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**THE CONTRIBUTION OF CULTURAL AND CREATIVE INDUSTRIES TOWARDS  
SUSTAINABLE LIVELIHOODS IN THE EASTERN CAPE (2009-2019)**

**BY**

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**201713095**

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## **ABSTRACT**

This research is focused on the premise that Creative and Cultural Industries (CCIs) can be a precondition for the attainment of sustainable livelihoods. It follows, logically, that the efficient and effective implementation of CCIs has potential in transforming the well-being of those involved in the industries as evidence points to the notion that the CCIs can help deal with the persistent challenges of unemployment and poverty. Without effective and efficient implementation, and the political will to support such industries in the South African context, the potential of CCIs in improving the livelihoods of citizens will not be realised. Given the limitations levelled against the policy implementation and the processes involved in support for creative industries in South Africa, the qualitative method was used as an investigative strategy to gain a deeper understanding of CCIs and its general contribution on sustainable livelihoods in the Eastern Cape Province. The findings indicate that there is a basis for a creative economy in the Eastern Cape Province that can be improved by properly concerted action by all actors. There is a foundation for the development of innovative goods and services that could promote the integration of the Province into the global economy. So far, the outcome of this research points to the direction of offering knowledge of the way to realize the potential of Eastern Cape Province's creative industries. More so, the study also highlights the importance of the creative economy in fostering growth guided by trade and attaining sustainable livelihoods in the process.

## **Key Words**

*Cultural and creative industries, sustainable livelihoods, poverty, South Africa, Eastern Cape*

## DECLARATION

I, the undersigned Ayanda Ngwane (Student No. 201713095), hereby declare that the mini-dissertation is my own original work and that it has not been submitted, and will not be presented, at any other University for a similar or any other degree award. Work from literature was written with citation of the relevant authors.

Signature



Date : 21.02.2022



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## DEDICATION

I dedicate my work to Lord God Almighty that I will ensure that people of Eastern Cape especially in the villages are self - sustained through Cultural and Creative Industries. Their God given talent through their hands to be turned into gold through Cultural and Creative Industries. I further dedicate my work to my husband who supported me in various ways in ensuring that I attain this degree and my children to know that hard work do pay.



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Special warm gratitude goes to my family, my husband (T.O), children; Kamvelihle, Sinovuyo, Sinethemba, Siyavuya and my sisters Siviwe and Namhla for their patience and support in various ways in ensuring that I am successful in my endeavour. Heartfelt gratitude also goes to my entire family, Community Church family in Bisho, especially my Spiritual father, Apostle, Dr Mangaliso Mashobanean MamBikiey for their prayers, The Mqingwana, Kema, Malova, Williams and Manzi families who will always check on me during my studies

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## ACRONYMS

<b>ASGISA</b>	Accelerated and Shared Growth Initiative for South Africa
<b>AVC</b>	Audio Visual Centre
<b>CCIFSA</b>	Cultural and Creative Federation of South Africa
<b>CCIs</b>	Creative and Cultural Industries
<b>DAC</b>	Department of Arts and Culture
<b>DCAS</b>	Department of Cultural Affairs and Sport
<b>IFREC</b>	Inter-Faculty Research Ethics Committee
<b>IGR</b>	Inter-governmental Relations
<b>NDP</b>	National Development Plan
<b>SLA</b>	Sustainable Livelihoods Approach
<b>SMMEs</b>	Small, Medium, and Micro Enterprises
<b>SOEs</b>	State owned Enterprises
<b>ToC</b>	Theory of Change
<b>UK</b>	United Kingdom
<b>UNCTAD</b>	United Nations Conference on Trade and Development
<b>UREC</b>	University Research Ethics Committee



