

NATIONAL THEATRE AND DANCE POLICY



sport, arts & culture

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1. Foreword and executive summary

1.1 Foreword

The South African theatre and dance sector recognises and responds to the inequalities in our society and affirms its support for the ***Agenda 2063: The Africa we want***, the African Union's blueprint and master plan for transforming Africa into the global powerhouse of the future. The 50-year plan adopted in 2013 has seven aspirations listed therein. The fifth aspiration – **an Africa with a strong cultural identity, common heritage, values and ethics** – affirms the idea of an African cultural renaissance with creative arts and businesses able to project pan-African values and ideals.

Furthermore, this policy affirms the right of all to participate in the cultural life of the community and to enjoy the arts (Article 27 of the Universal Declaration of Human Rights), irrespective of whether they have the economic means to do so or not.

This policy seeks to overcome the historically institutionalised inequalities and disparities which follow racial and economic access lines. This phenomenon duplicates itself across all nine provinces, resulting in theatre and dance practitioners mostly congregating in metros where there is activity. Therefore, this policy aims to foster access across all nine provinces. Theatre and dance herein are viewed as of significant intangible and instrumental value; intangible because, in line with the Constitution, theatre and dance facilitate the expression of culture, religion and education, among other rights; instrumental because theatre and dance can be drivers of socio-economic development from community to national level.

The policy will be known as the **National Theatre and Dance Policy, 2022**. This policy is responsive to current South African contexts and seeks to facilitate an enabling environment at home while being cognisant of the Southern African Development Community (SADC) Protocol and international treaties the country is signatory to. The policy is responsive because the socio-economic conditions, coupled with the rate at which digital developments are influencing our ways of life, require policies to be reviewed periodically. This will require revisiting and reviewing the policy no more than three years from drafting. Thus, this policy is to be read as ongoing, responsive to the present with the future in mind while being guided by the past.

The formulation of the inaugural 1996 White Paper on Arts, Culture and Heritage has great emphasis on urgent institutional redress, nation building and social cohesion. The White Paper on Arts, Culture and Heritage was approved by Cabinet in August 1996 and subsequently underwent two policy reviews in 2006 and 2013 respectively. The third review process in 2015 culminated in the revised White Paper on Arts, Culture and Heritage which was approved by Cabinet in the year 2019.

In 2021, the Minister of Sport, Arts and Culture, Nathi Mthethwa, commissioned the development of the National Theatre and Dance Policy in alignment with the approved

and revised White Paper on Arts, Culture and Heritage.

1.2 Executive summary

The National Theatre and Dance Policy is an essential guideline to effectively and efficiently mobilise resources, coordinate and regulate the theatre and dance sector in South Africa to meet the socio-economic interests of all key stakeholders in the sector. Regionally, the policy aligns with the Maputo, 2014, SADC Protocol on Culture, Information and Sport in addressing the "concern that arts and culture did not fully play their role in the process of reintegration and development in SADC".

This policy document represents the wishes, aspirations and commitment of South African stakeholders in the sector on interventions and services that will have to be rolled out to address the imbalances of the past that marginalised some aspects of the sector and give access to funding, training and facilities on equal and equitable basis.

The drafting of the policy entailed an extensive and rigorous consultative process in the theatre and dance sector with government being guided by existing legislations as well as policy and strategic documents from a range of sources. Among these, this policy is written with specific reference to the revised White Paper on Arts, Culture and Heritage endorsed by Parliament in the year 2019.

The content and rationale for the policy are informed by an understanding of the deep fractures in South Africa's social fabric occasioned by the legacy of the past based on racial socio-economic inequalities and disparities. These race-based inequalities and disparities are reflected in the state of the local theatre and dance sector. Thus, building a vibrant, socially cohesive theatre and dance sector where practitioners are able to view it as a lucrative career and entertainment pathway becomes the cornerstone of this policy.

Government, civil society, stakeholders in the sector and the general public have critical roles to play in the protection, development, nurturing and promotion of theatre and dance. This National Theatre and Dance Policy is crafted to serve stakeholders in the sector, audiences, the general public and the intangible values of South Africa as part of cultural and artistic expressions. Theatre and dance is for everyone.

This policy also focuses on access and addressing equity and equality for all theatre and dance practitioners across the rural and urban divide, gender disparities, diverse cultural backgrounds, physical disabilities and other social dimensions. Thus, sections of this policy aim to increase access for all practitioners to a wide range of services, performance spaces, funding opportunities, education and training as well as networking.

In focusing on the needs of the theatre and dance sector, the policy contributes to addressing the triple challenges of poverty, inequality and unemployment while ensuring that the diversity and dynamic nature of theatre and dance in all its diverse forms, i.e. artistic, cultural and heritage forms, is preserved and promoted in our society.

Integral to this policy is a detailed implementation plan that outlines a transitional phase with a time frame and institutional arrangements for a future permanent Theatre and Dance Council in South Africa.

It goes without saying that the success of this policy requires a collaborative approach at all tiers of government, across disciplines and sectors, and abroad through our diplomatic offices and citizens.

2. Definitions and abbreviations

2.1 Definitions

Artist: means someone who–

- creates or gives creative expression to, or recreates works of art in any discipline (music, visual arts, theatre, dance, literature, film, design, craft, etc.) and/or who does so in an interdisciplinary or cross-disciplinary manner;
- works vocationally in the arts, seeking to make their primary living in the arts sector; and
- self-identifies as an artist and/or is recognised as such by the public, critics and their peers [UNESCO's 1980 Recommendation Concerning the Status of the Artist].

Audience: refers to people who watch theatre and dance, whether paying or not. 'Markets' may be part of audiences but are distinct from audiences in that 'markets' for theatre and dance are people who pay for their tickets. In the case of audiences who cannot pay to access theatre or dance, mainly for economic reasons, theatre and dance companies obtain the funding from elsewhere to provide dance and theatre to such audiences. For example, a company taking a dance performance on a tour of schools may be sponsored by a private sector company, or a theatre company promoting safe sex to workers at a factory may be sponsored by the Department of Health.

Community art: refers to–

- art in any form – music, theatre, dance, literature, theatre, design, film, craft, etc. – that reflects the lived experience of people, especially those who continue to live in the margins of mainstream economic, social and cultural activities, in townships and rural areas that still reflect apartheid's spatial planning (these people constitute an understanding of 'the community' as used in this document);
- art that affirms the right of everyone to participate in the cultural life of the community and to enjoy the arts by making education, creation, production, distribution and enjoyment of the arts accessible in local communities;
- art-related entrepreneurial and organisational practices that seek to improve the quality of life of local communities and individuals in such communities; and
- art that is consciously used to educate, entertain, inspire and challenge communities about issues that directly affect them with the intention to improve their lives.

Community arts: refer to arts that are made by artists for the entertainment or engagement of members of the community.

Community arts organisations: refer to organisations established and run by people from a specific community that engage in art forms that may be income generating or not but serve the community in which they are based.

Core arts: mean theatre and dance along with visual art, music and literature as defined by UNESCO, which give impetus for commercial and entrepreneurial works and enterprises, such as advertising and films. They are not always commercially viable and generally require state support.

