donors or an institution introduces different forms of contributions. Some of these contributions are the result of creative work which, in most cases, are not accorded their right value simply because the intellectual property aspects embodied in the contribution have not been given due consideration. The main reason why this happens is the absence or limited knowledge, on the part of contributors, of intellectual property rights. Most participants in the performing arts sector are not aware of the fact that effectively used intellectual property rights can become dependable revenue-generation assets. Furthermore, effective protection of intellectual property rights would encourage creation of more works and ultimately the society will benefit by having more choices to make from a wide spectrum of enriching products.

Intellectual property matters should be taken into consideration right from the very beginning of the product development process. From the initial stage of product development, the intellectual property rights of the artist (play or poem writer) who comes up with an expressive way of developing an idea must be respected and protected. That is to say, in the absence of an agreement that expressly stipulates otherwise, the exclusive rights to allow others to publicly use the said work for commercial purposes or otherwise remains with the writer (author). In most cases, the right holder allows others to use the work subject to being paid remuneration (royalties).

Another form of intellectual property right that can be protected, in particular in a play or dance/choreography in the value chain and generate revenue to the holder of such right, is costume design. The intellectual property tool that can be used to protect costume design is known as Industrial Design. However one should check on national legislation on the applicability of such protection (see annex and/or http://www.wipo.int/about-ip/en/about_id.html#protect). It is therefore important for designers to make sure that their contracts clearly stipulate who owns the designs of costumes used in a play or dance, where applicable.

Intellectual property when used effectively can also play a central role in facilitating product promotion and marketing. For further information on the use of trademark or trade name, see http://www.wipo.int/sme/en/ip_business/marks/tm_relevance.htm. This protection would enable the owner (i.e. the group, institution etc.) to establish a clear link between his/her products (play, dance, poem etc.) and his or her group/institution. In doing so, the customers (potential audience) would easily link the name of the group and the quality of products that the group usually offers to the market. That is to say, once a group has a good reputation of delivering (performing) good plays/dances then the name (trademark) would play a central role in their promotion and marketing strategy. Creative new entrants in the industry can also use a trademark to distinguish themselves from others in the industry.

Knowledge of intellectual property rights would also enable participants in the performing arts industry to avoid the costs related to infringement of other people's intellectual property rights.

It is important to seek legal advice from an expert when considering intellectual property issues. Such help is useful since intellectual property issues are territorial and national laws play a significant role in the identification and clarification of rights to be protected. National copyright offices would be the right place to start (see Annex 3).

On the issue of contractual and legal obligations, the performing arts industry is such that only the professional producers and art institutions make use of contracts. Generally, the contents of the contract would relate to the length of the production, obligations of the performer to the producer, and the rates payable for rehearsal and performance. This would usually be done with the actor's agent (if they are represented) and follow standard union rules and regulations (if there are any).

Although there are many roles associated with the production process, two, three or all of the activities may be done by a single member of the organization.

2.3.3 Circulation

Circulation refers to the means by which the public is informed about a product. Interest is created via marketing, publicity and promotion. This process involves a vast number of people, from arts and culture journalists to ticket sales agents. Radio, television and the Internet are also disseminators of information. There are a number of web sites in South Africa dedicated to informing the public about what is happening on the performing arts.

A majority of the groups/individuals interviewed said that they do their own marketing with posters, banners, flyers and word-of-mouth, and use local design and print shops on an ad hoc basis.

The sale of tickets is done either at the door or through a booking agent. Some theatres or venues are not big enough to hire the services of booking agents, so tickets are sold at the door before the performance. In South Africa, a booking agent (Computicket, Ticketweb) is retained by the bigger theatres and events organizers to sell tickets for a specific venue, for a specific show. Although this system works in South Africa, it does not apply to the other countries sampled, where tickets are sold only on the night of the performance at the box office.

Circulation also involves the use of the electronic media, radio, newspaper editorials and by-runs, about the product, people involved and description of the play.

– *The role of media in the circulation process:*

The media has an important role to play in raising awareness of the value of the arts.¹⁸ The role of the media, especially the electronic media, as a source of promotion of the performing arts is essential to keep the public informed, and there is more that the media could be doing to uplift the status of the industry.

In South Africa, SAFM has an arts insert on its news programme, and has also launched a Saturday morning arts programme, while eTV's arts/entertainment slot on prime time news presents a much-needed positive perspective on cultural life in South Africa. *The Star Tonight* is a daily entertainment supplement dedicated to informing the public about the performing arts, visual and literary arts, as well as film and television.

Various newspapers and publications in the region have supplements or editorials that focus on the arts but not one that is dedicated entirely to the performing arts. For example, the *Daily News* (Zimbabwe) as well as the electronic¹⁹ edition and through arts journals such as Ngoma – the official magazine of the Zimbabwe National Arts Council – the arts in Zimbabwe are promoted.

In Malawi there are a number of regional radio stations such as Power 101, FM Capital Radio, Radio Maria, Radio ABC broadcasting to the northern region and Lilongwe, which play an important role in the circulation process.

¹⁸ *Business Day* (May 2001). "Art receives prime-time coverage".

¹⁹ <http://www.dailynews.co.zw>

– *Use of technology in the circulation process:*

The formal performing arts industry is a technology intensive industry, and the development of the Internet has revolutionized the marketing and promotion of events, venues, artists and other players in the industry. The Internet also provides access to new ideas, networking and sharing of resources and knowledge.

The Internet in particular offers considerable opportunities for variation, selection and specification.²⁰

2.3.4 Delivery mechanisms

Delivery refers to the means by which a product is presented to the public. It looks at the infrastructure that makes it possible for people to access the product, i.e. in this case the place where they physically view it. These venues can be theatres, schools, town halls, amphitheatres, churches, casinos, clubs or open-air theatres. More specifically, delivery relates to the performance infrastructure and ticket sales. Delivery as part and parcel of the value chain is an important component. Without a proper and functioning performing arts infrastructure, the chain is weakened.

Infrastructure for the performing arts is important because:

- it provides rehearsal space and a base for artists and art institutions to operate from;
- it is the primary interface between the performing arts and their respective markets/audiences;
- it can provide a platform for national and regional circuits for local, national and international artists and art institutions to travel the country, bring or take performing arts to the people and help create sustainable employment for the artists.²¹

There is a need to improve the standard and number of venues so that they become more accessible to a wider audience. Performance venues/theatres can also be hired out to groups for certain time periods from the local authorities. The professional companies have access to theatre facilities like Teatro Avenida in Maputo, but it is difficult and expensive for an informal player to utilize this venue as it is expensive to hire.

– *Festivals*

Festivals play a crucial role in the performing arts industry as they provide artists with a platform to showcase their talent and creativity to a wide audience, which may sometimes extend across national borders. Beneficiaries of these festivals are much greater than the performing artists themselves. The local community, aspiring artists, writers, dancers and poets can be counted amongst those who directly gain from attending the festivals. For instance, the Grahamstown National Arts Festival (South Africa) also conducts various workshops and seminars in which experienced actors train specific skills or provide guidance to scholars. Immediately after the main festival, a National Schools Festival is held in which many high school students from

²⁰ Gary, M. and Hamilton, K. (1998). “Linking commodities and communities: The role of cultural industries in African development”, p. 11.

²¹ Van Graan, M. (Sep. 2000). “The Cultural Weapon 2: Performing Arts 2005: Towards a National Performing Arts Vision and Implementation Plan”.

all over the country are introduced to theatre, dance, poetry writing and performance. The Winter School at the festival is a series of talks held on varying topics by experts.

The region has experienced growth in the number of festivals. Annual regional arts festivals, which focus on specific disciplines, are hosted each year by a different SADC member state. Mozambique hosted the SADC Theatre Festival in 1997 and Zimbabwe and South Africa hosted the SADC Dance Festival in 2001 and 2002, respectively.

The SADC Arts and Cultural Festivals project was established to promote cultural exchange within the region. The project also aims to increase awareness of the region's cultural diversity, strengthen relations among the peoples in the region, and highlight the importance of the cultural dimension of regional development – as well as stimulating artistic creativity. As a follow-up to the SADC Theatre Festival in Mozambique, the Sector Coordinating Unit (SCU) published a book entitled *Theatre in the Region*. The English and Portuguese versions of the book, funded by the Icelandic International Development Agency and NORAD, have been completed.

Other festivals in the region include: the Harare International Festival of the Arts (HIFA) in Zimbabwe; Maitisong Arts Festival in Botswana; Siyavuka in Swaziland; and Morija Arts and Culture Fest in Lesotho (sponsored by Helvetas). Linkfest is a biannual, rotating, southern African Regional Arts Festival and Market held in Bulawayo, Zimbabwe in August. In Namibia, an annual festival is held during May, June and July, which is organized by Committed Artists of Namibia (CAN) including a youth festival.

The festival showcases a variety of disciplines including dance, music, poetry, storytelling and theatre. There is acknowledgement from the industry that festivals create appreciation and knowledge of the different cultures and languages.

Festivals also generate economic spin-offs. For example, the Harare International Festival of the Arts (HIFA), held in the city centre, managed to obtain 70 per cent (Z\$37 million) of its sponsorship for the festival from the corporate sector (Coca-Cola, Barclays, Jewel Bank). In 2001, approximately 1,000 people were temporarily employed. As a measure of social responsibility, HIFA facilitated the participation of at least 1,000 underprivileged children, through the National Arts Council. Street children were part of the security and street performers were given a platform.²² It attracted 50,000 ticket buyers. The festival succeeded because it involved the entire community.²³ It is estimated by the Economics Department at Rhodes University (South Africa) that 25,000 visitors attend the Grahamstown National Arts Festival (South Africa) and generates R25 million (US\$2.5 million) in income²⁴ in the local economy.

Another festival of note is Poetry Africa, an international festival of poets. It was held at the University of Natal in South Africa in 2001. Some of the activities of the six-day festival included performance opportunities for amateur poets, seminars and

²² *Sunday Times Lifestyle* (04 May 2001).

²³ Interview with Guzha, D. Theatre Consultant for the Harare International Festival of the Arts (2001).

²⁴ *Mail and Guardian* (20 June 1997) "Arts can be big business". Research into the economic benefits of the Grahamstown Arts Festival is still ongoing and is being conducted by the Economics Department at Rhodes University.

workshops for educators and tertiary students, music and poetry, poetry competitions, poetry in prison and poetry with street children.²⁵

– *Technical production*

In the formal performing arts, technical production is integral to professional productions. The Market Theatre (South Africa) received a grant from the government of Japan in aid of 50 million yen, equivalent to R2 million, for lighting and technical equipment. The theatre signed an agreement with an agent in Japan to buy the equipment in Japan and, in addition, install the equipment. The importance of this upgrade is that artist will be able to use high-tech lighting equipment. The Market Theatre is in a better position to deliver enhanced community benefits and a technical support service. Students at the Market were involved in designing a Technical Travelling Unit that will be used for training in different communities. The unit will be easy to move, use and install.