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## CHAPTER ONE: INTRODUCTION AND BACKGROUND TO THE STUDY

### 1.1. Introduction

In 1994, South Africa emerged out of Apartheid regime after negotiations that led to the first democratic elections which marked the beginning of a new democratic dispensation, (Nkomo, 2017; Segkala, 2016). It is imperative to note that there were a numerous socio-economic challenges that was facing the new administrative machinery and most of these were rooted on colonial injustices (Van der Westhuizen and Swart, 2015). One of the challenges that confronted the new government was the lack of sustainable livelihoods on the part of the majority blacks who had long been marginalised in terms of access to productive resources and opportunities for self-sufficiency (Mohlapamaswi and Rachidi, 2014). In order to come up with mechanisms geared towards sustainable livelihoods, Department of Arts and Culture, hereinafter referred to as DAC, was set up to provide those people together with artists in the industry with the necessary support so that they can reach their full potential (Collins & Snowball, 2015). The notion presented by Collins and Snowball (2015) is that the new system of administration anticipated that the establishment of cultural and creative industries across the country would give the majority of previously marginalised people an opportunity to produce market and sell their products and eke out a living from such initiatives. According to Flew (2018), cultural industries can be defined as the modern economy where culture can be manufactured to produce and distribute its resources through industrial revenues. It is important to consider artistic vision of people and artists, passing from generation to generation of original cultural product, in order to have direct commercial value to consumers as their intellectual property.

Contribution of Creative and Cultural Industries, hereinafter referred to as CCIs, on livelihoods has gained momentum in the past decades. According to Boccella and Salerno (2016), many developed countries such as Canada, Australia and the UK have made giant strides to ensure that CCIs make a commendable contribution towards economic growth through channelling enough funds and the provision of suitable regulatory frameworks. More so De Beukelaer (2014) expounds that a number of developing countries have also traversed the path of CCIs development and transformation to recognise the prospective of the cultural sector in uprooting poverty and creating jobs whilst committing their governments to support these sectors.

However, despite this global recognition, the CCIs have not gained enough majority recognition in the policy makers of trade and industry of South Africa. It is imperative to note some economic development blueprints and policies such as the New Growth Path, National Industrial Policy Framework, National Development Plan; and the Medium Term Strategic Framework (2014-2019) acknowledged creative industries as key in driving forward the development agenda.

Considering the fact that the concept of the cultural industries is highly recognised in global public policy in the last decade, it is noted with concern that there is evidence of shortage of reliable and constant information to measure social and economic influence of such industries in the S.A context. As such, the current study is inspired by the fact that evidence has shown that the contribution of CCIs on livelihoods and economic emancipation has not been fully exploited in research literature, (Snowball, Collins and Tarantaal, 2015). At this juncture, seeks to use the Eastern Cape Department of Arts and Culture as its unit of analysis to analyse the extent to which CCIs have contributed to sustainable livelihoods. The assumption here is that the influence of Cultural and Creative Industries on the socio-economic well-being of people has not gained ground in the Eastern Cape context.



## **1.2. Background and motivation of the study**

The last two decades have seen scholars like (Gregory, 2016) where they observe over 15 years, Cultural Industries as a popular sector when relating it with urban landscape in as far as creative enterprise is concerned and the role of creative Industries in urban regeneration. Also (Chatikombo, 2016) when reflecting on challenges of South African Cultural policy which can affect economic sustainability of the Cultural Industries, they are advocating for the recognition of cultural and creative industry as a concept that can help governments realize economic growth and fight increasing unemployment. Even though numerous policies have recognized the potential of CCIs, South African administrators and policy makers continue to advocate for CCIs entrepreneurship that might play a crucial part in the development of economic benefit in towns, where creation of jobs are encouraged in urban restoration is emphasized or motivated, (Oyekunle, 2018).

It is imperative to note that the period prior to 1994 was a time when CCIs were not fully recognised for their contribution towards the livelihoods of the black majority because of the segregationist policies of Apartheid system, (South African Cultural Observatory, 2016). In this regard, Hadisi and Snowball (2017) argue that the interests of the majority blacks were not fully taken into consideration by the majority of arts and cultural institutions as a result of the segregationist provisions of the Group Areas Act. In the same vein, Oyekunle (2014) asserts that during Apartheid regime, discriminatory laws and injustices of the past subjected most South Africans especially Blacks to unfair practices with regards to skills development, together with those in the CCI's. That is why there is a poor participation of previously disadvantaged people in Creative Industries. This kind of structural marginalization explains the reason why most of the black artists like fled to make ends meet out of South Africa and showcase their talents in countries like Congo, Zimbabwe among others.