Creative industries: refer to industries (such as design, fashion, publishing and craft) that have their origin in individual creativity, skill and talent with the potential for wealth and job creation through the generation and exploitation of intellectual property.

Dance: refers to movement of the body, generally with music, to engage the senses through the body. This incorporates musical theatre, cultural ceremonies and opera, among other expressions.

Development: refers to the generation and application of resources to create and sustain the optimal political, social, economic and other conditions for human and societal growth so that inhabitants may enjoy the full gamut of human rights and freedoms.

Economic development: refers to economic growth and the generation of wealth, which contributes to broader social well-being.

Gig economy: refers to a labour market characterised by short-term contracts and ad hoc work rather than long-term employment.

Human development: refers to the process of enlarging people's freedoms and opportunities and improving their well-being.

Indigenous arts: refer to arts reflecting the values, beliefs, ideas and forms of original communities and people, created and performed by them and/or their descendants.

Indigenous knowledge systems: refer to the indigenous knowledge systems (IKS) developed and maintained by South Africa's indigenous peoples that pervade the lives and the belief systems of a large proportion of the country's population. Such indigenous knowledge manifests itself in areas ranging from cultural and religious ceremonies to agricultural practices and health interventions. [Introduction to Indigenous Knowledge Systems Policy of the Department of Sport, Arts and Culture (DSAC)].

Mainstream: refers to the formal economy and industry.

Production teams: refer to everyone that makes theatre and dance work, including the production manager, stage manager, lighting designer, costume designer and media person.

Performing arts: refer to arts that range from vocal and instrumental music, dance, musical theatre, opera and orchestras to pantomime, sung verse and beyond. They include numerous cultural expressions that reflect human creativity and that are also found, to some extent, in many other intangible cultural heritage domains.

Professional: means a person employed or making a living in the sector, whether in the mainstream, community-based or informal sector.

Social cohesion: refers to the extent to which individuals and communities are integrated creating a coherent, united society functioning in the interests of the greater collective good.

Social development: refers to qualitative changes in the structure and framework of societies to better realise conditions to improve the lives of its citizens.

Theatre: refers to a collaborative form of performing arts that uses live performers to present the experience of a real or imagined event before a live audience in a specific place, often a stage. Theatre includes many genres and forms such as drama, dance, physical theatre, musical theatre, opera, stand-up comedy and performance art.

2.2 Abbreviations

BASA:	Business and Arts South Africa
CATHSSETA:	Culture, Arts, Tourism, Hospitality, Sports Sector Education Training Authority
CIMP:	Creative Industries Master Plan
DSAC:	Department of Sport, Arts and Culture
DTIC:	Department of Trade, Industry and Competition
IKS	Indigenous knowledge systems
NAC:	National Arts Council
NDP:	National Development Plan
NPO:	Non-profit organisation
PFMA:	Public Finance Management Act
PPPs:	Public-Private Partnerships
SACO:	South African Cultural Observatory
SADC:	Southern Africa Development Community
UNESCO:	United Nations Educational, Scientific and Cultural Organisation

3. Introduction, background and context

3.1 Introduction – Policy Issue identification

The biggest challenge in the theatre and dance sector is to overcome the historically institutionalised inequalities and disparities that follow racial and economic access lines. This phenomenon duplicates itself across all nine provinces, resulting in practitioners of the theatre and dance sector mostly congregating in metros. Thus, this policy aims to foster access across all nine provinces. Theatre and dance herein are viewed as both of significant intangible and instrumental value. Intangible because, in line with the Constitution, theatre and dance facilitates the expression of culture, religion and education, among other rights. Instrumental because theatre and dance can be drivers of socio-economic development from community to national level.

3.2 Background

One of the biggest challenges in the theatre and dance sector is to overcome the race, class, gender, provincial and other divides and bring together those who have, or those who have access to, skills, resources, networks, experience, infrastructure and markets and those who do not to work collectively for the greater good of all. As it stands, those in the sector with skills, experience and resources are able to operate relatively effectively within silos of privilege, while those who do not encounter significant struggles and the divides are exacerbated.

The White Paper on Arts, Culture and Heritage was approved by Cabinet in August 1996. It was preceded by extensive research and consultation, which began two years earlier in 1994. A major development stemming from the inaugural policy was the establishment of the National Arts Council (NAC) as well as several national and provincial arts and culture agencies to support the development of the sector in South Africa's new democratic framework.

The National Theatre and Dance Policy is administered by the Minister responsible for sport, arts and culture. Thus, DSAC working together with the sector commits to developing and transforming the theatre and dance sector to give effect and meaning to the constitutional imperatives of ensuring that past imbalances are addressed, transformation of the sector takes place and defined socio-economic objectives are achieved.

Despite significant progress since the establishment of a democratic government in 1994, South African society continues to be characterised by socio-economic inequality, which precludes the realisation of everyone's full potential.

3.3 National Theatre and Dance Policy context and environment

- Theatre and dance are inextricably linked as expressions of beliefs, attitudes, norms and values in the African context. Theatre and dance do not merely form a part of community life, these art forms represent and reinforce the community

itself and often tells stories that are part of the oral history of the community. Theatre and dance structures reproduce the organisation and the values of the community and, by extension, the diverse traditional and contemporary dance in South Africa. Furthermore, theatre and dance are not just entertainment; we mobilise people through the stories we tell and perform for sociocultural, historical, political and religious purposes.

- The transformation of cultural institutions needs to be supported with requisite management, mentorships and capacity building to bring about substantive or structural transformation that is inclusive and progressive in terms of reflecting the diverse demography of South Africa.
- Similarly, the last two decades have shown that to build or make available infrastructure such as community arts centres without training, developing and supporting the required human resources to give strategic direction and manage the daily affairs is a recipe for non-delivery and wastage of resources.
- The distribution of infrastructure inherited from the apartheid era continues into our current experience without any analysis of whether this infrastructure – expensive as it is – is the most appropriate infrastructure to serve the country with its current demographic composition and needs.
- There is a need for a collaborative approach and mutually respectful relationships between civil society and the different tiers of government for the full potential of theatre and dance's contribution to be realised locally, nationally and internationally.
- The primary focus of this policy is contributing to enabling access to the arts for all citizens through theatre and dance.

3.4 Policy process followed

- The National Theatre and Dance Policy is formulated on extensive research leading to the 2015 Kopanong Theatre and Dance Conference with great emphasis on urgent institutional redress, nation building and social cohesion. Additional research has been conducted to map out socio-economic trends by engaging various stakeholders and interpreting their sector-specific data for a national mapping. Thus, a socio-economic impact analysis was employed to analyse existing data to appreciate the present and frame the future.
- Through a national consultative process, recommendations were made by various provinces on how to address the challenges faced by the sectors and the development of a policy was then proposed. The proposals were confirmed by the Kopanong Conference.
- Conferences were held in all nine provinces and culminated in a national conference at Kopanong in 2015. A national theatre and dance task team was elected to take the process further. The task team consists of one dance representative and one theatre representative from each province.
- The policy development process included conducting document review and interviews with relevant people in the sector. The document review focused on

relevant national and international policy and legislative documents, policy documents developed by activists in the sector, academic papers and reports. The interviews were conducted over the telephone, zoom calls and through physical meetings.