The importance of technical equipment cannot be overemphasized. The smaller community groups lack proper equipment – ideally the local/district authority should assist them with this. For example, the Ballet Theatre Afrikan (South Africa) maintains itself on a limited budget; one person is responsible for the administration, and is also trained to do the sound and lighting for the company when they host performances at smaller, less developed venues. Tambuka Dance Company is based at the Zimbabwe National Theatre which gives access to experienced technicians in sound and lighting.

2.3.5 Audience reception and feedback

This element of the value chain in the performing arts involves the way in which the audience responds, whether positively or negatively, to the product. Feedback relates to reviews by art journalists, achievement awards and recognition bestowed on the artist/art institution.

Awards and competitions are important in that they bring awareness to players in the performing arts and help them receive recognition. Throughout the region, awards celebrate the dedication and gift of performers in dance, theatre, poetry, storytelling and puppetry. They are a concrete indication of the worth of an artist. Sometimes as a result of the award, the artist is invited to perform as part of an international company for up to one year. Numerous dancers have been awarded scholarships to European and American countries like the United Kingdom, Austria and Switzerland.

There is a theatre-going tradition in South Africa, Zimbabwe and Malawi, yet even in these countries, there is a decline in audience attendance. It is imperative the artists and art institutions garner the necessary skills to undertake audience development.

Affluent suburbs in South Africa have seen an increase in attendance with theatres popping up in casinos and shopping centres (Liberty Theatre on the Square in Sandton City and the Globe Theatre at Gold Reef City Casino, both in South Africa). Some countries, on the other hand, have no venues. For example, the Zambian community has collectively collaborated in sharing resources (the French Cultural Centre) for rehearsals and staging. Community theatre groups, have adapted to their circumstances and use open theatres/amphitheatres as an alternative. In Botswana, the Maitisong Theatre is the only nationally recognized venue for the staging of plays – it also hosts the annual Maitisong

²⁵ <http://www.und.ac.za/und/carts/poetry2001.html>

Festival. Many interviewees expressed concern regarding the state of the venues they perform in and have stressed that a lot of physical upgrading of the venues needs to be undertaken to make these venues more actor and audience friendly and professional.

Ongoing audience development is important and creating awareness and appreciation of the performing arts. For example, the Wakhumbata Ensemble Theatre (Malawi) and the Market Theatre (South Africa) both have an audience development unit, and they attribute their success to these units.

Case Study: "Community audience building project" in Zimbabwe

In 1996, the Zimbabwe Ministry of Sports, Recreation and Culture, with funding from the Norwegian government, introduced a programme to address the issues of a viable arts market in Zimbabwe. Through the introduction of a programme called "Community audience building project", the programme was aimed at educating and developing artists and audiences on the importance of performing arts.

3. Overview of the performing arts value chain in southern Africa

3.1 A struggling and fragmented industry

This section provides an overview of the performing arts value chain and the important issues within the chain that give it definition. It describes the variations in the value chain and issues affecting the value chain that are at play in the industry.

The status of performing arts in the region is that of a struggling and fragmented industry seeking financial support, recognition and a greater degree of involvement from government. The Governments of Botswana, Malawi and Lesotho are supportive of their performing arts industry, and plans are under way to formulate policies that will create the necessary legislative environment in which the performing arts can grow. Countries such as Zimbabwe, South Africa and the United Republic of Tanzania offer financial support, as well as provide workshops, in collaboration with stakeholders, to develop business skills, scriptwriting and arts management.

From the preliminary research and interviews, the characteristics of the value chain can be summarized as follows:

- The performing arts are controlled by individuals and groups with little or no enabling legislative environment. However, there are established and successful artists and art institutions that have made meaningful strides in the development of the performing arts;
- The performing arts industry is heavily reliant on international donor agencies and NGOs;
- The same players are involved in the various stages of the production chain, i.e., from “conception of an idea” to “audience development”. An example of this is the Malipenga Dance Group, an ethnic Tonga men’s group from Malawi. They conceptualize an idea for a dance, choreograph the dance, secure funding from donors, sell the tickets, market and promote the dance production and source a venue to perform in. It has emerged that within the performing arts in the SADC region, excluding South Africa and to some extent Zimbabwe, there is limited specialization. This is not necessarily a problem as long as the project is accomplished. Faced with limited skilled personnel and funding, multitasking has become the norm, rather than the exception. The advantage is that there is an array of skilled players in the performing arts and the skills who are equipped in various activities of the industry.
- There are insufficient funds and resources for most of the art institutions in the region and only a few artists/art institutions manage to be successful. This is illustrative of a need for improved arts management and management of funds.
- Festivals play a critical role throughout the region in the promotion of the performing arts. They are a platform for the artists to showcase their creativity and artistic abilities.

- The performing arts do not work in isolation and have a direct relationship with the music industry,²⁶ as well as film and television.

3.2 Variations in the value chain

Research into the value chain has discovered that there is a distinct split between how the informal and formal aspects of the industry operate. The value chain operates the same for formal and informal performers but less effectively for the latter. The differences need to be highlighted and defined.

3.2.1 *The formal performing arts*

The “formal” performing arts can be described as professional in nature. The artists involved have received formal training at a university, college, technical school, or some other recognized institutions. In the formal performing arts, the relationships between the stakeholders are more competitive and market forces apply in order to capture a specific niche in the market. Another distinguishing trait in the formal performing arts is the higher level of professionalism and quality of productions.

The formal performing arts are competitive and the level and quality of production is of an international standard and they can use various alternatives to source funds. There are close links with international and regional bodies, and more organizational capabilities with artists and art institutions, which actively promote the industry at an international level.

The performing arts are a training ground for actors in the film and television industry. For instance, a majority of South African television actors started as stage actors and the skills they received enable them to transfer for the film and television markets.

3.2.2 *The informal performing arts*

The informal performing arts are characterized as more community-based and amateur, in that the focus is on entertaining, educating and informing the community. Groups from a specific community may, however, perform outside their geographic location. In the informal performing arts, there is a plethora of groups with members ranging from between ten to 20 members per group. It is not the intention of these groups to grow and their focus remains community-based.

The Zimbabwe Association of Community Theatre (ZACT) represents approximately 100 community, youth and school groups in Zimbabwe. This collective formalization of the informal performing arts is important because it provides smaller groups with a springboard to cultural interaction and integration, and opportunities to learn specific skills through training (basic business skills, writing, directing and marketing). Being part of a collective provides the individual artist/art institution with credibility and recognition.

In the United Republic of Tanzania, in particular, the concern is for those artists and art institutions that are trying to make a living through this art form.

²⁶ Prof. Hauptfleisch, T. (1997). “Theatre and society in South Africa”.

The focus of any type of development aid should be on raising the awareness levels of these artists and art institutions in order to empower them to take control of their artistic process.

It is also important to point out that the work done through the informal performing arts is critical due to the nature of the relationship between the artists and art groups and the community. The informal performing arts groups serve as a nurturing platform for many artists who then grow and develop and sometimes move to the formal performing arts, working with professionals and skilled artisans.

Players in the informal value chain are beset with many issues, amongst them access to funds, access to rehearsal and performance space, lack of interest at the community level in attending shows, low levels of literacy, unskilled artists and little or no managerial abilities. Furthermore, access to resources is very limited.

To ensure that scripts are not lost, groups need to be trained in script writing and documentation techniques. Groups also need to be shown how they can earn a living from their art.

The Ministry of Culture in Mozambique stipulates the procedures to be followed in order for groups to access donor funds. It is the intention of the Minister of Culture to start focusing on the non-professional (informal) groups in the country.

Case study: Victory/Sonqoba Theatre Company (South Africa)

The company is presently registered as a South African Section 21 Company (not for profit) and is planning to register as a Section 18 company. This will enable the company to access funding from certain companies who in turn will be exempt from certain tax breaks. Only companies that are NGOs working in education can be registered and eligible for corporate funding. The company has three branches in Alexandra Township, Soweto and in KwaMashu Township. It employs 22 people in Alexandra, 28 in Soweto and 19 in KwaMashu.

The manager of the company, Bongani Linda, said that he saw the importance of attending a management course and this has enabled him to successfully propel the organisation to new markets. The training he received has helped him to run the company as a business with audits carried out annually. The group has a web site which is used primarily for marketing purposes.

Bongani Linda attributes the company's success to hard work with the emphasis on quality and standards. He feels that community theatre does not have to translate to amateur theatre and there are opportunities that enable a community theatre group to become formal and professional. They undertake research, make performances informative, aesthetics are important, and they use a combination of dance and quality acting. On average, the manager of Victory Sonqoba sends five proposals per week to potential funders/donors. Through its web site the company managed to establish contact with a German based theatre group called Shosholoza. When the company is invited to Germany, Shosholoza raises funds for them in exchange for the rights to some of their songs (not recorded songs). This partnership has proved beneficial for both parties.

It is possible for an informal performing arts group to become formal once the group realizes the importance of acquiring business skills.

3.3 Market for product

In South Africa, it has been estimated that theatres have seen a dramatic decline of more than 50 per cent in average attendance.²⁷ Some of the reasons contributing to this decline include:

- audience analysis not conducted or is limited;
- audiences cannot always relate to the productions;
- insufficient marketing;
- lack of promotion of performing arts;
- theatre cultures differ from community to community, from country to country;
- not enough education of young people and potential audiences to appreciate the arts and attend live events.

The marketplace has always been part of the artistic creation²⁸ and to some extent dictates what the finished product should be.

3.4 Spatial issues

The performing arts industry is spread throughout the major urban centres where there is a heavy concentration of performance arts activity. Many of the groups want to locate themselves near sources of funds and audiences, which are usually in urban centres. This makes it easier for the groups to communicate with the client and funder.

There is a myriad of reasons given by artists/art institutions to locate to city centres, some being:

- wanting to be near the source of funds e.g. the National Art Council, banks, businesses;
- available performance space that is adequately equipped with light, sound (however, in Dar es Salaam there is not one theatre in the city);
- service providers are easier to locate and there are already well established networks and linkages with some of the providers (designers, printers, technicians, make-up artists, musicians);
- to be near artists/art institutions involved in the same disciplines;
- an opportunity to be able to share resources.

In South Africa, the National Arts Council (NAC) only has one office, which is located in Newtown, Johannesburg. During an interview with the grant officer,²⁹ it was

²⁷ *Business Times* (98/03/01).

²⁸ *New York Times* (27 Apr. 1998). “Nays and ayes for capitalism as purveyor of culture”.

noted that it is easier for the NAC to contact groups living in Gauteng in order to evaluate and monitor projects they have funded. Unfortunately for groups living outside the province, various difficulties created by distance and poor communication services may limit a group's chances of receiving funding. The poor communications infrastructure is a deterrent to growth. If the lines of communication between stakeholders in the performing arts were to improve, there would be increased access to information, finance, human resources and technology.

Similar situations apply to other countries. The performing arts activities are mainly situated in major centres: Gaborone (Botswana); Maseru (Lesotho); Blantyre and Lilongwe (Malawi); Lusaka and the Copper Belt (Zambia); Johannesburg/Pretoria, Cape Town and Durban (South Africa); and Harare and Bulawayo (Zimbabwe).