After the Democratic Elections of 1994, the new system of Administration was determined to redress these challenges in terms of coming up with policies that responded to the interests of the majority black people who were involved in the cultural and creative industry (Gregory & Rogerson, 2018). The establishment of DAC and development of regulatory policies together with Acts, to name the few is the Cultural Industries Growth Strategy of 1996 together with the White paper on Arts, Culture and Heritage of 1996 was a response in redressing the colonial past. However, more than 20 years after independence, the contribution of CCI in terms of improving livelihoods is not fully prioritised and less documented (Hadisi and Snowball, 2017). This is justified by the fact that artistic professions dropped from marking up 2.93% of entire jobs in South Africa in 2014 - 2.52% in 2015 (Hadisi & Snowball, 2017: 1).

Extent literature (Eikhof and Warhurst, 2013; Hannekam and Bennett, 2017; and Siebert and Wilson, 2013) reveals that notion that when fully exploited, CCIs can play a fundamental role in the achievement of developmental goals. The current study is motivated by the fact that employment estimation in the Cultural and Creative Industries according to Hadisi and Snowball (2016) showed that 6.72% of jobs in South Africa were in the field of CCIs in 2015. This is a clear indication that CCIs can produce and contribute positively in advancing the needs of the majority involved in the industry. The proposed research is imperative for public administration focus and

locus because it is development oriented and aims to enforce the concepts of a “developmental state or local government” through the assessment of CCIs. It focuses on how institutions (Eastern Cape Department of Arts and Culture in this case) can achieve this development agenda through the recognition of the role CCIs play in sustainable livelihoods. The assumption that guides the study is that CCIs have not been fully exploited to contribute towards sustainable livelihoods.

### **1.3. Statement of the Problem**

According to Department of Arts and Culture website, the Department is supposed to preserve, promote, develop and protect the heritage, linguistic and cultural diversity and legacy of South Africa that leads to nation building and social cohesion and give direction to arts and Culture sector in order to accelerate transformation (Joshua & Omotoso, 2016). Presently, minimal budget makes it difficult for the mentioned mandate to be achieved because instead of the officials who are recruited to promote Arts and Culture optimally, where they are supposed to dig deep, visiting villages in identifying those with talent and create space for arts and Culture Artist to be developed and empowered (Hadisi & Snowball, 2017). In responding to NDP Vote 14 mandate of Social cohesion and nation building, Arts and Culture Department exhaust its budget and energy in hosting events rather than focusing on Cultural and Creative Industry as the key factor in sustaining livelihood of the people of Eastern Cape.

The purpose behind adoption of the Cultural Industries Growth Strategy of 1998 was that it was going to contribute towards the full recognition of Cultural and Creative Industries as one of the developmental components with a potential to advance the socio-economic interests of those involved in the industry (Gregory & Rogerson, 2018). Although this overarching aim is well elaborated in numerous regulatory frameworks such as Cultural Industries Act (1998), Arts, Culture and Heritage White Paper as Amended 2017 and Cultural Industries Growth Strategy, the political will attached to the concept presents a different picture because CCI has not been fully prioritised and exploited as a field with a potential to contribute towards sustainable livelihoods. This is justified by the fact that the Eastern Cape Department of Arts and Culture has received limited budget in advancing CCIs, comparing to other Departments. This can be justified by the fact that budget allocated to the department for 2018/19 is R4.5-billion and is projected to be R4.8-billion in 2019/20 (Mail &



Guardian, 2019). As compared to other departments that are meant to advance sustainable livelihoods, these figures have remained low.

Lack of Inter-governmental Relations (IGR) and duplication of roles in three spheres of government which is National, Provincial together with Local spheres has resulted to poor planning that hampers impact in the social lives of the people (Ile, 2010). Arts and Culture Portfolio committee meeting minutes by Sunduza, (2011) attest to the challenges of Arts and Culture departments and local institutions in responding towards Government New Growth Path Policy of 2010 and highlights the implementation challenges in the local and provincial domains. The dual planning of events where one district can host similar event with what is hosted by the province showcase lack of IGR and poor planning. Chris Hani District will host Chis Hani Jazz festival separately and the provincial department of Arts and Culture host the same event at the same district with different name called Provincial Home of Legends Jazz festival. This reflects competition and power struggle at the expense of artists because if they jointly budget and plan this event together, artists would benefit more. This further confirms the root cause of the problem which is unclear understanding by administrators of the pivotal role of CCIs can contribute towards the developmental outcomes in the Eastern Cape region. Unclear understanding of the role of CCIs has had a domino effect to negatively impact on its contribution on uplifting the lives of those that are involved in these CCIs. In this regard, Sunduza (2011) purports that confusions that have been witnessed in the DAC have contributed to:

- Poor or no understanding on Inter governmental duties and roles within DAC and other departments due to undefined duties.
- Sector is not regarded as important for profession selections as it is envisaged as a field that is not lucrative in offering good salaries or stability, whilst many young people have not received opportunities to have their talent recognised and established.