- This policy builds on proposals and documents produced by various sector organisations and initiatives over the past decades since the early 1990s. Current relevant research produced by various role players in the arts and culture sector has also been referenced, including reports by the South African Cultural Observatory (SACO) on the impact of COVID-19 on the creative sector and the nature and state of employment within the sector. Looking at the impact of the COVID-19 pandemic allows for framing of future pandemic scenarios.

4. Vision and principles

4.1 National Theatre and Dance Policy vision

To nurture, support and celebrate South Africa's rich and diverse theatre and dance forms, thus enabling them to contribute to human, social and economic development and to the well-being of all who live here and, whilst exported abroad, to also serve as a vital expression of cultural and political diplomacy to promote South Africa's national and diplomatic identity as well as the inventiveness and innovation of its artists to participate and trade in an international cultural and creative economy.

To affirm the rights of all South Africans to access and enjoy theatre and dance of their choice, irrespective of their geographical location, social or educational status or economic means.

4.2 Values and principles

The following are the values and principles that underpin the policy and strategies contained herein:

- **Anti-discrimination:** the rejection of discrimination on the basis of language, race, gender, disability, sexual orientation, nationality, class, geography and/or education. The policy is about working across such divides, actively seeking to bridge the gap.
- **Diversity:** South Africa is a diverse nation with 11 official languages. The policy embraces, encourages and aims to ensure diversity in all the various expressions of theatre and dance.
- **Excellence:** the pursuit, practice and rewarding of creative, technical and performance pedigree.
- **Fair remuneration:** the policy aligns with the regulations regarding minimum wage, which are reviewed periodically by the departments responsible for trade, industry and labour. Thus, the regulated minimum wage and market rates serve as guidelines for fair remuneration in line with the level of skills and experience of human resources.

- **Freedom of expression:** in alignment with the Constitution, freedom of expression is enshrined and the policy is by no means a form of censorship.
- **Good governance:** public-funded institutions and civil society organisations are to exhibit exemplary governance and sound fiduciary oversight as outlined in the Public Finance Management Act, 1999 (Act No. 1 of 1999) ("the PFMA").
- **Innovation:** always striving for effectiveness and efficiency across the board without wastage.
- **Integrity:** acting with honesty and truthfulness, taking responsibility for our shortcomings and adhering to our values.
- **Moral regeneration:** we reject values such as greed, selfishness and the pursuit of individual gain at the expense of others and strongly promote values based on human empathy, service to others and the collective good.
- **Nation building and social cohesion:** having previously been divided along racial lines and fostered in a culture of mistrust during apartheid, theatre and dance is seen as one of the many vehicles the democratic South Africa can employ to bring her citizens together. One nation made up of diverse groups of people – a rainbow nation.
- **Non-partisanship:** the policy is crafted with stakeholders from different political parties in mind. Therefore, this policy is about the South African theatre and dance sector first before any political affiliations. Individuals retain the right to support any political party they want and express it without fear or favour.
- **Partnerships:** while the primary role of government is to develop public policies, the National Theatre and Dance Policy hinges on a collaborative approach where implementation requires inter-sectoral involvement. Thus, stakeholders in the sector have room to envision and implement on a contextual basis without the policy being over-prescriptive.
- **Professionalism:** inculcating a culture of a minimum set of standards of practice, negotiating in good faith and being accountable for our actions.
- **Redress of historical inequities:** the policy aims to take previously disadvantaged demographics into consideration at all planning and implementation levels. Thus, redressing apartheid institutions calls for rethinking and creating new institutions that are accessible to all instead of a select few. This means intentionally ensuring that public funding benefits a true reflection of the South African demography instead of perpetuating the old prejudices.
- **Renewal:** intergenerational collaborative approaches will underpin a commitment to new and younger leadership, and succession planning to ensure the longevity and sustainability of the sector.
- **Respect:** an environment where disagreements are acknowledged without disrespect. A culture of dignity for all where different ideas matter.
- **Social justice:** the belief in a just society in which the dignity, rights and freedoms of all persons are respected and given concrete expression, which will frame our overall vision and activities.

- **Solidarity:** the National Theatre and Dance Policy is not formulated in isolation but is part of a complex national context and must, therefore, be read in relation to the wider national picture and prevailing national development plan (NDP).
- **Sustainability:** we will work towards the sustainability of the sector as a whole and, in doing so, pay heed in word and deed to the pillars of sustainability – economic, social, environmental and cultural.
- **Transparency:** openness in communication and accountability to stakeholders.

5. Policy strategic linkages and their relevance

5.1 Revised White Paper on Arts, Culture and Heritage

The revised White Paper on Arts, Culture and Heritage advocates the inclusion of decolonised arts education in South Africa's education system at basic education and tertiary levels.

5.2 Cultural Institutions Act, 1998 (Act No. 119 of 1998)

The Act provides for the establishment of theatre and dance institutions as declared cultural institutions under the control of councils, which will allow the sector to access government subsidies.

5.3 Culture Promotion Amendment Act, 1998 (Act No. 59 of 1998)

The Act facilitates the development and finance of pilot projects in order to further the work of DSAC in promoting theatre and dance across the country. Furthermore, the Act allows the Minister to also confer honours and awards as a way of promoting excellence in the sector as well as assist non-formal or community-based arts, theatre and dance education projects.

5.4 Cultural Laws Amendment Act, 2001 (Act No. 36 of 2001)

The Act empowers the Minister to appoint the chairperson of the NAC and to extend the membership of the NAC and the period of tenure of the members. This affords the Minister the right to intervene when the NAC is not meeting its mandate, which includes supporting the theatre and dance sector.

5.5 Creative Industries Master Plan

The Creative Industries Master Plan (CIMP) developed by SACO outlines the contribution of the creative industries to the South African economy in terms of GDP contribution and employment as a basis for projecting future growth strategies. According to the CIMP, the creative industries contributed R74,4 billion to South Africa's GDP in 2018, which amounted to 1,7% of the total GDP.

5.6 Interdepartmental committee

Establishment of an interdepartmental committee comprising representatives of DSAC, the Department of Communications and Digital Technologies, the Department of Basic

Education, the Department of Tourism, the Department of Employment and Labour, the Department of Trade, Industry and Competition (DTIC), the Department of Health and the Department of Social Development to coordinate support and interventions to implement and sustain these policy recommendations.

5.7 National Development Plan

The National Theatre and Dance Policy aligns with and provides sector-specific nuances to the NDP, which recognises the role of arts, culture and heritage in nation building. While the NDP points to the broader arts, culture and heritage sector, this policy focuses on theatre and dance without being prescriptive.

5.8 Regional, intercontinental and international protocols

As indicated earlier, South Africa is signatory to international and continental protocols. These include: the SADC Protocol on Culture, Information and Sports, Maputo (2014); the UNESCO Declaration on Cultural Diversity (2001); the Convention for the Safeguarding of Intangible Cultural Heritage (2003); Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005); the African Charter on Human and Peoples' Rights (1981); the Charter for African Cultural Renaissance (2006); and the African Union's Agenda 2063 (2014).