In Zimbabwe, the performing arts are concentrated in Harare and Bulawayo. The location of the Amakhosi Cultural Centre in Bulawayo has ensured that the city maintains a share of cultural activity. In Namibia, the concentration of the performing arts is in Windhoek. Foreign embassies bring their nationals to perform in Windhoek.

In Malawi, artists/art institutions in the rural areas imitate what is happening in the urban areas. Not only do the rural groups look down on themselves, but the groups in urban areas also look down on them. The ethnic groups outside the city centres are those whose primary activity is to provide ritual performances at communal gatherings.

The Dance Factory in Newtown, Johannesburg serves an important function for the dance community. It provides rehearsal and performance space, provides training to the community, and it is located within the cultural heart of Johannesburg allowing for easy access to and from the centre. It provides necessary networks for dancers and more importantly it is the base for many dancers. The United Republic of Tanzania Theatre Centre also serves a similar function with an emphasis on theatre performances, although it is only for use by members of the Centre. Another example is the Book Café in Harare. This bookshop-cum-restaurant-performance venue is at the heart of the performing arts scene in Zimbabwe. The venue encourages live performance by established and up-and-coming artists, from musicians to poetry performances. It also serves as a platform for cultural discussions or any issues that affect cultural industries in Zimbabwe and it has over the years established itself as an important stakeholder in the cultural industries.

In Mauritius, there is no clear distinction between urban and rural. Most activity happens in the major cities of Port Louis where there is a state-owned theatre. Government's approach was to decentralize activities in the performing arts, and not focus on centralization as this would disadvantage those who practice the arts outside the urban centre.

3.5 Skills development

In order to manage performing arts institutions/organizations and groups effectively and to add value/success to the "value chain", the skills listed below have been identified by stakeholders as important:

²⁹ Diphofa, J. Grant Officer for Dance, National Arts Council of South Africa (30 May 2001).

Performing arts institutions/organizations

- Effective management
- Technical skills (operating sound and lights should it not be feasible to outsource)
- Artistic ability to design sets, costumes and lighting
- Pedagogic skills
- Administrative abilities (computer literacy, funding proposals, press releases)

Performing artists

- Physical well-being
- Technical training
- Dramatic skills
- Musicality
- Training for professionalism not recreation
- Scriptwriting/choreography

In South Africa two Acts were recently promulgated for the development of skills: the Skills Development Act (1998); and the Skills Development Levies Act (1999). These Acts were designed to increase investment in skills development through the introduction of new institutions, programmes and funding policies. The first act recognizes the need to increase skills to improve productivity and the competitiveness of industry, business, commerce and services. The second is to address the challenges of social development and the eradication of poverty. The performing arts as an industry falls under the media, packaging, print and publishing (MAPPP) Sector Education Training Authority (SETA). Companies, clustered according to their activities, pay a monthly levy of 1 per cent to the SETA. Companies are then eligible to access that money for training needs within their establishments.

The MAPPP SETA commissioned studies into various sectors in the cultural industries such as live performance, dance, visual arts, film and television, as well as the craft sector. The reports were to inform the MAPPP SETA of the status of these industries in South Africa in order to inform future policy recommendations. However, this only applies to those companies who contribute approximately 1 per cent to the SETAs. The informal performing arts are not eligible for these funds and therefore they fail to benefit from the opportunities provided for by the government.

The informal performing arts will not benefit from most government driven benefits, as they are not legally constituted establishments, and they therefore also cannot contribute to the development of the industry.

3.6 Legislative issues and labour conditions

What follows is a description of the legislative framework and working conditions in which the performing arts industry attempts to function within the SADC region. Without the legislative environment in place artists cannot make a living out of their art. If government is perceived to be actively involved in the welfare of artists then surely artists themselves will follow suit and want to know more about their rights. To highlight the lack of formal structures, and effective legislation and policies, some comparisons have been made with the situation in developed countries.

3.6.1 Working conditions and union representation

Performing artists work on an irregular, self-employed basis, with periods of unemployment between engagements being a normal feature of their working lives. Their situation can perhaps more accurately be described as underemployment. In Namibia, most artists are employed on a part-time basis. They have day jobs and rehearse after hours with one production occurring approximately every three months.

Measures to promote the employment of performers tend to be based not on labour market considerations, but rather form part of cultural policy. Also, state expenditure in the

form of subsidies to the arts are frequently among the first budgets to be cut in times of economic recession [ILO Report, Geneva 1992, p. 13].³⁰

Most developed countries have strong, active unions, which are effective in looking after the interests of performers. This ensures that the workplace is regulated, and pension and medical schemes are implemented. In other words, unionisation prevents exploitation of performers. For example, actors in the United States recently held strikes against the advertising sector because of their exploitation of performers. In the United States, only members of Equity or SAG can perform in theatre or film. In South Africa, the Performing Arts Workers Equity (PAWE), a labour organization representing the interests of the performer, is on the verge of collapsing due to a lack of membership and infrastructure. If this union was strong, South African performers would be in a position to be able to regulate, inform and negotiate. The Namibian Artists Union was also established with minimal success.

Artists have a responsibility to know their rights and through collective bargaining they can educate and lobby government to provide the necessary framework to formally structure the industry.

3.6.2 Unconventional working hours

Long and irregular working hours are characteristic of this industry. In the performing arts, industry players can work as long as 18 hours per day, over weekends and during holidays. One advantage of flexible working hours is that artists have the opportunity of working more than one job, for example, working on television during the day and theatre at night.

3.6.3 Artists' remuneration

Performing artists are notoriously underpaid. According to PAWE, theatre artists in South Africa can receive as little as R700 (US\$70) per week with no payment for rehearsals.

3.6.4 Contractual obligations

No management within the performing arts can afford to enter into full-time contracts with performers and so the nature of contracts is project-based. Funding from government agencies and donors is also on a project-basis, which leaves theatre performing artists in a very vulnerable position.

3.6.5 Gender issues

The unequal status of women performers and practitioners is of particular concern in the performing arts worldwide. The International Federation of Actors (FIA)³¹ reports that a significant perception among its members is that there are more roles for women, however, little evidence exists that this has led to more substantial and better quality roles.

³⁰ Performing Arts Workers Equity (Mar. 1998). "An assessment of current labour legislation pertaining to performing artists in the entertainment industry in South Africa: A comparative review of international legislation; and proposals for change to South African legislation to meet the needs of performing artists", p. 6.

³¹ FIA Report (Apr. 1997), pp. 9-10.

Roles are often stereotypical and do not reflect the diversity of women in society. FIA also reports that women are still earning less than men in the performing arts. Many FIA member unions have engaged in campaigns to publicize the situation of women in the industry, as well as undertaken research in this regard in the United Kingdom, Australia and Canada. In addition, unions in the United States have introduced anti-discrimination clauses in contracts and collective agreements. However, whether the status of women performers has improved as a result is not yet known.³²

Within the SADC region, the involvement of women in the performing arts has increased substantially in the past decade. Although this is difficult to quantify and no statistics are available, it is believed that while the number of women actors has increased, this is not the case for female producers, directors and poets. For example, there is only one female director in Malawi, Gertrude Kamkwatira of the Wakumbata Ensemble Theatre. Most women in the performing arts are involved either as designers, makeup artists, choreographers or dancers. There are fewer women involved in technical production, such as sound and lighting. There is also only one female director involved in the arts in Namibia.

3.6.6 Copyright

While copyright holders, like other intellectual property rights holders, have the responsibility of enforcing their intellectual property rights e.g. monitoring and policing the use of their works (see Annex 2 on collective management), governments have the obligation of establishing legal structures and enforcement mechanisms which would facilitate the enforcement of these rights. This could be done, by enacting and effectively implementing legislation protecting intellectual property rights, in this case, of artists. International conventions dealing with copyright and/or related rights such as the Berne Convention, the 1996 WIPO Copyright Treaty (WCT) and the WIPO Performances and Phonograms Treaty (WPPT), The Rome Conventions, the WTO's Trade Related Aspects of Intellectual Property Rights (TRIPS) Agreement and the Universal Copyright Convention (UCC) are important. By being a party to these conventions, countries commit themselves to provide at least the minimum level of intellectual property protection as enshrined in the treaties. Some SADC member states are parties to the treaties and all SADC countries have some legislation providing copyright protection. More information on specific legislation can be obtained from the national copyright office (see Annex 3).

By becoming aware of intellectual property rights, stakeholders in the SADC region will be better able to ensure that relevant intellectual property rights in the development and creation of works are protected. Artists who do not take an interest in these rights run the risk of having their work stolen or sold for less than its worth. A recent example is the song "Wimoweh" which has been a hit since the 1950s to the present day "Lion King" – the writer of this song died in poverty in South Africa.

When the owner of Projection Africa, United Republic of Tanzania, returned to Dar es Salaam from a WIPO-organized world conference on copyright and intellectual property rights, he compiled a basic information book that contained material he had gathered at the conference and other sources – information to benefit all involved in cultural industries. When he approached various publishers in the United Republic of Tanzania and the region, no publisher was willing to publish a book that they felt would yield low sales volumes. As an alternative, he attempted to hold various workshops to disseminate the information and

³² PAWE (Mar. 1998). "An assessment of current labour legislation pertaining to performing artists in the entertainment industry in South Africa: A comparative review of international legislation; and proposals for change to South African Legislation to meet the needs of performing artists", p. 12.

knowledge but the workshops were not well attended. His conclusion from this experience was that performing artists are not interested in knowing how to protect their intellectual property, most especially those involved in the informal performing arts.

How can performing artists be educated on copyright/intellectual property rights if they are not interested in acquiring this knowledge?

In fact, a vicious cycle is often created where poor artists in the informal performing arts have limited time, resources and restricted access to information, all of which mitigates against increased awareness of intellectual property rights protection. By the same token, they are unable to avail of potentially lucrative artistic output, thereby perpetuating their marginal position, low income generation, limited market access and poor value-added.

Ownership of copyright is the means by which economic exploitation of a work is separate to ownership of the work itself ... Copyright applies to artistic works (painting, photographs, lithographs, engravings, etching, drawing, collage, sculpture and works of artistic craftsmanship) ... Copyright of an original work and the issuing of copies to the public is not allowed without the permission of the copyright owner except for a limited number of defined uses and purposes ... Copyright does not have to be recorded or registered in any way – it comes automatically on completion of the work. The use of the copyright symbol is not required in Zimbabwe but it is advisable because it helps to remind potential users of the existence of copyright and the legal obligations.³³

In the performing arts, there are different scenarios that come into play with regard to copyright and the protection of those rights. There is a lukewarm attitude displayed by artists when asked about copyright. This is especially the case for the community groups who are not well educated on issues of copyright. One interesting local example is provided by the Dramatic, Artistic, Literary Rights Organization (DALRO) in South Africa. DALRO was conceived as a multi-purpose copyright society to administer a broad spectrum of copyrights in dramatic and literary works in South Africa for local and international creators of original works. Through its international affiliations and its bilateral agreements with foreign societies, authors and publishers, DALRO currently administers, inter alia, public performance rights, broadcast rights (radio and television) and reprographic reproduction rights in published literary works.