In this regard, the main problem that the study seeks to investigate relates to lack of commitment on the part of the government to fully exploit the potential of CCIs towards the sustainable livelihoods in the Eastern Cape Province. In such a scenario, it is difficult to ascertain the contribution of CCIs on sustainable livelihoods in the region.

#### **1.4. Research Objectives**

The overarching aim of the current study is to assess contribution of CCI's on sustained livelihoods in the Eastern Cape region. Therefore, the study seeks:

- To analyse conceptual, theoretical and practical approaches to Cultural and Creative Industries in relation to sustained livelihoods in the Eastern Cape Department of Arts and Culture;
- To assess the challenges that hinder the implementation of the Cultural Industries Growth Strategy Programme in the Province of Eastern Cape Department of Arts and Culture;
- To evaluate the level in which CCI's have contributed to sustained livelihoods in the Eastern Cape Province;
- To make recommendations on effective implementation of Cultural and Creative Industries in line with sustained livelihoods in the Eastern Cape Department of Arts and Culture

### **1.5. Research Questions**

Based on the research objectives presented above, the current dissertation will address the following questions:



- What are the conceptual, theoretical and practical approaches to Cultural and Creative Industries in relation to Sustained Livelihoods in the Eastern Cape Department of Arts and Culture?
- What are the challenges that hinder the implementation of the Cultural Industries Growth Strategy Programme of Eastern Cape Department of Arts and Culture?
- To what extent have CCI's contributed sustained livelihoods in the Eastern Cape Province?
- What are the recommendations to be adopted for effective implementation of CCI's in relation to sustained livelihoods Eastern Cape Department of Arts and Culture?

### **1.6. Significance of the study**

In the last decade, the concept of CCI's has caught the responsiveness of numerous scholars whose works and contributions are highlighted below. A number of studies

exist on various aspects that relate to the CCIs, ranging from the challenges that relate to its adoption and implementation to its contribution towards economic growth in a number of countries. To begin with, Oyekunle (2018) in a study titled “*The contribution of creative industries to sustainable urban development in South Africa*” analysed the extent to which CI’s can benefit urban regeneration, using Johannesburg and Cape Town as the case studies. In addition, Collins and Snowball (2013) also assessed the extent to which the creative industries can be used to transform societies and create employment. In their study, they used the South African film and television sector to generate results. More so, Gregory and Rogerson (2018) in their study titled “*Creative industries in Central Johannesburg: entrepreneurs, organisation and locational choice*” analysed the path South Africa has negotiated with regards to the implementation of Creative Industries, using Johannesburg as case study. Last but not least, Hadisi and Snowball (2017) also contributed to CCIs literature through the assessment of the impact of creative industries on employment in a study titled “*Employment in the Cultural and Creative Industries in South Africa*”



The literature presented above is significant because it explores the seminal scholars that have contributed to the study of CCIs and sustained livelihoods. An exploration of such seminal work is prudent in identifying the gaps in literature. Although literature that refers to Creative Industries is not limited to these studies, there is a clear indication that the government agencies and the scholarly fraternity reveal the fact that there is more work done on the Cultural Industries since 1996, trying to define the limitations of each sub-sector of the creative industries and its contributory value to the national economy. It is envisaged that only few studies have considered the value of CCIs in the Eastern Cape Province in relation to the sustained livelihoods. This entails that the gap identified is in terms of the context and focus of the previous studies in the field of creative industries. Moreover, the link between CCIs and sustained livelihoods has not been fully exploited. This study is therefore significant and imperative in the sense that it seeks to intensify knowledge by assessing contribution of cultural and creative industries on sustained livelihoods on the habitants of the Eastern Cape Province. In this regard, outcomes of this research will also offer much needed recommendations for the remodelling of policies and effective implementation of CCIs in relation to sustained livelihoods. This study will finally and most important lead to the full recognition of Cultural Industries by policy makers.