6. Evidence-based problem statement

6.1 Underlying policy statement

The National Theatre and Dance Policy seeks to facilitate better theatre and dance access for all, including human development, social development and economic development. Access also includes physical spaces, training, festivals and information, among others. Thus, facilitating an environment where theatre and dance ecosystems are developed, protected and promoted in line with the UNESCO declaration on heritage and culture. However, funding in a financial year may be availed for specific development, resulting in only those engaged in that specific development being eligible for funding in that financial year.

Theatre and Dance for Human Development

This is about theatre and dance in their own rights as integral to human development. It is about exercising the fundamental human right to participate in the cultural life of the community and to enjoy the arts. Furthermore, it is about exercising the constitutional right to freedom of creative expression. It is also about theatre and dance providing emotional, psychological and spiritual catharsis and sheer enjoyment for those who experience it. Theatre and dance for human development is also about building confidence, developing transversal problem-solving skills and indulging in creativity and innovation for those who participate actively in it.

Theatre and Dance for Social Development

Given the unequal nature of our society, the high levels of poverty and unemployment and the myriad of social problems that arise from these, the need for artistic interventions to contribute to socially good ends is great. To ensure the vision of the country's Constitution and the human rights of all South Africans – irrespective of economic means, social status or geography – are integrated into and served by theatre and dance policy and practice.

Theatre and Dance for Economic Development

This is about commercial theatre and dance whose primary orientation is to generate wealth for shareholders and participants, and that do so by unashamedly creating and presenting theatre and dance productions for economic elites, most often reached through formal theatre spaces and festivals. Theatre and dance for economic development productions, i.e. stand-up comedy, musicals, and local and international productions that tour with South African performers locally and abroad, are aimed at markets with disposable income, tourist markets and global markets. Entrepreneurial and for-profit activities require start-up capital to produce or to produce at scale and to take products and services to the market. Such start-up capital may take the form of grants or sponsorships, low interest loans or a combination of these.

Theatre and Dance for Cultural and Public Diplomacy

Arts and culture can serve as a vital expression of cultural and political diplomacy to promote South Africa's national identity and diplomatic agenda and/or with the DTIC to promote the inventiveness and innovation of its artists to participate and trade in an international cultural and creative economy.

Theatre and Dance for International Creative Industries Trade

Theatre and dance for cultural and public diplomacy as well as theatre and dance for international creative industries trade are critical aspects of the industry for the implementation and promotion of cultural bilateral agreements. In addition, funding mechanisms can be developed to support artist mobility in international programmes that emanate from such bilateral cultural and trade agreements as well as those international initiatives that arise out of the entrepreneurial spirit of artists themselves. Theatre and dance for cultural and public diplomacy as well as theatre and dance for the international creative industries trade are vital pillars essential for the building and revitalising of the theatre and dance sector and will serve the following aspiration as outlined in this document: South African theatre and dance companies should be supported to do international works that can be toured internationally and earn foreign income.

6.2 Primary aims of the policy

The primary aims of the policy are to—

- set a vision and practical policies, strategies, implementation mechanisms and time frames that will result in a sustainable and vibrant theatre and dance sector in all nine provinces with South African dance and theatre makers representing the country with pride across the African continent and globally;
- outline the unique dynamics, conditions and circumstances of theatre and dance relative to other art disciplines in order to ensure appropriate policies and strategies are devised for the sector to promote and celebrate excellence and diversity in the various forms of theatre and dance in the country;
- ensure that all theatre and dance forms, traditional and contemporary, are represented in the policy and that the dignity and rights of all who seek to make their livelihoods in the theatre and dance sector are affirmed, and have laws and regulations to protect their rights;
- ensure the vision of the country's Constitution and the human rights of all South Africans – irrespective of economic means, social status or geography – are integrated into and served by theatre and dance policy and practice;
- uphold the democratic rights of artists and co-workers to organise themselves independently and engage in the formulation, implementation, monitoring and evaluation of policies and strategies that directly affect them;
- contribute to a mutually respectful relationship between civil society and government departments responsible for arts in all three tiers of government (national, provincial and local) in order to create cooperation and mutual understanding. To do this, it is important that government honours and builds a good relationship with civil society.

6.3 Nature, history and scope of the problem

- One of the biggest challenges in the theatre and dance sector is to overcome the historical institutionalised race-based inequalities and disparities. This means rethinking present day and future institutions by investing in infrastructure, both capex and opex, building human capacity and aligning with funding bodies such as the NAC and NFVF.
- Twenty-five years ago, South Africa had vibrant, robust civil society organisations like the Congress of SA Writers, Film and Allied Workers' Organisation, Performing Arts Workers' Equity, Musicians Union of SA, Dance Alliance, the Association of Community Arts Centres and the National Community Theatre for Education and Development Network. These organisations united around the writing of new policy. Under the artists-created and led National Arts Coalition, there was active lobbying for policies that would serve the interests of artists.

- Currently there are new civil society organisations representing the theatre and dance sector that emerged during the COVID-19 pandemic. These organisations should be acknowledged and possibly also come together.
- There is room for effective transformation of the sector.
- The political imperatives of that time were quite different to what they are now. Then it was a case of how to transform the cultural landscape so that it served the needs and aspirations of all the country's citizens and not just a race-based minority, while today the imperatives that inform policymaking are the country's triple challenges of unemployment, which stands at 34%-38%; poverty, with 55% of the country's population living below the poverty line; and inequality, with 20% of the population earning 70% of the national income.
- Language and terminology that perpetuate existing inequalities and disparities, such as the use of centre and periphery. Centre is often used to highlight practices in metros that are located within an economically viable ecosystem. On the other hand, the periphery, which is also associated with terms like community theatre and community dance, is met with less economically viable conditions.
- The reality is that most theatre and dance productions in this country take place in spaces other than centres. Access and resources tend to be centralised in urban spaces leaving others, often more rural and township spaces, poorly resourced with limited access to training, funding and the ability to travel with productions. It is worth noting that many professional productions have their origin in non-urban spaces and it is for this reason that this symbiotic relationship should be nurtured.
- Theatre and dance as luxury and commercial entertainment will only serve a small demographic with disposable income as per the national income statistics.
- There is a marked increase in arts funding as seen by looking at the disproportionate allocation of national budget in favour of six former performing arts councils, i.e. Mandela Bay Theatre Complex, Natal Playhouse, Artscape, the Performing Arts Centre of the Free State, the South African State Theatre and the Market Theatre, at the expense of the broader theatre and dance sector.
- The reality of apartheid legacies across race-based spatial planning, disparities and inequalities requires more than a rethink of economic markets to lead to new economic institutions for the national good. Thus, this policy is part of building towards transformation in the theatre and dance sector. This will be followed by developing a framework for funding and implementation at various stakeholder levels as the Minister will set up task-based working committees with clear deliverables and an actionable implementation plan.
- Any public funds invested in commercial theatre and dance should have clear socio-economic objectives, including job maintenance and job creation, which will contribute to addressing the inequality gap in South Africa.
- The National Theatre and Dance Policy empowers the Minister to set up a social welfare and national disaster committee. The committee will present a national framework addressing the social welfare needs of theatre and dance

professionals, and how public funds and initiatives are to be managed during national disasters, including pandemics and epidemics.