An example of a common type of infringement of artistic rights and the difficulty or reluctance of artists to seek to defend their rights occurred when a South African banking corporation used a dancer from a company they had sponsored for an advert,³⁴ without the knowledge or consent of that dancer or the company. The issue of whether this constitutes copyright infringement was not tackled by Ballet Theatre Afrikan out of fear of victimization and loss of funds. To date neither the dancer nor the company has received any compensation for the advert.

It has been observed that although the artist or organization may be aware of their rights in terms of copyright, there remain hindrances to implementing the law. Perhaps there are no financial resources to take a big corporation to court and the legal costs of such an exercise outweigh the idea that “it is the right thing to do”. A general attitude prevails towards sponsors that they are a source of funds and therefore cannot be challenged on issues of copyright.

³³ Ngoma: Vol. 2, Issue 4 (Dec./Jan. 2001). “Know your rights – Copyright in Brief”.

³⁴ View expressed by Kelly, P., Administrative Director, Ballet Theatre Afrikan (SA).

4. Players in the performing arts in the SADC region

4.1 Government departments

There is a general tendency expressed by stakeholders that government is to blame for doing nothing or not enough for the performing arts. However, the support that some governments in the region provide to the performing arts indicates a commitment and willingness to improve the status of the industry. For instance, The Malawi National Dance Troupe was established in 1997, under the Department of Arts and Culture, as a result of the Malawian Government's policy to preserve and promote Malawi's tradition and culture. It employs and trains 18 female and 22 male dancers and musicians on a three-year full time contract, with an option to renew. These men and women are recruited from various districts throughout the country. Since the troupe is government-subsidized expenses such as transport and accommodation are carried by the Government. As part of the troupe service contract, audience development and outreach is conducted by the troupe. Furthermore, members of the community are trained to be cultural animators in their communities thereby creating interest, awareness and appreciation of dance in Malawi.

The Mauritian Government has also publicly expressed a willingness to assist in the development of the performing arts. Since independence the Ministry of Arts and Culture has organized regional workshops for the training of actors, directors and technicians. The Youth Training Centre hosts residential drama workshops in play production, acting, set design, makeup, costume design, after which artists and representatives of art institutions are encouraged to produce material in their respective districts. The Ministry invited experts from Britain, India and France to conduct courses for cultural workers in order to equip them with the necessary skills to facilitate workshops in performing arts. The Ministry provides financial assistance up to 25,000 Mauritian rubies per project to theatre and dance groups, depending on the group's focus, whether national, regional (SADC) or international. Funds are also awarded for cultural exchange and for Mauritian delegates to attend cultural workshops, seminars and conferences in other countries.

The Ministry manages and maintains various performance venues, for example, the Serge Constantine Theatre Hall, which employs approximately 1,000 full-time staff in various disciplines (technicians, writers, actors, and directors). The Government is responsible for electricity bills. The local authority owns two other theatres from the British colonial era. It is the Mauritian government's policy to develop all cultures simultaneously and yet maintain and realize each culture's own identity and uniqueness. The government also supports the arts in schools. Government supports cultural centres but also the Mauritian Cultural Centre.

4.2 National arts councils

The following countries have national arts councils: Lesotho; Malawi; United Republic of Tanzania; Zimbabwe; Zambia; South Africa; and Swaziland. These councils fall within the gambit of the government department or ministry responsible for arts and culture. Although their functions may differ from country to country, the overriding aim is to support and promote arts and culture in their respective countries.

In the United Republic of Tanzania and South Africa, the functions of the council are to administer government funds allocated for the arts directly to art and cultural organizations, groups and individuals, for a range of cultural activities. This may happen in collaboration with different sponsors to host, for example, workshops in marketing and

public relations, projects, etc. As government parastatals, these organizations are under the influence of the Government and the responsible department. Project-based funding is not enough to sustain any organization/group/company/individual and it is felt by artists that this way of channelling funds does not encourage the performing arts to grow.

The challenge facing industry stakeholders is how the arts can function without being reliant solely upon Government funding. Alternative and innovative ways to raise capital need to be considered by the artist and art institution. Artists can sustain themselves without solely depending on the Government for once-off project-based funds. But in order for this to be realized, artists and art institutions need to develop entrepreneurial skills to ensure the sustainable and lively existence of the performing arts in the SADC region.

4.3 Stakeholders in the region

The major stakeholders in the industry include government departments and agencies, institutions, donor agencies, the performing arts industry and the private sector. The list below provides a sample of the various stakeholders who were mentioned by interviewees and gathered during the research.

Please note that this list is only for indicative purposes and is by no means comprehensive.

Key shareholders in the SADC region in the performing arts

Country	Government	Private	Donors	Art institutions
Botswana	Dept of Youth and Culture; Botswana National Cultural Council;	Vista; Maskom, Black Panther Productions	Hivos	Retsanang Community Theatre Association; Maitisong; Botswana Society for the Arts; Ghetto Artists
Lesotho	Dept of Mining, Sports and Culture; Arts Council	Independent Electoral Commission		Lesotho Association of Theatre Artists; Lesotho Academy of the Arts; Morija Arts and Culture Fest; Lesotho Convention Centre; Mathabeng School; Mafube; Marothodi; Maru-a-Pula; Naledi; Sifika; Morija Arts and Culture Fest
Malawi	Dept of Arts and Crafts; Censorship Board		United States Information Services; UNESCO; French Cultural Centre; Population Services International (PSI); Commercial Bank of Malawi	National Dance Troupe; Media and Aids Society of Malawi; Drama Association of Malawi; Wakhumbata Ensemble Theatre; Kwathu Drama Group; Alufeyo Performing arts; Association of Theatre Groups
Mozambique				
Namibia	Ministry of Basic Education and Culture	Acord-Namibia; DABE	Franco-Namibian Cultural Centre	Bricks Community Theatre; National Theatre of Namibia; Namibia Cultural Development Centre (NCDC); Namibia Industrial Theatre Project; Oruunano Artists Union; Tudhaneni Project; Home Brew Productions; Wakeup Productions
South Africa	Dept of Arts, Culture, Science And Technology; National Arts Council; Provincial arts and culture departments, Business and Arts South Africa (BASA),	Arts and Culture Trust (ACT); Nedbank, Oude Meester; Anglo American Chairman's Trust, BP South Africa, First National Bank	Ford Foundation; British Council; SIDA; Independent Development Trust;	Performing arts Workers Equity (PAWE); the Performing Arts Network of South Africa (PANSA); Market Theatre; SA Guild of Poets; Dance Factory;

Country	Government	Private	Donors	Art institutions
Swaziland	Ministry of Home Affairs; Ministry of Justice; Ministry of Education; Ministry of Tourism and Environment; Ministry of Enterprise and Employment; Swaziland National Trust Commission; Swaziland National Council of Arts and Culture; Swaziland Tourism Authority		UN agencies	Association of Swaziland Theatre Groups (ASTG); Bhunya Bombers
United Republic of Tanzania	Department of Culture, Censorship Board for Film and Performance; National Arts Council; University of Dar-es-Salaam; Bagamoyo College of the Arts; Butimba Teachers College	National Arts and Culture Trust Fund; Russia Cultural Centre;	UNICEF; Fredrich Herbert Foundation; Plan International; SIDA; DANIDA; FINIDA	Women in Theatre Group; United Republic of Tanzania Theatre Centre; United Republic of Tanzania One Theatre; Parapanda Arts; Simba Group; Muungano Cultural Troupe; Amani Ensemble; The Lighters; Mandela Cultural Troupe; FECA Cultural Group of Environmental Cleanliness Awareness; Union of Performing Artists; Bagamoyo College; Copyright Association
Zambia	National Arts Council	Coca-Cola	SIDA; NORAD	Chingola Arts Society; Women in Theatre and Film; Lusaka Playhouse; National Theatre Association; Zambian Actors Union; Zambia Popular Theatre; National Theatre Association of Zambia (NATAZ); National Dance Troupe
Zimbabwe	Depart of Sport, Recreation and Culture; National Arts Council; National Dance Council	Barclays Bank, Coca-Cola, Quest Motors, Gillette, Africaonline; Jewel Bank	Hivos, SIDA, CIDA, UNDP, British Council, Alliance Francais	National Theatres Organisation (NTO); Zimbabwe Association of Community Theatre (ZACT); Zimbabwe Association of Theatre for Children and Young People (ZATCYP); Amakhosi Cultural Centre; Rooftop Promotions; Reps Theatre; Tambuka Dance Company; Actors Theatre, Essence of Women, National Ballet; Buterekwa

Please note that this list is only for indicative purposes and is by no means comprehensive.

4.4 Coordinating bodies in the region

There are not many organizations or institutions that play a coordinating role in the region. The two regional bodies and one national body mentioned below were only recently established. As they are new bodies, no evaluation of their activities is offered, merely a description of their intent.

Dance, poetry performance and storytelling lack a cohesive structure at both national and regional level in the countries researched. The inexistence of a coordinating body per discipline hampers growth at both levels. However, artists and art institutions have strong links with international organizations of which they are members.

4.4.1 *The SADC Culture, Sports and Information Sector Coordinating Unit (SCU)*

The Southern Africa Development Community region is committed to improving and creating greater awareness of the performing arts. SADC gives due consideration to the cultural and human dimensions of development and the information needs of society in a democratic environment. The culture, information and sport sector aims to promote greater awareness of southern Africa's rich cultural heritage and enhance knowledge of the region. In order to strengthen community building and regional integration efforts, the promotion of the performing arts will help to foster a regional identity and a sense of common destiny among the people of southern Africa.³⁵

4.4.2 *The Southern African Theatre Initiative (SATI)*

The SATI, founded in Ezulwini, Swaziland, in March 1999 and ratified in 2000, is a body of theatre practitioners from 14 SADC countries. The Market Theatre Laboratory (South Africa) was appointed to head the development of a body that would have an effective presence in the region. SATI was established to spearhead the improvement and development of theatre in southern Africa. SATI facilitates the exchange and sharing of ideas, experiences and resources in the region through its annual workshops and seminars.

SATI conducts annual workshops, using funding it receives from SIDA to further develop the skills of producers, directors, playwrights and other role players in the performing arts. In October 2001, SATI's practical projects department held a workshop for playwrights in Lake Shore, Malawi. The collaborative nature of this body has brought together different groups and stakeholders in the region, culminating in its first stage production, "Play of Giants", written by Nigerian playwright, Wole Soyinka and directed by Zimbabwean, Daves Guzha. However, due to financial constraints, the intended 2001 tour of the SADC region had to be postponed until funding was secured.

SATI's future plans include conducting a region-wide study on the role of women in the arts over the past 100 years - it has been discovered that women in the performing arts are employed mainly as actors, especially at the community level where they are underpaid. One female researcher will be employed per country.