## 1.7. Organisation of the study

Table 1:1 Organisation of the study

Chapter	Focus
Chapter One	<b>Introduction and Background:</b> Provides research rationale, statement of the problem and aims of the research, major assumptions about the study and its significance.
Chapter Two	<b>Literature Review:</b> Provides a theoretical overview as well as conceptual literature review based on the views of different scholars,
Chapter Three	<b>Research Design and Methodology:</b> Outlines the data presentation, on how the study was conducted and methods that will be used to gather information from the participants.
Chapter Four	<b>Findings and interpretation:</b> Deals with the findings, analysis of data and its interpretation.
Chapter Five	<b>Recommendations and Conclusion:</b> Focuses on the findings discussion and provide necessary recommendations.

## CHAPTER TWO: LITERATURE REVIEW

### 2.1. Introduction

This chapter focuses on the construction of main a conceptual framework that will contribute in the framing of the key study concepts and their relationships to each other. This chapter is mainly categorised into four sections. The first section of the chapter focuses on the conceptualisation of Creative and Cultural Industries (CCIs) in the development context. The role of CCIs as prerequisites for livelihoods transformation will be elucidated. The second part is the theoretical underpinnings of the study. Two significant theories are reviewed and these include the Theory of Change and the Sustainable Livelihoods Theory. The last section of the chapter takes a critical examination of practical experiences in the adoption and application of CCIs in the global, regional and national context, highlighting achievements made and the challenges encountered.

### 2.2. Conceptualisation of Terms


The current study is based on the two concepts of cultural and creative industries as well as sustained livelihoods. These concepts have been conceptualised differently by a number of scholars. It is important therefore to delve into scholars' insights of these concepts and establish the kind of relationship that exists between the two.

#### 2.2.1. Cultural and Creative Industries

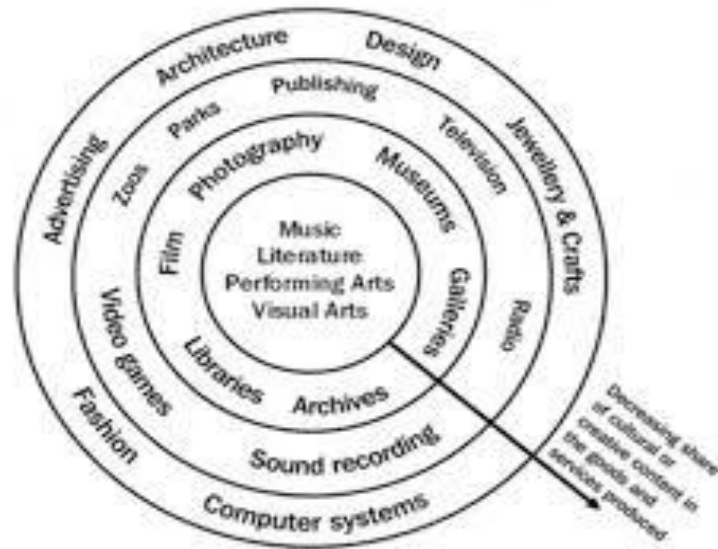
The conceptualisation of CCIs has generated a lot of debate among scholars and development agents. As such, this sub-section seeks to delve into this debate and generate the definition that will be used in the current dissertation. First and foremost, the differences and linkages between the cultural sector and the creative sector must be taken into consideration. The 'cultural sector,' according to Emilia, Vergil, and Monica (2008), includes both the industrial and non-industrial industries. Culture is an intermediate and finished commodity that is either non-reproducible or meant to be used on the spot (e.g., a concert, an arts display, or an expo) or designed for widespread duplication, mass sale, and distribution. The 'creative industry,' from the other end, sees culture as a phase of building in several other economic sectors, so it becomes a "creative" factor in the production of non-cultural products. With all its components like expertise, qualifications, and experiences, innovation is an indispensable variable in the international economy and at the local level (Emilia et al, 2008). "Creativity" has been described as a cross-sectoral and multidisciplinary

approach in several studies, combining elements of "artistic creativity", "technological innovation" and "economic innovation" Connection and spill-over consequences from different creative processes can also be seen as part of the creative process. In this regard, the combination of the cultural and the creative sectors gives birth to what has become known as "cultural and creative industries". It is imperative therefore to elaborate, based on literature, what constitutes CCIs.