- There is need to invest in research and development so that access to and revenue streams from theatre and dance innovates with times and circumstances. This includes keeping track nationally of relevant postgraduate research projects at all institutions of higher learning in South Africa.
- Annual appraisals with the department responsible for foreign affairs must be initiated at Director-General level to ensure that opportunities for the theatre and dance sector are negotiated through diplomatic processes. The embassies are part of the country's import and export drive towards beneficial socio-economic development.
- The theatre and dance sector is part of the wider national cultural and creative industries which contributed R42,2 billion to the GDP in 2020 as per the SACO report.
- The theatre and dance sector should also be part of the socio-economic development by addressing unemployment and contributing towards gainful employment for the youth.
- Theatre and dance stakeholders should keep detailed information on their demography, audience, access and financial information as part of data collection for the national information to inform policy, regulation, funding and developmental considerations.
- There is a need to streamline communication and avail information from inter-ministerial level to make theatre and dance accessible and to facilitate informed decisions that appreciate the informality and formality of professional practice, often expressed as a gig economy or independent contractor. This streamlining has to begin at Deputy Director-General level in the Minister's office and must then be communicated to the sector.

7. Theory of change

The theory of change deals with social change as changes in human interactions and relationships that transform cultural and social institutions.

- The National Theatre and Dance Policy aims to ensure an integrated approach to the practice of theatre and dance in order to optimise the socio-economic benefits associated with the theatre and dance sector. Thus, moving towards theatre and dance contributing to national socio-economic development through being conscious about human, social and economic development as part of addressing past inequalities, present gaps and desired future aspirations. The most fundamental being to provide nationwide access to theatre and dance in their various expressions and forms. It is also fundamental to inculcate an environment where theatre and dance practitioners serve with dignity and have access to fair revenue streams reflective of national wages and market rates. Practitioners should be trained, supported and skilled from basic education to

higher education. The desired/planned impact is to create a sustainable theatre and dance sector as a means to sustainable quality of life for the broader society.

- In line with the Constitution, the National Theatre and Dance Policy emphasises the right to cultural expression, an intangible heritage and value. This is often expressed as theatre and dance for human development which is about affirming individual identities, celebrating and interrogating values and worldviews of local communities, helping them to make sense of their world and offering local alternatives to the values, beliefs and worldviews embedded in the creative products consumed daily because of globalised markets.
- Essentially, the intangible value of theatre and dance for human development is in the sheer enjoyment of the craft and the audience engaging with it. This intangible value rooted in individual identities is to be promoted and protected as part of the diverse people and cultures of South Africa.
- Given the unequal nature of our society, the high levels of poverty and unemployment and the myriad of social problems that arise from these, the need for artistic interventions to contribute to socially good ends is great. To ensure the vision of the country's Constitution and the human rights of all South Africans – irrespective of economic means, social status or geography – are integrated into and served by theatre and dance policy and practice.
- The beneficiaries of theatre and dance for social development are generally not 'markets' (people with disposable income who can purchase access); they are 'audiences', i.e. people who will benefit from access to or participation in the dance and theatre works that speak to their realities. The creators and distributors of such dance and theatre projects require substantial funding as there will be little, if any, income from ticket sales.
- Practitioners in theatre and dance have the unique opportunity – and responsibility – both to raise social consciousness in order to change behaviour and to raise the aesthetic consciousness and expectations of their audiences.
- Theatre and dance for economic development is about commercial theatre and dance whose primary orientation is to generate revenue for theatre and dance practitioners through local and international audiences and all key stakeholders from other spheres of the economy.

8. Policy objectives ,expected outputs and outcomes

8.1 Rationale for the policy and policy options

The National Theatre and Dance Policy aligns with the broader national development policy objectives in the social, economic and cultural spheres. Theatre and dance activities cut across a wide spectrum of issues and have the potential to contribute significantly to socio-economic development.

8.2 Policy priorities

The policy addresses and prioritises the following:

- (a) to serve artists, audiences, and all stakeholders equitably;
- (b) to ensure that the values of theatre and dance are deeply embedded in the culture, language and identity of our society;
- (c) to protect, develop and nurture the practice of theatre and dance;
- (d) to contribute to addressing poverty, inequality and unemployment;
- (e) to advance and promote cultural democracy in and through theatre and dance;
- (f) to contribute to building a socially cohesive theatre and dance sector where theatre and dance practitioners contribute to the building of a socially cohesive society.

8.3 Objectives and expected outcomes

8.3.1 Objective one

To set a vision and practical policies, strategies, implementation mechanisms and time frames that will result in a sustainable and vibrant theatre and dance sector in all nine provinces in South Africa.

Expected outputs: National Theatre and Dance Policy, National Theatre and Dance Strategic Plan, theatre and dance legislation that includes public and private bodies and guilds specific to theatre and dance.

Expected outcome: to have an integrated and coordinated theatre and dance ecosystem in order to contribute to local and national economic development and social cohesion, including representing the country with pride across the African continent and globally.

8.3.2 Objective two

To outline the unique conditions and circumstances for interdisciplinary theatre and dance to thrive through appropriate strategies and programmes that promote and celebrate excellence and diversity in theatre and dance in the country.

Expected outputs: inter- and multidisciplinary national programmes and festivals.

Expected outcome: a theatre and dance sector which is strategically integrated into the broad cultural and creative industries and the broader society.

8.3.3 Objective three

To ensure that all theatre and dance forms are represented in the policy and the dignity and rights of all who seek to make their livelihoods in the theatre and dance sector are affirmed.

Expected outputs: innovative site-specific programmes, celebrations and festivals which are embedded in the socio-economic fibre of society.

Expected outcome: Diversity in the theatre and dance sector – theatre and dance become instruments of human, social and economic development in line with government priorities

8.4.4 Objective four

To ensure the vision of the country's Constitution and the human rights of all South Africans – irrespective of economic means, social status or geography – are integrated into and served by theatre and dance policy and practice.

Expected outputs: human rights-based theatre and dance programmes aligned with national commemoration events and programmes.

Expected outcome: social cohesion and nation building.

8.3.4 Objective five

To uphold the democratic rights of artists and co-workers to organise themselves independently and engage in the formulation, implementation, monitoring and evaluation of policies and strategies that directly affect them.

Expected outputs: establishment of a national theatre and dance ombudsman to advise artists about their rights; guidelines for minimum hourly, daily weekly and monthly remuneration rates; charter for the rights of South African artists; medical aid and pension schemes.

Expected outcome: improved rights of artists with guaranteed realisation of the rights of practitioners to creative and cultural expression, decent work and equal economic opportunities.

8.3.5 Objective six

To contribute to a mutually respectful relationship between civil society and all three tiers of government (national, provincial and local) in order to create cooperation and mutual understanding.

Expected outputs: development of an **Inter-ministerial** framework and intergovernmental policy guidelines to facilitate theatre and dance as a recognised line item at policy levels. Memorandums of understanding (MoUs) and memorandums of agreement (MoAs) between theatre and dance network organisations and the different tiers of government.

Expected outcome: full cooperation between organs of civil society and organs of state, partnerships between the sector and private sector, international markets, partners and funders.