The advantages of cooperation at a regional level help to cultivate an understanding of what is happening in each country. As a regional body, SATI could become involved in

³⁵ [http://www.sadcreview.com/sectoral reports](http://www.sadcreview.com/sectoral%20reports)

monitoring copyright and intellectual property rights, as well as educating role players on these issues. The level at which SATI operates has proven successful. The involvement of more artists and art institutions in the organization could be achieved with the introduction of internship programmes, exchange of visiting artists and working closely with institutions – formal and informal – that provide training in arts and culture, dramatic arts and arts administration.

4.4.3 Performing artists in South Africa (PANSa)

Performing artists in South Africa launched the “Performing Arts Network of South Africa” (PANSa) in June 2001, with chapters in Gauteng, the Western Cape, KwaZulu Natal and the Northern Province. One of the aims of PANSa is “to provide a national forum and organizational base for performing arts practitioners (singers, actors, dancers, musicians, etc.), creative artists working within the performing arts field (writers, composers, choreographers, directors, etc.), technical and stage workers, designers, administrators, educators, organizations, institutions and service providers – to debate, set an agenda and act in their respective and collective interests within the performing arts”.³⁶

³⁶ Performing Arts Network of South Africa Newsletter (June 2001).

5. Implications for growth and development of the performing arts

The focus of policymakers in the SADC region is on achieving economic growth via support to the major employment generating industries in agriculture, mining and manufacturing. Little attention has been paid to the performing arts and limited recognition of its potential role in contributing to employment in addition to cultural awareness and heritage. As a result, little has been done to develop the performing arts and the consequence of that inaction is that the performing arts function in an unregulated environment, with no social benefits, no recognition, and, in some countries, no guiding policy.

5.1 Implications for education and training in the region

Only in South Africa is formal education in the performing arts provided from primary to tertiary level. In other parts of the region, there are insufficient formal and vocational training institutions to produce skilled and qualified players in the performing arts. In South Africa, university degrees are offered at most of the major institutions – it is felt that these are the best in the region, as well as being internationally recognized. The University of Zimbabwe in Harare offers a degree course in the dramatic arts. The Bagamoyo College of the Arts in the United Republic of Tanzania offers training the performing arts. However, the major concern expressed by players in Zimbabwe and the United Republic of Tanzania is that there are no employment opportunities for graduates. A majority of the graduates are employed either as government cultural officers or clerks. The training they acquired is not used to develop the performing arts sector.

In Namibia, formal training is provided at the Department of Drama at the University of Namibia. The rest of the players are self-taught with a majority taking the informal community theatre route. The Namibian College of the Arts was established with the aim of offering training but the curriculum is not well defined. The Ministry of Education and Culture introduced the Arts Extension Programme, which takes the self-taught players and places them in the College to acquire basics in the performing arts, over a three to four year programme. The programme is also meant to offer relief to artists.

Groups such as Parapanda Arts (United Republic of Tanzania) and Wakhumbata Ensemble Theatre (Malawi) were formed by graduates who realized that there were no employment opportunities in the performing arts in their respective countries. They decided to be entrepreneurial and use the training they had acquired to create employment for themselves and others. What stands out about these groups is that they challenge the status quo and become trendsetters in their countries. For instance, the late Dunduzu Chisiza formed the Wakumbata Ensemble Theatre (Malawi) after working in America. His style was defined by the use of English and the American accents in his productions, which targeted mostly secondary schools pupils who aspired to be performers. It is said that the performing arts in Malawi are modelled on Chisiza.

The University of Zambia introduced a Bachelor of Arts degree but only four students registered for the course, which led to the cancellation of the degree and its course of studies.

Institutions that offer dance training are mostly NGOs and the training offered equips graduates with specialization in multiple dance forms. In Malawi, there are no institutions that offer training programmes for choreographers and dancers yet there is a national dance company. The choreographer and dancers rely on the knowledge that has been imparted to

them by the community or individuals who are knowledgeable in the various dances, but not necessarily involved in dance. For instance, there is only one man in Malawi who is a national asset in terms of his knowledge of indigenous dance forms. He pioneered what is today the National Dance Troupe and people often consult him on matters relating to traditional Malawian dance.

The most prominent gap with regards to education and training in the region is that the graduates have no employment opportunities within the performing arts and that is why the focus on entrepreneurial training is important. Players need to be equipped with the necessary tools to enable the industry to grow regionally and in their respective countries.

Graduates can create employment opportunities in the performing arts, ensuring that the education they receive helps the industry to develop and grow, and to ensure the training they received is not lost to the sector.

A number of NGOs are involved in the training and development of the performing arts. For instance, the NGOs involved with education utilize the performing arts as a training tool to educate schools and communities throughout the region.

The region is made up of three levels of artists involved in the performing arts:

- those trained at university, technikon, college;
- those who received training from institutions and NGOs; and
- those who are self-taught.

There is a vast gap in skills between the first and third level of performers, and the latter are predominant throughout the region. The implication of this is that the growth of the industry will not be consistent and the discrepancies in education and training will not impact on raising standards due to the heterogeneous skills base. The degree-trained graduates receive proper training and are well equipped to become involved with business/arts administration. The self-taught graduate, however, relies on experience, which is sometimes not enough to transfer skills to others.

Most dance companies such as Tambuka (Zimbabwe), Ballet Theatre Afrikan (South Africa) and the Malawi National Dance Troupe offer courses in various dance forms (contemporary and modern) to dancers, teachers, choreographers and the public. Moving Into Dance Mophatong (MID) (SA) conducts a dance teachers training course, provides Edudance teachers to schools, trains school teachers in Edudance and runs open dance classes for the public. MID's Community Dance Teachers Training Course (CDTTC) is a one-year full-time diploma for young adults interested in becoming dance educators. The course offers professional training in: Afrofusion; African dance; contemporary dance; jazz choreography; edudance; creative dance; teaching methods; teaching practice; developmental psychology; anatomy for dancers; anthropology and history of dance; arts management; and communication, both written and oral.

Other opportunities come from international dance companies in countries such as Austria, Sweden and the Netherlands where dancers are chosen to do a one-year residence at, for instance, the Nederlands Dans Theater.

Regionally there are various attempts at establishing colleges/schools for the arts. The Botswana Society for the Arts is in the process of securing funds for a planned school of the performing arts. The Zimbabwe Association of Community Theatre is attempting to build a vocational training college in performing arts and land has been acquired for the building of this college.

5.2 Implications for regional cooperation

The establishment of SADC was a positive step in fostering unity in the region, however, regional cooperation in the performing arts remains limited. In Namibia, for example, cooperation with the rest of the SADC is limited to attending festivals such as Grahamstown (South Africa) and Linkfest (Zimbabwe). Mozambique's informal performing arts community has a relationship with South Africa's Market Theatre Laboratory. Since 1995, groups have been attending the community theatre festivals organized by the Laboratory. Relationships like these are useful in that they provide opportunities to a wider pool of participants to network and liaise with their counterparts within the region.

5.3 Impediments to growth

Some governments in the southern African region do not perceive the potential multiplier effects and economic spin-offs that the performing arts could provide. The major impediments to growth, as identified in this research, are summarized below.

- Limited financing or access to funds.
- Lack of support and incentives for youth. The arts are not seen to be a lucrative career and compete with other careers such as information technology and commerce. Youth will carry performing arts into the future and they need to be exposed to this aspect of their cultural heritage.
- Limited coordination by the SADC Cultural Desk in regional programmes.
- Uncoordinated initiatives as knowledge is not shared which undermines the opportunity for artists and art institutions to learn from each other by sharing experiences.
- Lack of communication between the different bodies in the region: government departments and stakeholders.
- Failure by some SADC governments to acknowledge the potential for the performing arts to contribute to the economy of the nation, create employment and generate foreign exchange. Therefore legislation pertaining to the industry does not foster an environment conducive to growth.
- The need for performing artists to organize themselves in order to act collectively in order to more effectively promote their art as well as improve their economic and social conditions.
- Many artists lack the necessary skills to write scripts or compile financial proposals.
- Artists and art institutions are not equipped with the necessary business skills to manage funds, which means that they lack the capacity and business skills to administer their organizations as businesses and this does not provide potential donors with a guarantee that their funds are being put to good use.
- Arts policies are not comprehensive and there are few mechanisms in place to implement, monitor and evaluate them.
- Artists do not know their rights and do not understand the nature of the contracts they sign, which exposes them to being exploited.

5.4 Needs of the industry

The table below is an overview of the needs and gaps and/or opportunities of the SADC region based on an assessment of the industry from interviews conducted with stakeholders and key players during the course of this research.

Area of focus	Need	Asset	Gap (opportunity)
Government	<ul style="list-style-type: none"> ■ Sensitize governments to arts and culture in general, and the performing arts in particular. ■ Encourage governments to increase expenditure in arts and culture. 	<ul style="list-style-type: none"> ■ National Arts Council, private sector, government, donors and NGOs who deal directly with the artists and art institutions. ■ The SADC Culture Desk. 	<ul style="list-style-type: none"> ■ Government unsure how to plan and implement policies for arts and culture. ■ The SADC Culture Ministers' meetings could be used to identify gaps in current arts spending and best practice from the region.
Legislation	To align legislation so that it conforms with international best practice.	Legislation and policies are already in place (e.g. conditions of employment, copyright laws).	<ul style="list-style-type: none"> ■ Implementing legislation that already exists and applying it to the performing arts. ■ Artists unsure about their rights or not interested in acquiring the knowledge.
Finance	Access to finance – working capital and access to credit.	Existing bodies that offer funds whether government, NGO or donor.	<ul style="list-style-type: none"> ■ Very few trained professionals who are able to put together a proper business funding proposal. ■ Governments allocate limited funds for culture departments.
Infrastructure	Properly functioning, well equipped and safe rehearsal/performance venues.	Existing community centres such as halls, churches, cultural centres, theatre houses.	<ul style="list-style-type: none"> ■ To develop a series of performance venues that are solely for the use of performing artists and institutions either through a networking basis or at local level.
Training and development	<ul style="list-style-type: none"> ■ Product development and/or support. ■ Skills and knowledge sharing between the formal and informal on an increased level. 	<ul style="list-style-type: none"> ■ Creative talent. ■ Existing government schemes and programmes. ■ The region has a rich pool of talented and experienced players in the formal performing arts. 	<ul style="list-style-type: none"> ■ Schemes and programmes not designed with the performing arts in mind. ■ Market research and niche marketing to be conducted. ■ Design and product development skills developed. ■ Coordinated training that relates specifically to the performance arts. ■ Scriptwriting and documentation. ■ Talented and experienced players could impart knowledge to the youth, those involved with the informal performing arts and entrepreneurs. ■ IP awareness for both artists and other stakeholders.
Regional cooperation	Information sharing at regional level.	<ul style="list-style-type: none"> ■ The SADC Cultural Desk. ■ Departments of culture. ■ Coordinating bodies e.g SATI. ■ Regional festivals. 	<p>Effective partnerships between the different bodies in the region.</p> <p>Cooperation with ARIPO could be initiated (eight SADC countries are ARIPO members).</p>
Entrepreneurship	Training in business skills, access to markets, finance and management of funds.	<ul style="list-style-type: none"> ■ Various organisations that offer training in business skills including artists and art institutions, donors, government agencies. 	<ul style="list-style-type: none"> ■ No knowledge of where to go for certain services and where to get training. No existing database that can provide information to service providers. ■ Failure to source funds using new donors. ■ Inadequate knowledge on how IP can become a source of value.