Arts, as per Joshua and Omotoso (2016), are all those sections of the world economy whereby creativity is generated and dispersed by industrial means, using the innovation of individuals or groups to generate original consumer artifacts with financial importance, either by specific commercial sale or as property rights. Conventional or "central" CCIs, like fine arts, music, and theatre, are included in the East African CCI Bill (2015), as are more creative industries, such as the design industry, marketing, and architecture, as has become incredibly common worldwide. In a similar vein, Emillia et al (2008) state that the following conditions and sectors must be recognized when studying the creative industries sector.

- 
- **The arts field:** referring to the visual arts (crafts, painting, sculpture, photography), performing arts (theatre, dance, circus) and heritage (museums, arts and antiques market, libraries, archaeological activities, archives);
  - **The cultural industries:** including film & video, radio & television broadcasting, video games, book & press publishing and music;
  - **The creative sectors:** including design (fashion design, interior design, graphic design), architecture and advertising.

However, it is important to note that most institutions are guided by the UNESCO definition of CCIs. Whilst the concept of CCI's is not fully explored in South Africa yet, Hadisi and Snowball (2017) mention that numerous policy and discussion documents seem to be moving towards adopting the UNESCO system. They further mention that South Africa has extended the concept of the CCIs over time, with establishment of pieces of legislations like Cultural Industries Growth Strategy. Diagram below shows numerous activities that constitute what falls under CCIs



*Figure 2:1 Creative and Cultural Industries*

*Source: Hadisi & Snowball (2017)*

The figure above explores relevant examples of CCIs that need some consideration in policy making processes. Despite the fact that not all the presented CCIs are not prevalent in the unit of analysis of the study, the proposed study seeks to analyse the extent to which these CCIs have been considered for implementation purposes in the Eastern Cape Department of Arts and Culture. Therefore, it is worth to note that the conceptualisation of the CCIs that will be adopted in the study involves not only the raw traditionally accepted (or core) “cultural” careers and industries, it also consider the more economic viable, for-profit areas that is reflected in the outer rings of the above diagram. Centered on the above concepts, the present investigation views CCIs as sectors that stem from individual creativity, expertise, and expertise and have the capacity to create income and prosperity via the generation and utilization of property rights.

### **2.2.2. Sustainable Livelihoods**

The concept of sustainable livelihoods was derived from the Sustainable Livelihoods Approach (SLA) that focused on new ideas about poverty reduction, the manner in which the poor live their lives, and the complexity of systemic and institutional issues (Serrat, 2017). According to Mbaiwa (2018), sustainable livelihood strategies often derive from reservations about the effectiveness of government driven development



activities. Despite reported efforts to poverty alleviation, the entire focus of a great deal of donor and government initiative was on resources and facilities (water, land, hospitals, and infrastructure) or programs (education ministries, livestock services, NGOs) and less on citizens themselves. SL strategies put people squarely at the centre and the test for their effectiveness is whether there has been significant change in people's livelihoods. This re-focusing on the vulnerable is anticipated to make a significant difference in achieving poverty reduction objectives (Su et al, 2017)

A livelihood approach, as described in poverty alleviation research, refers to how individuals, households, or communities live in order to ensure the availability of ecological, geographical, economic, social, and cultural assets (Su et al., 2017; Mbaiwa, 2018; Stone & Nyaupane, 2018). In a socioeconomic process, livelihood resources are resources that are used to produce livelihood outputs such as well-being, jobs, prosperity, health, and vulnerabilities (Scoones, 1998). Since livelihood implications can affect the macro setting, shape the evaluation and distribution of livelihood properties, and trigger changes in the government policies and institutional structures, the livelihood framework is dynamic and cooperative. Su, Wall, and Wang (2019) argue that a sustainable livelihood must have beneficial results on both regional and global scales, over brief & medium time periods, and must be able to deal with stress and develop without jeopardizing the social and ecological systems' long-term viability.

According to Serrat (2008: 8), when defining Sustainable Livelihoods (SL) as those people that avoid or resist stresses and shocks, but rather be able to preserve or enrich its competencies and resources to provide sustainable prospects for the next generation. In the same vein, Morce & McNamara (2013: 20) defined sustainability as a sense of longevity and is about people. It is about something that will last well in future. This means sustainability is the survival of day to day life as long as one has to manage and take care of him/herself together with the entire family.