9. Policy focus areas (outputs linked to problem statement)

9.1 Policy focus area 1 – Transformation of the sector

The need to facilitate transformed access for all theatre and dance practitioners, including physical spaces, training and festivals, and ensure that all who seek to make their livelihoods in the theatre and dance sector have access to the resources that will allow them to do so in the dance and theatre ecosystems.

- Overcoming the race, class, gender, provincial and any other divides.
- Facilitating better access for all theatre and dance practitioners, including physical spaces, training and festivals.
- Ensuring diversity, artistic creativity and social cohesion.
- Ensuring ethical conduct, professionalism and excellence.
- Ensuring inclusivity for women and gender non-conforming people.
- Ensuring that all facilities are accessible to people who are differently abled.
- Ensuring that there is access for youth.
- Integrating indigenous art and indigenous knowledge systems into mainstream theatre and dance.

9.2 Policy focus area 2 – Education and training

- Ensuring that theatre and dance practitioners in all provinces have access to accredited qualifications through formal and non-formal training sectors in liaison with the Culture, Arts, Tourism, Hospitality, Sports Sector Education Training Authority (CATHSSETA) so that accredited training is available and accessible in all provinces and previously disadvantaged communities.
- Development of short-term and long-term in-service training initiatives through creating and providing residencies at public-funded theatres on the national circuit for developmental purposes.
- Liaison with the departments responsible for basic education for the employment of theatre and dance practitioners trained through CATHSSETA accredited institutions and other institutions of higher learning to bridge the gap in arts education. This should include special needs training and development in theatre and dance for persons with physical, mental or other disabilities, where feasible, to allow them to operate independently and/or integrate them into mainstream work.

9.3 Policy focus area 3 – Business development

- Liaison with the departments responsible for trade and industry, and small and medium enterprises to inculcate a collaborative approach towards theatre and dance business development.
- Facilitating access to production capital, resources and supporting entrepreneurship for theatre and dance practitioners.

9.4 Policy focus area 4 – Infrastructure and facilities

- Liaison across all three tiers of government to innovate infrastructure and public space use to ensure that theatre and dance are housed and accessible across the country. Community arts centres are to become key vehicles through which cultural infrastructure and access to the arts themselves will be made available to previously disadvantaged communities.
- The National Theatre and Dance Policy recognises alternative theatre and dance performance spaces. The recognition allows for public funding and resource allocation to these alternative spaces.
- Liaison with all tiers of government to avail multipurpose centres for the theatre and dance sector.
- The National Theatre and Dance Policy to leverage the Fourth Industrial Revolution (4IR) as a way of opening up access to digital infrastructure.
- Ensuring that all theatre and dance spaces meet the prescribed public safety and health standards for all people, including people with disabilities.

9.5 Policy focus area 5 – Research and documentation

- Public-funded Cultural Institutions and other funded strategic programmes within theatre and dance sector should ensure there is documentation, research and knowledge development in various forms of texts. Here, texts cover written work, audio-visual and other forms of documentation.
- Undertake research, documenting and providing information that will inform the growth and sustainability of the theatre and dance sector and the constant pursuit of aesthetic, technical, theoretical and policy excellence.
- Ensure access to academic investigations and research held by research institutions, institutions of higher learning and libraries.
- Establish relationships with relevant bodies such as SACO, the Human Sciences Research Council (HSRC) and the National Research Foundation (NRF) to engage in active and ongoing research to review and constantly renew all aspects of theatre and dance.
- Create a national website/portal with a listing of all theatre and dance spaces, festivals, dance and theatre companies, education and training institutions, publications and articles, and regularly update the information.

9.6 Policy focus area 6 – Market and audience development

- To grow the sustainability of the theatre and dance sector by increasing national and international markets for South African productions.
- The established theatre and dance task team/committee, by any other name, to go beyond policy review and draw up nuanced national and international theatre

and dance marketing and audience development trends in liaison with the sector stakeholders.

- Incentivising theatre and dance in indigenous African languages and cultures as part of reaching a broader population to grow local markets.
- Public-funded theatre and dance companies to tap into the approved official schools set books, among other things will also grow new audiences.
- Cultural hubs as spaces where business, tourism, technology and the arts come together in entrepreneurial and innovative ways should be established and/or encouraged.
- Build marketing capability through a new generation of publicists.
- Marketers to be identified and mentored over at least a 12-month period by marketers and/or publicists with recognised experience.
- Formalise and create a marketing and audience development network for theatre and dance festivals.

9.7 Policy focus area 7 – Rights and social benefits

- Liaison with the department responsible for labour to ensure that theatre and dance practitioners are protected as per the Labour Relations Act, 1995 (Act No. 66 of 1995).
- The Minister responsible for arts and culture to draw up an intergovernmental framework for rethinking the nature of independent contractor in theatre and dance so that the Labour Relations Act, 1995, takes into account the seasonal and informal nature of arts and culture work in the Republic.
- The Minister to liaise with the department responsible for health to ensure that any policy and/or regulations regarding the establishment of a national health insurance in South Africa, by any other name, take into account the plight of arts and culture practitioners.
- A medical aid and pension scheme/provident fund that take into account the itinerant nature of theatre and dance work.
- Create a relief fund for practitioners who have fallen on hard times or who have grown too old or frail to work.

9.8 Policy focus area 8 – Networking and representation

- The National Theatre and Dance Policy acknowledges that networking and representation is driven by the sector; therefore, the Department will offer support to facilitate meeting this policy's objectives.
- The theatre and dance sector to build relationships with like-minded partners in Africa and across the globe to provide its members with opportunities for collaboration, advocacy, residencies, joint ventures and exchanges.

9.9 Policy focus area 9 – Awards and recognition

- The theatre and dance sector to curate and run awards and recognition initiatives that go beyond artistic excellence to the intangible values which theatre and dance create.
- Once the theatre and dance sector has curated and/or is running awards and recognition initiatives, an invitation will be extended to the relevant tiers of government, based on the reach and impact of the awards and/or recognition initiatives. The relevant public offices will give appropriate support and delegate representatives to attend such events.

9.10 Policy focus area 10 – Funding and resource mobilisation

- Theatre and dance will be considered as a specific line item when considering public funding for arts and culture through the strategic arts and culture implementation plans of all three tiers of government. Levelling the playing field and distributing services and material support to the majority of theatre and dance practitioners in the country requires far greater synergy between national, provincial and local levels of government. If arts and culture structures at the provincial and local level of government do not operate effectively, it is virtually impossible to create a vibrant and dynamic theatre and dance sector.
- Private funders through Business and Arts South Africa (BASA) and other channels are encouraged to fund the theatre and dance sector in line with the wider socio-economic and human development.
- The theatre and dance sector, supported by all tiers of government, to strengthen and develop partnerships with international arts and culture organisations.
- Funding to public-funded theatres needs to be reviewed to ensure effective and efficient use of the available funding in serving the needs of all while continuing to support appropriate infrastructure in urban centres and in all provinces.
- Funding through public-private partnerships (PPPs) should be premised on the objectives of this National Theatre and Dance Policy.
- More research should be done on funding mechanisms and processes to inform any changes to public-funded entities.
- Different funding mechanisms to be established to fund theatre and dance for human, social and economic development respectively.
- The PFMA governs all public funds to ensure that public funds are channelled towards public good. Funding to shift from project-by-project funding to enhance more sustainable models with more consideration to yearly grants and/or 3-year funding cycles in order to build the sustainability and enhance more effective planning in the sector.
- Public institutions in theatre and dance sector should as a prerequisite for funding, reflect the values and objectives of the National Theatre and Dance Policy.