Area of focus	Need	Asset	Gap (opportunity)
Audience development	Knowledge pertaining to how to specifically target segments of the market.	Organisations that offer marketing courses.	<ul style="list-style-type: none"> ■ These courses are not designed with the performing arts industry in mind. Stakeholders need to be actively involved in developing course material that relates to their industry. ■ This may only apply to “those in the know” and not the informal performing arts. ■ Market research.
Existing artists and art institutions	Access to information on finance, skills development, incentives, markets.	Creative richness has helped to develop artist or art institutions locally and internationally.	<ul style="list-style-type: none"> ■ Need exists to develop entrepreneurial skills to create opportunities for job creation and economic growth. ■ Not enough entrepreneurs.
Integration with other industries	Alert government and business to inherent economic opportunities.	Strong cross-sectoral collaboration already exists.	<ul style="list-style-type: none"> ■ Formal streamlining of industry. ■ Tax incentives and breaks for sponsorship of the arts. ■ Existing education curriculum not linked to industry development.

Annex 1

Bibliography

(A) Reports

- Department Arts, Culture, Science and Technology (2000). "Skills Development Strategy for the Arts, Culture and Entertainment Industries: inputs from the Dance and Live Events Sectors".
- Department Arts, Culture, Science and Technology (1998). "Cultural Industries Growth Strategy: The South African Craft Industry".
- Department of Sports, Recreation, Arts and Culture (2000). "State of Theatres in Gauteng".
- Performing Arts Workers Equity (Mar 1998). "An assessment of current labour legislation pertaining to performing artists in the entertainment industry in South Africa: A comparative review of international legislation; and proposals for change to South African Legislation to meet the needs of performing artists".
- Van Graan, M (Sep. 2000). "The Cultural Weapon 2: Performing Arts 2005: Towards a National Performing Arts Vision and Implementation Plan".
- Gary, M.; Hamilton, K. (June 1998). "Linking commodities and communities: The role of cultural industries in African development".
- MORI. (08/00). "South African awareness and attitudes towards the arts: Research study conducted for Spier".
- Shava, P. (2001). "The situation of arts in Lesotho: Perceptions, roles, functions and institutional reforms", Department of English, University of Lesotho.

(B) Secondary articles

- Performing Arts Network Newsletter, June 2001.
- The Bira – Electronic Newsletter of Zimbabwe's National Theatre Organization, Issues Nos. 2, 3, (Part 1 and 2) and 4.
- Nomdlalo – *Township News* (Jun/Aug 1996), Vol. 3, NO.
- CHIPAWO News* (Jan 2001), Vol. 5, No. 2.
- Ngoma* – Official Magazine of the National Arts Council of Zimbabwe (2001), Dec/Jan; Feb/Mar; July/Aug.
- Skyhost* – Air Zimbabwe in-flight magazine (2001), Vol. 9, No. 1.
- Arts 200 – The arts, culture and heritage guide to South Africa – Department of Arts, Culture, Science and Technology.

(C) Web site references

	Site	Description
A	www.artsdiary.co.za	Home for All Theatre Arts lovers and Community Theatres!
	www.alltheatrearts.com	
	www.artslink.co.za	The South African arts and culture hub
	www.africaonline.co.zw	African continent web site
	www.angola.org	Site of Aardklop National Arts Festival in South Africa
	www.aardklop.co.za	
	www.africaonline.com	
	www.afromix.org	Site for the promotion of Afro-Caribbean culture through music
www.art.co.za		
www.artszone.org.com		
B	www.ballettheatrefrikan.co.za	Contemporary and ballet SA dance company
	www.britishcouncil.org/ United Republic of Tanzania	
	www.britishcouncil.org	
	www.bankingonculture.com	
	www.buyafrica.com	
	www.britishcouncil.org/zambia	
D	www.dacst.gov.za	South African Department of Arts, Culture, Science and Technology
	www.dalro.co.za	Electronic version of Zimbabwe's Daily News paper Zimbabwean music and culture worldwide
	www.dailynews.co.zw	
	www.dandemutande.com	
E	www.emulateme.com	World encyclopedia to "eradicate conflict by increasing culture awareness"
	www.ebonet.net -	Portuguese Angola site
	www.ezim.com	Electronic newspaper of Zimbabwe
F	www.ffa.ucalgary.ca	Site for Canadian culture
H	www.hifa.co.zw	Site for the Harare International Festival of the Arts held over six days
I	www.info.bw/maitisong	Theatre and festival site
	www.iti.worldwide.org	International NGO founded by UNESCO and international theatre community. ITI has national ITI centres in ±90 countries
K	www.khayaafrikha.co.za	
L	www.library.ohio.edu	Magazine site providing information to Zambians General Lesotho web site Theatre application in business world
	www.lowdown.co.zw	
	www.lesoff.co.za	
	www.learningtheatre.co.za	

	Site	Description
M	www.mediaport.net	MediaPort gathers documents from several cultural entities. And promotes French and European art events
	www.mozambique.mz	National country web site
N	www.newafrica.com	
O	www.ozebre.co.za	French Institute in South Africa
S	www.sadcreview.com	
T	www.tpsa.co.za	South African theatre practitioners association
	www.United Republic of Tanzania.go.tz	Tanzanian national web site
Z	www.zamnet.zm	

Annex 2

Intellectual property, copyright and related rights and collective management of rights

Intellectual property

Intellectual property (IP) relates to the type of property that results from the creations of the human mind, the intellect (creativity). The law which protects such creations is known as intellectual property law. This is to say once an individual or an enterprise considers that he/it has made such a creation it is important to take measures to legally protect the creation. Such measures are known as acquisition of IP rights. Once IP rights are acquired the creator would have exclusive right to legally use the creation for commercial purposes (economic gains). Others can lawfully use the creation for commercial purposes only after the owner of the IP right has granted consent, usually after an agreement of some form of remuneration (usually known as royalties). The effective use of such IP rights would not only enhance the competitiveness of the holder, be it an individual, small, medium or large enterprise, it will also create opportunities that would lead to benefits that can ultimately be translated into financial gains. IP is usually divided into two branches known as "industrial property" and "copyright". Different types of IP rights can be used in order to maximize the benefits resulting from protected creations (product/work). For more information on the existing types of IP rights visit the following web site http://www.wipo.int/sme/en/ip_business/acquire_protection.htm

What is copyright?

Most of the creations (works) in the cultural sector/industry are protected by copyrights and other rights related to copyright generally known as "related rights" or in some cases "neighboring rights".

When a person creates a literary, musical, scientific or artistic work, he is the owner of that work and is free to decide on its use. That person (called the "creator" or the "author" or "owner of rights") can control the destiny of the work. Copyright is a legal term describing rights given to that person for his literary and artistic works. Copyright protection covers literary works such as novels, poems, plays, reference works, newspapers, computer programs, databases, films, musical compositions; and artistic works such as paintings, drawings, photographs, sculpture; architecture; advertisements, maps and technical drawings.

The economic rights are the rights of reproduction, broadcasting, public performance, adaptation, translation, public recitation, public display, distribution, and so on. The moral rights include the author's right to object to any distortion, mutilation or other modification of his work that might be prejudicial to his honour or reputation. Both sets of rights belong to the creator who can exercise them. The exercise of rights means that he can use the work himself, can give permission to someone else to use the work or can prohibit someone else from using the work. The general principle is that copyright protected works cannot be used without the authorization of the owner of rights. Limited exceptions to this rule, however, are contained in national copyright laws. In principle, the term of protection is the creator's lifetime and a minimum of 50 years after his death.

These legal aspects are specified in international conventions to which most countries are now party. On their accession, member States should have national legislation that is in line with the international standards. At the international level, the economic and moral rights are conferred by the Berne Convention for the Protection of Literary and Artistic Works, commonly known as the "Berne Convention". This Convention, which was adopted in 1886, has been revised several times to take into account the impact of new technology on the level of protection that it provides. It is administered by the World Intellectual Property Organization (WIPO), one of the specialized international agencies of the United Nations system. Angola, Mozambique and Seychelles are the only SADC member states which are yet to accede to the Berne Convention, though all SADC member states have national copyright legislation.

A created work is considered protected by copyright as soon as it exists. There is no formality to be complied with, such as registration or deposit, as a condition of that protection. Mere ideas in themselves are not protected, only the way in which they are expressed. According to the Berne Convention literary and artistic works are protected without any formalities in the countries party to that Convention. However, many countries have a national copyright office and some national laws allow for registration of works for the purposes of, for example, identifying and distinguishing titles of works. In certain countries, registration can also serve as prima facie evidence in a court of law with reference to disputes relating to copyright. It is important to note that ownership of copyright of a creation does not necessarily mean physical ownership of the said creation e.g. ownership of a copy of a novel does not mean ownership of the copyright of the said novel.

The 1994 Agreement on Trade-Related Aspects of Intellectual Property Rights (or TRIPS Agreement), which is administered by the World Trade Organization (WTO), as well as the WIPO Copyright Treaty (WCT) incorporate this international protection.

For more information visit the following web site:

<http://www.wipo.int/treaties/ip/berne/index.html>

What are related rights?

Whereas the rights provided by copyright apply to authors, “related rights”, also known as “neighbouring rights” concern other categories of owners of rights, namely, performers, the producers of phonograms and broadcasting organizations. Related rights differ from copyright in that they belong to owners regarded as intermediaries in the production, recording or diffusion of works. The link with copyright is due to the fact that the three categories of related rights owners are auxiliaries in the intellectual creation process since they lend their assistance to authors in the communication of the latter’s works to the public. A musician performs a musical work written by a composer; an actor performs a role in a play written by a playwright; producers of phonograms – or more commonly “the record industry” – record and produce songs and music written by authors and composers, played by musicians or sung by performers; broadcasting organizations broadcast works and phonograms on their stations.

At the international level, related rights are conferred by the International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations, better known as the “Rome Convention”. This Convention was adopted in 1961 and it is jointly administered by the United Nations Educational, Scientific and Cultural Organization (UNESCO), the International Labour Organization (ILO) and WIPO. As of February 15, 2002, among SADC member states only Lesotho had acceded to this convention. However several SADC member states do have national legislation on related rights.

The basic related rights granted are, in general, the following:

Performers: are provided the rights to prevent fixation (recording), broadcasting and communication to the public of their live performances without their consent, and the right to prevent reproduction of fixations of their performances under certain circumstances; the rights in respect of broadcasting and communication to the public may be in the form of equitable remuneration rather than a right to prevent. Due to personal nature of their creations, some national laws also grant performers moral rights, which may be exercised to prevent unauthorized uses of their name and image, or modifications to their performances which present them in an unfavourable light.

Producers of phonograms: are granted the rights to authorize or prohibit reproduction, importation and distribution of their phonograms and copies thereof, and the right to equitable remuneration for broadcasting and communication to the public of phonograms.