### **2.3. Theoretical Framework**

A study of theories is an important part of science, and it entails critically analysing the body of information that has been written. It's worth noting that the link between theories and fields of study must be clearly defined and expressed. This dissertation



is based on the Theory of Change and Sustainable Livelihoods Approach. The main principles and tenets of these theories must be explored and linked to the building blocks of the current study.

### **2.3.1. Theory of Change**

The concept of the Theory of Change (ToC) seems to have originated first in the 1990s in the United States, in the sense of strengthening the theory and practice of assessment in civic initiatives, (Stein and Valters, 2012). It's worth noting that the theory's current evolution is based on two channels of growth and social program implementation: *assessment and educated normative framework*. ToC is a component of wider software analysis or program theory in terms of assessment. It also arose from the development field's long history of logic design approaches, like the logical framework technique proposed in the 1970s. While some may dismiss ToC as a "buzzword," according to James (2011), it exists a significant readiness among institutions to embrace and view change in a way that reflects a complex and systemic understanding of development.

Weiss characterized a Theory of Change as "a philosophy of why and how an effort works" when it was first conceived in 1995. This can be described as a way of identifying the collection of assumptions that illustrate both the micro that lead to a major objective and the relations among these actions and the results of an action or program. ToC has been named several other things: "a plan, a blueprint, a transformation engine, action theory and more (Stein and Valters, 2012). According to Anderson (2004), the ability to understand this relation lies in the belief that, "government programs are centered on direct or indirect assumptions about how and why the system should function. While ToCs come in a variety of shapes and sizes, they all have the same basic components: a sizable description of how change occurs in reference to a given subject area; an organization or system mechanism articulation in regards to this; and an assessment structure designed to evaluate both the approach and the assumptions about how change occurs.

It is important to note that numerous elements have been presented to explain the processes of change. These are shown in the figure below.



*Figure 2:2 Key elements of the Theory of Change*

Furthermore, according to Rodgers (2014), the Theory of Change describes how actions are interpreted to generate a sequence of outcomes that lead to the final expected impacts. The ToC seems to be compatible with the current study because the major steps and elements that are identified can help organisations and government entities to craft CCI programmes, activities, outcomes and goals that are aimed at improving livelihoods and combating poverty and unemployment in the process. In the context of South Africa and in particular Eastern Cape Department of Arts and Culture, the theory provides a roadmap that seem to offer important steps that can be adopted in ensuring that CCIs contribute meaningfully to sustained livelihoods.

### **2.3.2. Sustainable Livelihoods Approach**

The tenets of the Theory of Change are also substantiated or backed by the Sustainable Livelihoods Approach, hereinafter referred to as SLA. These can work in synergy towards the framing of key livelihood strategies from CCIs in the Eastern Cape Province. In this regard, the current study is also grounded on the doctrines of the Sustainable Livelihoods Approach. The approach is largely grounded on the thoughts of Chambers & Conway (1991) who is largely regarded as the father of SLA. According to Scoones (1998), increasingly important to the discussion regarding rural

development, poverty alleviation and environmental management is the idea of sustainable rural livelihoods.

According to Serrat (2017), The SLA helps people understand how the poor make a living. It arranges and illustrates the challenges that hinder or improve living standards. It may assist in the planning of development programs as well as the evaluation of the contribution that current activities have made to maintaining livelihoods. Noteworthy, the approach is grounded on the following elements:

- **Capital Assets:** The system for sustainable livelihoods tries to bring together variables that restrict or enhance living opportunities and shows how they interact. One central concept is that various households have varying levels of access to livelihood opportunities aimed at expanding the sustainable living strategy. Productive capacity, social capital, environmental resources, capital equipment, and financial capital are some of the livelihood resources that the poor must make trade-offs and choices with (Serrat, 2017).
- **Vulnerability Context:** Vulnerability is described as uncertainty in an individual's, household's, or community's well-being as a result of changes in external setting. People can move into or out of deprivation, and the idea of insecurity adequately reflects these cycles than poverty threshold indicators. Susceptibility has two aspects: shocks, seasonalities, and vital patterns on the outside, and powerlessness on the inside caused by a lack of capacity and resources to deal with them.
- **Policies and Institutions:** Subsistence approaches and results are influenced by the environment of systems and processes, in addition to being reliant on access to funding resources and limited by the vulnerability context. Frameworks are public and private sector institutions that set and enforce policy and laws, provide utilities, and buy, sell, and do a variety of other things that impact people's lives.
- **Livelihood Strategies and Outcomes:** Strategies for achieving livelihood results are known as livelihood strategies. Natural-resource-based operations, non-natural resource-based and off-farm operations, mobility and money transfers, investments and grants, increased frequency versus diversification, and brief versus long-term consequences, to name a few, may all be considered when deciding on livelihood strategies. More jobs, enhanced quality