10 Implementation: beneficiaries, resources, roles, responsibilities, communication and governance

10.1 Target beneficiaries and stakeholders

The policy targets the theatre and dance sector as well as the departments responsible for arts and culture in the three tiers of government. The National Theatre and Dance Policy acknowledges that the sector is part of a broader ecosystem with various stakeholders, which include:

- theatre and dance practitioners
- associated practitioners
- community members, in particular youths, women and people living with disabilities
- civil society
- the private sector
- international arts and culture organisations.

10.2 Target beneficiaries – Key factors

Special mention under target beneficiaries takes into account the following key factors:

10.5.1 Inclusivity in theatre and dance for people with disabilities

- As part of the broader equality framework, the sector and the Department recognise the rights of people with disabilities and will create opportunities through mandatory representation in all public-funded initiatives and ensure that reasonable accommodation is provided to people with disabilities so that they can be active participants in the sector.
- An inclusive approach in and through theatre and dance must also recognise and affirm citizens with any form of disability, whether physical or not.
- The inclusivity will be reflected in policy implementation, infrastructure, training and capacity-building programmes, and hiring in the theatre and dance sector.

10.5.2 Gendering the theatre and dance sector

- The National Theatre and Dance Policy is guided by the Constitution and stands for inclusivity.
- The Minister responsible for arts and culture will from time to time gazette regulations specific to gender issues in theatre and dance.
- The sector continues to reflect vast inequalities in the representation of women in general and black women in particular. The following actions are required:
 - enhancing gender awareness in the workplace and promoting a conducive and empowering environment for women and the LGBTQI+ community in general;

- strengthening gender equality training, gender-based violence awareness and the dissemination of gender-disaggregated and gender-relevant information;
- designing targeted procurement and enterprise development programmes to increase the participation of women as business owners; and
- developing regulations on gender that address the above objectives and submit the regulations together with a report of progress in implementing the National Theatre and Dance Policy.

10.5.3 Youth development and support

- The delegated department and the theatre and dance sector will initiate, facilitate and implement programmes that seek to ensure access for the youth, particularly from previously disadvantaged communities, to theatre and dance.
- Theatre and dance-specific scholarship quotas from existing public funding through entities like the NAC. This will ensure that existing funding always includes the promotion and protection of the theatre and dance sector through professional development.
- The Department in liaison with CATHSSETA to ensure a national theatre and dance internship programme as part of work readiness and employability.
- Amplification of existing youth-specific programmes and festivals in established public-funded institutions as part of support and development of the youth in the theatre and dance sector.

10.5.4 Acknowledging community theatre and dance

- The National Theatre and Dance Policy acknowledges community theatre and dance practices as professional entities in their own right, doing away with the notion of centre versus periphery.
- Incentivising work in rural and previously disadvantaged communities as a way of addressing the current imbalance in resource allocation between urban and rural areas.

10.5.5 Indigenous knowledge systems

- The acknowledgment and promotion of indigenous knowledge systems (IKS) and ensuring that IKS is at the core of traditional forms of art, theatre and dance in South Africa.
- The sector will distinctively harness and facilitate Africanisation through the use of IKS to promote theatre and dance and contribute to the development of Africa.
- IKS will be protected and promoted as it represents the accumulated wisdom of generations of people living in a particular context.

10.5.6 Indigenous arts

- Recognising indigenous arts as a cultural expression as well as a way for people to continue cultural practices for future generations. Indigenous arts are an important means for exploring, expressing and celebrating individual and community identities and diversity.

10.3 Resource allocation

10.3.1 Human resource allocation

- Establishment of an ombudsman dedicated to the theatre and dance sector with a panel of lawyers connected to the ombudsman's office to deal with contractual issues, the rights of artists and practitioners, and allegations of corruption, abrogation of duties by all tiers of governments and contraventions of the Industry Code of Conduct.
- Establishment of a theatre and dance task team to monitor the developments taking place in the provinces.
- Establishment of a national theatre and dance council made up of professional theatre and dance practitioners, one theatre academic with reputable research work in the field of theatre, one dance academic with reputable research work in the field of dance, one representative of non-profit organisations (NPOs) in the sector, seconded members from intergovernmental collaborations, BASA seconded private sector advisors, and nominees from civic organisations.

10.3.2 Financial resource allocation

- Funding to shift from project-by-project funding to enhance more sustainable models with more consideration to yearly grants and/or 3-year funding cycles in order to build the sustainability and enhance more effective planning in the sector.
- The funding models need to include both project-by-project and more sustainable funding models as mentioned above.
- Public funding to include the National Theatre and Dance Policy objectives as part of deliverables.

10.3.3 Equipment allocation

- Establishment of theatre and dance minimum standards industry guidelines.
- There is a need for the provision of culturally and contextually appropriate equipment for the different theatre and dance spaces across the country.

10.3.4 Systems

- The PFMA governs all public funds to ensure that public funds are channelled towards public good.
- The Minister of culture in consultation with the national theatre and dance coordinating task team/committee, by any other name, to drive the implementation of this policy.

10.4 Roles and responsibilities

The theatre and dance sector requires key role players for the realisation of this policy.

- The National Theatre and Dance Policy will be administered by the Minister responsible for arts and culture or any delegated Minister.
- The Minister will make theatre and dance sector-specific regulations in line with both existing Acts and sector evidence-based data.
- The Minister will establish interdepartmental collaborative approaches towards the realisation of this policy's objectives.
- The interdepartmental collaborative committee will comprise departments responsible for basic education, higher education and training, social development, small and medium enterprises, health, trade and industry, international relations, tourism and communication, among others.
- The decisions of the interdepartmental collaborative committee will be premised on making the most of existing Acts and the broader NDP towards the realisation of socio-economic and human development through theatre and dance
- The Minister will initiate the setting up of a national theatre and dance coordinating task team/committee, by any other name, to consist of civil service director level offices, professional theatre and dance practitioners, one theatre academic with reputable research work in the field of theatre, one dance academic with reputable research work in the field of dance, one representative of NPOs in the sector, seconded members from interdepartmental collaborations, BASA seconded private sector advisors, and nominees from civic organisations.
- The national theatre and dance coordinating task team/committee, by any other name, will be responsible for drawing up nuanced frameworks and guidelines for the Minister's consideration.
- The role of artists and practitioners is to be the animators of the theatre and dance sector, succinctly capturing communities' values, identities, aspirations, desires and dreams, among others, through theatre and dance expressions.
- The role of the civil society is to monitor the implementation of this policy according to set regulations and guidelines.
- The role of the private sector is to provide diverse resources for the realisation of the National Theatre and Dance Policy.