Broadcasting organizations: are provided the right to authorize or prohibit rebroadcasting, fixation and reproduction of their broadcast.

Also, the WIPO Performances and Phonograms Treaty (WPPT) grants protection to the performers in sound performances and producers of phonograms, particularly in the digital environment.

Though the duration of protection of related rights may differ from country to country the minimum period provided by the Rome Convention is twenty years. However the WTO agreement on Trade Related Aspects of Intellectual Property Rights (TRIPS) and the WPPT provide 50 years of protection to the rights of performers and producers of phonograms.

The 1994 Agreement on Trade-Related Aspects of Intellectual Property Rights (or TRIPS Agreement), which is administered by the World Trade Organization (WTO), incorporates or refers to this international protection.

For more information visit the following web site:

<http://www.wipo.int/treaties/ip/rome/index.html>

Collective management of rights

The exclusive right of the author to exploit his work or authorize others to do so is the basic element of copyright, and such a right, where recognized, is also important for the beneficiaries of related rights. An exclusive right can be enjoyed to the fullest extent if it may be exercised individually by the owner of the right himself. In such a case, the owner maintains his control over the dissemination of his work, can personally take decisions on the economic conditions of its exploitation and can also closely monitor whether his rights are duly respected. As early as at the time of the establishment of the international copyright system, there were, however, certain rights that their owners were unable to exercise individually, and later, with the ever newer waves of new technologies, the field in which individual exercise of rights was impossible or, at least, impractical, became constantly wider.

The reason for which, in a number of cases, copyright and related rights cannot be exercised individually is that the works and/or the objects of related rights are used by a great number of different users. An individual author or other rights holders, in general, does not have the capacity to monitor all the uses, to negotiate with users and to collect remuneration. In such a case, collective management of rights is the appropriate solution. It is obviously a great advantage also for users since it decreases their administrative costs and facilitates lawful use. The importance of collective management societies is crucial especially where they provide "one stop shop" services, a coordinated collective management of all relevant rights, established on a global basis. These can go as far as the organization of public awareness campaigns, training and providing legal advice and assistance on issues such as the signing of contracts between the owners of copyright and related rights works and users of such works, where implications of intellectual property must be taken into account.

Given the importance of this aspect of the protection of copyright and related rights, a new WIPO guide on "Collective Administration of Copyright and Related Rights" is under preparation and will be published soon. It describes the main fields of collective management, analyses the most important issues of this form of exercising rights, including the digital environment and offers some basic principles for the establishment and operation of collective management organizations.

All of the SADC member states except for Angola, Botswana, Lesotho, Seychelles and Swaziland have copyright societies. Namibia, South Africa, Zambia and Zimbabwe have private copyright collecting societies, while the rest have either parastatals or State-funded societies. In most cases, the "parastatal" collective management societies have dual responsibility i.e. that of administering the economic rights of their members but also that of enforcing the provisions contained in the national legislation, e.g. in Malawi, Mauritius and Tanzania.

For more information visit the following web site:

<http://www.wipo.int/africa/en/>

Current status of copyright protection in the SADC countries

WIPO has a long history of cooperation with SADC countries in the field of copyright in which it has provided legal advisory and technical assistance aimed at modernizing and/or establishing national copyright protection regimes.

As of 30 April 2002, none of the SADC States have ratified neither the WPPT nor the WCT. However it is important to note that initiatives are under way in Mauritius, Malawi, United Republic of Tanzania and soon it is hoped Botswana and Mozambique to ratify the two treaties.

All SADC countries, with the exception of Angola, Mozambique and Seychelles, are party to the Berne Convention. **Swaziland** is the only SADC country, which according to WIPO records, does not have a copyright legislation. In the remaining member states, copyright is protected as described in the list below:

- **Angola** – Copyright Act N 4/90 of 10 March 1990
- **Botswana** – Copyright and Neighboring Rights Act No. 8 of April 2000
- **Democratic Republic of Congo** – Copyright and related rights are protected by Order No. 86-033 of 5 April, 1986
- **Lesotho** – Copyright Order No. 13 of 1989 which is currently being reviewed
- **Malawi** – Copyright Act No. 9 of 26 April 1989 which is currently being amended to comply with current international norms
- **Mauritius** – Copyright Act No. 12 of July 1997

- **Mozambique** – Copyright Act No. 4 of February 1997
- **Namibia** –Copyright and Neighboring Rights Act No. 6 of 14 April 1994
- **South Africa** – Performers’ Protection Act No. 11 of 1967, Copyright Act No. 98 of 1978, as amended by respective Copyright Amendments Acts No. 56 of 1980, No. 66 of 1983, No. 52 of 1984, No. 39 of 1986, No. 13 of 1988, No. 61 of 1989 and No. 1125 of 1992, Intellectual Property Laws Amendments Act of 1997
- **Seychelles** – Copyright Act No. 25 of 29 December 1982 and the Copyright (Registration) Regulations No.12 of 14 February 1984
- **United Republic of Tanzania** – Copyright and neighboring Rights Act No. 7 of 2 June 1999
- **Zambia** – Copyright and Performance Rights Act No. 44 of 31 December 1994
- **Zimbabwe** – Copyright Act of 2001

Annex 3

National copyright offices in the SADC region

Angola

Ministry of Culture
National Institute for Cultural Industries (INIC)
National Directorate of Entertainment and Copyright

Address:
Rua Civilo de Conceição 72 andar
Luanda

Mailing address:
Caixa Postal 1252
Luanda
Telephone: (244 2) 33 13 71
Telefax: (244 2) 33 13 62

Botswana

Ministry of Commerce and Industry
Department of the Registrar of Companies,
Business Names, Trade Marks, Patents and Designs

Address:
P.O. Box 102
Gaborone

Telephone: (267) 580 754
Telefax: (267) 371 539; 580 987
Telex: 2674 TRADE BD
email address: roc.mci@gov.bw

Democratic Republic of the Congo

Ministry of Culture and the Arts
Directorate of Research, Planning and International Cultural Relations
Secretariat General of Culture

Address:
B.P. 3090
Kinshasa I

Lesotho

Office of the Registrar General
Copyright Office

Address:
P.O. Box 52
Maseru 100

Telephone: (266) 31 30 34
Telefax: (266) 31 01 94
Telex: 4228 SADCTU LO

Malawi

Ministry of Sports and Culture
Copyright Society of Malawi (COSOMA)

Address:
P.O. Box 30784
Lilongwe 3

Telephone: (265) 751 148; cellphone: 865 211
Telefax: (265) 752 717
email address: cosoma@sdpn.org.mw

Mauritius

Ministry of Arts and Culture
(Mauritius Society of Authors (MASA))

Address:
7th Floor
R. Seenevassen Building
Maillard Street
Port Louis
Mauritius

Telephone: (230) 212 5848
Telefax: (230) 212 9366
email address: copyrightsoc@intnet.mu

Mozambique

Ministry of Culture and Sports
National Institute of Book and Records
Department of Copyright

Address:
Av. 24 de Julho 1921
Maputo

Mailing address
P.O. Box 4030
Maputo

Telephone: (258 1) 42 02 57; 42 03 73
Telefax: (258 1) 42 02 09

Namibia

Ministry of Information and Broadcasting
Copyright Services

Address:
Government Offices
Provost Building
Windhoek

Mailing address:
Private Bag 13344
Windhoek, 9000

Telephone: (264 61) 22 22 46; 22 10 77
Telefax: (264 61) 22 49 37
Telex: 665

Seychelles

Ministry of Youth and Culture

Address:
Ministry of Youth and Culture
P.O. Box 1383
Victoria
Mahe

Telephone: (248) 321 333
Telefax: (248) 322 113
Telex: 2305 MINED SZ

South Africa

Department of Trade and Industry
Office of the Registrar of Patents, Trade Marks, Designs and Copyright

Address:
Private Bag X400
Pretoria 0001

Mailing address:
Zanza Buildings
116 Proes Street
Pretoria 0001

Telephone: (27 12) 310 8700
Telefax: (27 12) 323 4257
Telex: (9) 35-0168 TRIN
email address: mcdonaldn@dti.pwv.gov.za

Swaziland

Ministry of Justice
Registrar General's Office

Address:
3rd Floor Justice Building
Mbabane

Mailing address:
P.O. Box 460
Mbabane

Telephone: (268 40) 46 010/9
Telefax: (268 40) 43 531

United Republic of Tanzania

Copyright Society of Tanzania (COSOTA)
Business Registrations and Licensing Agency (BRELA)
Ministry of Industry and Trade

Address:
Cooperative Bldg.
Lumumba Street
Dar es Salaam

Mailing address:
P.O. Box 9393
Dar es Salaam

Telephone: (255 22) 812 760839 (Mobitel)
Direct lines: (255 22) 2180048; 2180139; (255 22) 2180141
Telefax: (255 22) 2180371; 2184727
Telex: 41689 INDIS TZ
email address: usajili@intafrika.com

Zambia

Ministry of Information and Broadcasting Services
Copyright Administration

Address:
P.O. Box 51025
Lusaka

Telephone: (260 1) 25 17 73; 25 17 66
Telefax: (260 1) 25 34 56; 25 34 57; (260 1) 25 17 67
Telex: 40113 INFORM ZA

Zimbabwe

Ministry of Justice, Legal and Parliamentary Affairs
Office of the Controller of Patents, Trade Marks and Industrial Designs

Address:
Private Bag 7704
Causeway
5th Floor Forner House
Corner Leopold Takawira Street and Samora Machel Avenue
Harare