10.4 Communication

- The National Theatre and Dance Policy is guided by the Government Communication Policy of the Government Communication and Information System (GCIS).
- The Government Communication Policy aims to strengthen government communications so as to deliver on its mandate.
- The delegated Minister, through his/her office, will provide information for internal communication to the department responsible for government communication and information system for both internal and intergovernmental communication.
- The delegated Minister, through his/her office, will provide information for external stakeholders and public communication to the department responsible for government communication and information system for dissemination.
- The national coordinating task team/committee, by any other name, must develop and implement a joint communication plan to familiarise stakeholders and beneficiaries with the National Theatre and Dance Policy.
- The Department and the coordinating task team/committee, by any other name, will convene annual information sessions in every province to provide information to stakeholders and beneficiaries on matters affecting the sector.

10.6 Governance

10.6.1 Performance reporting and accountability

The premise of the policy is that there must be a sector plan against which performance will be measured. To give effect to the policy, the sector will develop a sector strategic plan for presentation to the Department. The sector strategic plan will, as a minimum:

- set out the core objectives for the sector from time to time;
- set out the specific actions required to achieve the objectives set out in the policy;
- set out the measures to be taken to ensure equitable access by the previously disadvantaged and designated groups to resources, facilities and opportunities and to remove barriers to ensure increased access by those with limited access to resources, facilities and opportunities;
- ensure that programmes for skills and capacity development are in line with the set minimum standards industry guidelines;
- develop measures to facilitate cooperation and partnerships in the sector.

10.6.2 Transparency and Information dissemination

- The Minister will be responsible for drawing up transparency and information dissemination regulations based on existing Acts of governments concerning the same.

- The regulations will encompass the minimum standards, and ethical considerations for the theatre and dance sector in consultation with diverse stakeholders who make up the theatre and dance ecosystem.
- The national coordinating task team/committee, by any other name, in consultation with all theatre and dance stakeholders to draw up minimum standards industry guidelines reflective of the inspirations and professional culture of the sector. The guidelines should be informed by the following:
 - ubuntu
 - respect
 - integrity
 - accountability
 - excellency
 - ethical considerations
 - fair business practices
 - negotiating in good faith
 - open communication.
- The Department and the sector will make the following public:
 - all plans, criteria for funding and performance reports of the sector;
 - all awards for funding and the terms and conditions;
 - all invitations and/or requests for funding.
- The national coordinating task team/committee, by any other name, will keep all records, reports and information of its activities and make the same accessible to all interested persons.

10.7 Risk assessment and mitigation strategy

- The Minister or persons assigned by the Minister in liaison with the sector will from time to time draw up a theatre and dance sector risk assessment and mitigation strategy.
- The risk assessment and mitigation strategy will cover all theatre and dance related socio-economic and human development aspects and the objectives of this policy.
- The strategy will thoroughly analyse the likely risks and costs associated with the implementation of this policy.
- The strategy will be in alignment with national priorities as stipulated in the NDP of the day.

10.7.1 Risks identified

The following risks were identified:

#	Risk	Mitigation
1.	Not finding the skills needed to implement the policy change process	Capacitate the national coordinating task team/committee, by any other

		name, to champion the policy implementation
2.	Existing legal instruments may frustrate the accomplishment of the objectives set out in the policy with regard to formalisation	Investigate and implement interim measures pending the review and changes to legislation, thus creating a balance between the informal and formal
3.	Resistance to change in the sector	Facilitate sector buy-in through the national coordinating task team/committee
4.	Lack of access to digital infrastructure	Use proven and existing technologies alongside the adoption of new technologies
5.	Limited budget to cover operational costs of the theatre and dance task team	Mobilisation of resources through PPPs and international cultural institutions
6.	Natural disasters which may affect the ability to hold events	Establish a development fund and consider insurance against possible loss of income for practitioners. This can be achieved through PPPs
7.	Low capacity levels in previously disadvantaged communities	A collaborative approach at all three tiers of government to build capacity in previously disadvantaged communities to host and sustain theatre and dance
8.	Lack of pull factors to attract talent to all parts of the country	Decentralising through providing funding and infrastructure development incentives through PPPs

11. Policy monitoring, evaluation and review

11.1 Policy Implementation Indicators

- The Minister or any office or person assigned by the Minister will from time to time draw up indicators for the policy objectives in relation to the prevailing NDPs.
- Public-funded theatre and dance entities and/or individuals will produce periodic reports that will provide nuanced information about policy indicators.

11.2 Monitoring processes

- Every public-funded entity, including private entities which are occupying public spaces as part funding, will produce annual reports with nuanced information covering contractual and programming details.
- The annual reporting should include, among others, information on demographics, people with disabilities, geographical location, audiences,

financials, type of infrastructure, including digital, employment data and policy objectives addressed.

- The Minister responsible for arts and culture or any office or person assigned by the Minister will draw up regulations and guidelines pertaining to monitoring in the theatre and dance sector.

11.3 Theatre and dance minimum standards industry guidelines monitoring processes

The theatre and dance minimum standards industry guidelines should include monitoring processes that will be part of the National Theatre and Dance Policy success indicators, such as:

- levels of income,
- number of theatre and dance festivals and shows,
- number of audience attendance,
- number of new built infrastructure, including digital footprints,
- innovative financing models,
- increased number of qualified professional theatre and dance practitioners,
- increased theatre and dance footprints in other subsectors of the cultural and creative industries, such as the audiovisual sector.

11.4 Evaluation of the policy

The department responsible for arts and culture will carry out ongoing policy evaluation through reports generated across all tiers of government, reports from theatre and dance practitioners, independent stakeholders, theatre and dance institutions' annual reports and other reputable sources.

- The data collected will be used to—
 - draw up a socio-economic impact assessment;
 - establish the effectiveness and efficiency of the policy, resource allocation and financial management;
 - establish new areas of resource allocation priority;
 - establish areas in need of infrastructure development, including digital infrastructure;
 - establish relationship-building priorities among theatre and dance stakeholders;
 - identify theatre and dance practices in need of promotion and protection.

• Policy review schedule

This policy shall be reviewed after every three years or as and when a need arise, or on request from the practitioners in the sector.

- The Department will notify the sector and invite submissions on changes required whenever it is necessary to review the policy.
- The Department will issue a schedule of the process for the review of the policy.

- Reports from all public-funded entities will be amalgamated and form part of the national review. It is therefore imperative that all reports are done to a certain standard which contributes to national data collection and analysis.

12 Conclusion

Based on the social context as well as an understanding of the various roles that the arts, culture and heritage can play within varied conditions, it is recommended that we base our policies, funding and strategic approaches on the belief that theatre and dance have—

- value in their own right in the context of individual and personal human development,
- social value in contributing to societal transformation and in being instrumentalised for socially good ends,
- economic value in that they create jobs, generate income and contribute directly and indirectly to economic growth.

The National Theatre and Dance Policy will be reviewed in the third year of implementation with an understanding that minor amendments may happen from time to time as part of being responsive to the sector. The Department in collaboration with the national coordinating task team/committee, by any other name, will develop guidelines and/or policy briefs as part of being responsive to prevailing circumstances in the sector. As the theatre and dance sector goes into the next decade, it will be dealing with new realities in the context of the ever-changing world; therefore, the sector must buttress collaborative approaches.

APPROVED AS A NATIONAL THEATRE AND DANCE POLICY



MR NG KODWA, MP
MINISTER OF SPORT, ARTS AND CULTURE

DATE: 18/07/2023