Telephone: (263 4) 775 544/6
(263 4) 773 443
(263 4) 781 835

Telefax: (263 4) 772 999; 772 993
email address: zimpat@gtta.gov.zw

SEED Working Papers

1. “Home Work in Selected Latin American Countries: A Comparative Overview” (*Series on Homeworkers in the Global Economy*), Manuela Tomei, 2000
2. “Homeworkers in Paraguay” (*Series on Homeworkers in the Global Economy*), María Victoria Heikel, 2000
3. “Homeworkers in Peru” (*Series on Homeworkers in the Global Economy*), Francisco Verdera, 2000
4. “Job Quality and Small Enterprise Development” (*Series on Job Quality in Micro and Small Enterprise Development*), 1999
5. “The Hidden MSE Service Sector: Research into Commercial BDS Provision to Micro and Small Enterprises in Viet Nam and Thailand” (*Series on Innovation and Sustainability in Business Support Services (FIT)*), Gavin Anderson, 2000
6. “Home Work in Argentina” (*Series on Homeworkers in the Global Economy*), Elizabeth Jelin, Matilde Mercado, Gabriela Wyczykier, 2000
7. “Home Work in Brazil: New Contractual Arrangements” (*Series on Homeworkers in the Global Economy*), Lena Lavinás, Bila Sorj, Leila Linhares, Angela Jorge, 2000
8. “Home Work in Chile: Past and Present Results of a National Survey” (*Series on Homeworkers in the Global Economy*), Helia Henríquez, Verónica Riquelme, Thelma Gálvez, Teresita Selamé, 2000
9. “Promoting Women’s Entrepreneurship Development based on Good Practice Programmes: Some Experiences from the North to the South” (*Series on Women’s Entrepreneurship Development and Gender in Enterprises — WEDGE*), Paula Kantor, 2000
10. “Case Study of Area Responses to Globalization: Foreign Direct Investment, Local Suppliers and Employment in Győr, Hungary” (*Series on Globalization, Area-based Enterprise Development and Employment*), Maarten Keune, András Toth, 2001
11. “Local Adjustment to Globalization: A Comparative Study of Foreign Investment in Two Regions of Brazil, Greater ABC and Greater Porto Alegre” (*Series on Globalization, Area-based Enterprise Development and Employment*), Glauco Arbix, Mauro Zilbovicius, 2001
12. “Local Response to Globalization: MESTA Region, Bulgaria” (*Series on Globalization, Area-based Enterprise Development and Employment*), Hanna Rusczyk, Ingrid Schubert, Antonina Stoyanovska, 2001
13. “Ethnic Minorities — Emerging Entrepreneurs in Rural Viet Nam: A Study on the Impact of Business Training on Ethnic Minorities”, Jens Dyring Christensen, David Lamotte, 2001
14. “Jobs, Gender and Small Enterprises in Bangladesh: Factors Affecting Women Entrepreneurs in Small and Cottage Industries in Bangladesh” (*Series on Women’s Entrepreneurship Development and Gender in Enterprises — WEDGE*), Nilufer Ahmed Karim, 2001
15. “Jobs, Gender and Small Enterprises: Getting the Policy Environment Right” (*Series on Women’s Entrepreneurship Development and Gender in Enterprises — WEDGE*), Linda Mayoux, 2001
16. “Regions, Regional Institutions and Regional Development” (*Series on Globalization, Area-based Enterprise Development and Employment*), Maarten Keune, 2001
17. “ICTs and Enterprises in Developing Countries: Hype or Opportunity?” (*Series on Innovation and Sustainability in Business Support Services (FIT)*), Jim Tanburn and Alwyn Didar Singh, 2001

18. "Jobs, Gender and Small Enterprises in Africa and Asia: Lessons drawn from Bangladesh, the Philippines, Tunisia and Zimbabwe" (*Series on Women's Entrepreneurship Development and Gender in Enterprises — WEDGE*), Pamela Nichols Marcucci, 2001
19. "Jobs, Gender and Small Enterprises in the Caribbean: Lessons from Barbados, Suriname and Trinidad and Tobago" (*Series on Women's Entrepreneurship Development and Gender in Enterprises — WEDGE*), Carol Ferdinand (ed.), 2001
20. "Jobs, Gender and Small Enterprises in Bulgaria" (*Series on Women's Entrepreneurship Development and Gender in Enterprises — WEDGE*), Antonina Stoyanovska, 2001
21. "Women Entrepreneurs in Albania" (*Series on Women's Entrepreneurship Development and Gender in Enterprises — WEDGE*), Mimoza Bezhani, 2001
22. "Ajuste Local à Globalização: um estudo comparativo do investimento estrangeiro direto no ABC e na Grande Porto Alegre" (*Série sobre Globalização, Desenvolvimento de Empresas ao Nível Local e Emprego*), Glauco Arbix, Mauro Zilbovicius, 2002
23. "Small Enterprises, Big Challenges: A Literature Review on the Impact of the Policy Environment on the Creation and Improvement of Jobs within Small Enterprises", (*Series on Conducive Policy Environment for Small Enterprise Employment*), Gerhard Reinecke, 2002
24. "Méthodes et Instruments d'Appui au Secteur Informel en Afrique Francophone", Carlos Maldonado, Anne-Lise Miélot, Cheikh Badiane, 2003 (forthcoming)
25. "Artisanat et Emploi dans les Provinces de Settat et El Jadida", Gérard Barthélemy, 2002
26. "Employment Creation and Employment Quality in African Manufacturing Firms", Micheline Goedhuys, 2002
- 27E. "An Information Revolution for Small Enterprise in Africa: Experience in Interactive Radio Formats in Africa" (*Series on Innovation and Sustainability in Business Support Services (FIT)*), Mary McVay, 2002
- 27F. "Une révolution de l'information pour les petites entreprises en Afrique : L'expérience en matière de formats radio interactifs en Afrique" (*Série Innovation et viabilité des services d'appui aux entreprises*), Mary McVay, 2002
28. "Assessing Markets for Business Development Services: What have we learned so far?" (*Series on Innovation and Sustainability in Business Support Services (FIT)*), Alexandra Overy Miehlsbradt, 2002
29. "Creating a Conducive Policy Environment for Micro, Small and Medium-Sized Enterprises in Pakistan" (*Series on Conducive Policy Environment for Small Enterprise Employment*), Small and Medium Enterprise Development Authority of Pakistan (SMEDA), 2002
30. "Creating Market Opportunities for Small Enterprises: Experiences of the Fair Trade Movement", Andy Redfern and Paul Snedker, 2002
31. "Creating a Conducive Policy Environment for Employment Creation in Small Enterprises in Viet Nam" (*Series on Conducive Policy Environment for Small Enterprise Employment*), Pham Thi Thu Hang, 2002
32. "Business Training Markets for Small Enterprises in Developing Countries: What do we know so far about the potential?" (*Series on Innovation and Sustainability in Business Support Services (FIT)*), Akiko Suzuki, 2002
33. "Organizing Workers in Small Enterprises: The Experience of the Southern African Clothing and Textile Workers' Union" (*Series on Representation and Organization Building*), Mark Bennett, 2002
34. "Protecting Workers in Micro and Small Enterprises: Can Trade Unions Make a Difference? A Case Study of the Bakery and Confectionery Sub-sector in Kenya" (*Series on Representation and Organization Building*), Gregg J. Bekko and George M. Muchai, 2002

35. "Creating a Conducive Policy Environment for Employment Creation in SMMEs in South Africa" (*Series on Conducive Policy Environment for Small Enterprise Employment*), Jennifer Mollentz, 2002
36. "Organizing in the Informal Economy: A Case Study of Street Trading in South Africa" (*Series on Representation and Organization Building*) Shirin Motala, 2002
37. "Organizing in the Informal Economy: A Case Study of the Clothing Industry in South Africa" (*Series on Representation and Organization Building*), Mark Bennett, 2003
38. "Organizing in the Informal Economy: A Case Study of the Building Industry in South Africa" (*Series on Representation and Organization Building*), Tanya Goldman, 2003
39. "Organizing in the Informal Economy: A Case Study of the Minibus Taxi Industry in South Africa" (*Series on Representation and Organization Building*), Jane Barrett, 2003
40. "Rags or Riches? Phasing-Out the Multi-Fibre Arrangement", Auret van Heerden, Maria Prieto Berhouet, Cathrine Caspari, 2003
41. "Flexibilizing Employment: An Overview", Kim Van Eyck, 2003
42. "Role of the Informal Sector in Coping with Economic Crisis in Thailand and Zambia", Gerry Finnegan and Andrea Singh (eds.), 2003 (forthcoming)
43. "Opportunities for SMEs in Developing Countries to Upgrade in a Global Economy" (*Series on Upgrading in Small Enterprise Clusters and Global Value Chains*), John Humphrey, 2003
44. "Participation in Global Value Chains as a Vehicle for SME Upgrading: A Literature Review" (*Series on Upgrading in Small Enterprise Clusters and Global Value Chains*), Cathrine Caspari, 2003
45. "Local Implementation of Quality, Labour and Environmental Standards: Opportunities for Upgrading in the Footwear Industry" (*Series on Upgrading in Small Enterprise Clusters and Global Value Chains*), Lizbeth Navas-Alemán and Luiza Bazan, 2003
46. "Industrial Renewal and Inter-firm Relations in the Supply Chain of the Brazilian Automotive Industry" (*Series on Upgrading in Small Enterprise Clusters and Global Value Chains*), Anne Caroline Posthuma, 2003 (forthcoming)
47. "The Competitive Advantage of Buying Networks in Wood Products Value Chains" (*Series on Upgrading in Small Enterprise Clusters and Global Value Chains*), Jeff Readman, 2003 (forthcoming)
48. "High Road Upgrading in the 'Third Italy': Lessons for Integrated Small Enterprise Development and Good Labour Conditions in Developing Countries" (*Series on Upgrading in Small Enterprise Clusters and Global Value Chains*), Alberto Criscuolo, 2003 (forthcoming)
49. "Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: The Music Industry" (*Series on Upgrading in Small Enterprise Clusters and Global Value Chains*), Cecile Lambert, 2003
50. "Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: The Ethno-tourism Industry" (*Series on Upgrading in Small Enterprise Clusters and Global Value Chains*), Steven Bolnick, 2003 (forthcoming)
51. "Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: Crafts and Visual Arts" (*Series on Upgrading in Small Enterprise Clusters and Global Value Chains*), The Trinity Session, 2003 (forthcoming)
52. "Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: The Performing Arts and Dance" (*Series on Upgrading in Small Enterprise Clusters and Global Value Chains*), Annabell Lebethe, 2003

53. “Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: Television and Film” (*Series on Upgrading in Small Enterprise Clusters and Global Value Chains*), Avril Goffe and Natalie Jacklin, 2003 (forthcoming)
54. “Promouvoir un environnement de développement des micro et petites entreprises guinéennes favorable à la création d’emplois décents” (*Série Cadre stratégique favorable à l’emploi dans les petites entreprises*), Moussa Kourouma, 2003
55. “Creating a Conducive Policy Environment for Employment Creation in Micro and Small Enterprises in Tanzania” (*Series on Conducive Policy Environment for Small Enterprise Employment*) Paul Tibandebage, Samuel Wangwe, Moses Msuya, Darlene Mutalemwa, 2003
56. “Public Policy and Employment in Micro and Small Enterprises in Peru” (*Series on Conducive Policy Environment for Small Enterprise Employment*), Juan Chacaltana, 2003 (forthcoming)
57. “Business Centres for Small Enterprise Development: Experiences and Lessons from Eastern Europe”, Merten Sievers, Klaus Haftendorn, Astrid Bessler, 2003
58. “Promoting Female Entrepreneurship in Mauritius: Strategies in Training and Development”, (*Series on Women’s Entrepreneurship Development and Gender Equality — WEDGE*), Patricia Day-Hookoomsing, Vedna Essoo, 2003
59. “Facilitating Youth Entrepreneurship, Part I: An analysis of awareness and promotion programmes in formal and non-formal education”, Klaus Haftendorn, Carmela Salzano, 2003 (forthcoming)
59. “Facilitating Youth Entrepreneurship, Part II: A directory of awareness and promotion programmes in formal and non-formal education”, Klaus Haftendorn, Carmela Salzano, 2003 (forthcoming)
60. “Organizing in South Africa’s Informal Economy: An Overview of Four Sectoral Case Studies” (*Series on Representation and Organization Building*), Tanya Goldman, 2003 (forthcoming)
61. “Creating a Conducive Policy Environment for Employment Creation in MSEs in Chile” (*Series on Conducive Policy Environment for Small Enterprise Employment*), Carolina Flores, 2003