of life, decreased insecurity, enhanced food production, more efficient use of the natural resources, and restored human integrity are all possible livelihood outcomes, but there may be tension between them.

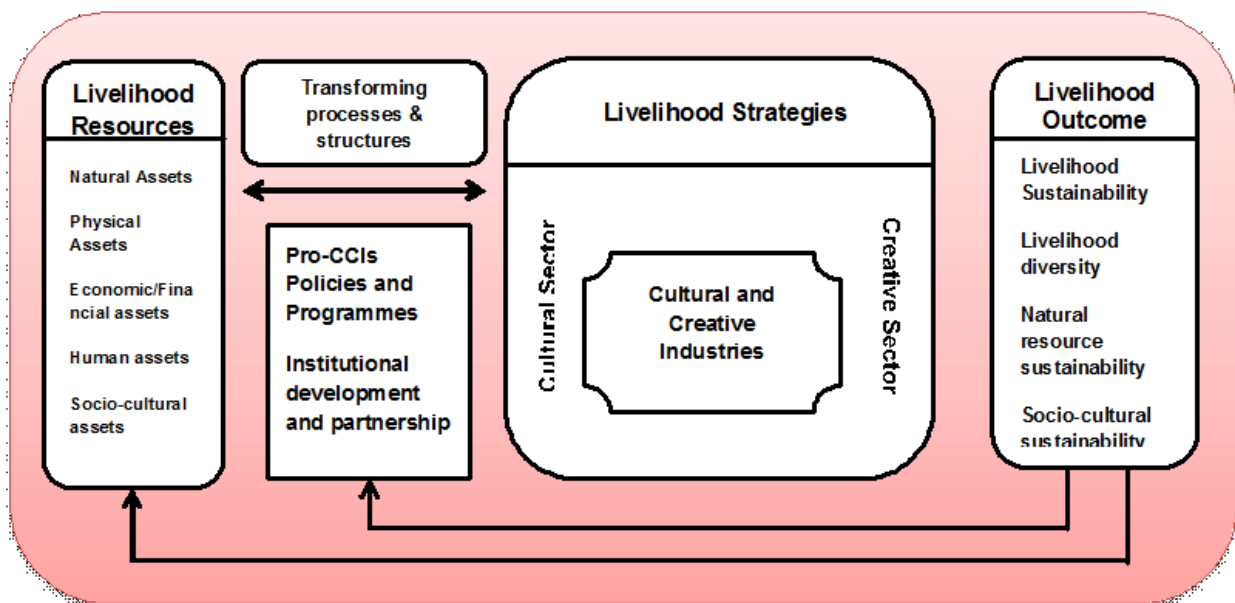
According to Chambers and Conway (1991), sustainable livelihoods are those that can avoid or resist shocks and stresses whilst preserving and enriching its competencies and resources to provide supportable prospects for the next group to come. This suggests that all energies that aim towards supporting human improvement to considering livelihoods need to be treated with serious urgency. It is worth to discover that the SL approach's aim is to help unearth communities' engagement of their livelihoods in diverse situations and stresses that communities are faced or experiencing. An in-depth understanding of how people make their living need to be explored whilst recognizing the broad range of resources and achievements necessary in order to live. Therefore, the SLA focuses on the way procedures and organisations, strategies and outcome, exposure to context of livelihood resources and on how they are interrelated in shaping and empowering whilst eradicating poverty, (Serrat, 2008). As a result, SLA is a method aimed at including everybody affected in the empowerment necessary for social growth.



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#### **2.4. A sustainable livelihood approach to Cultural and Creative Industries**

CCI activities generally shape livelihood systems of communities and individuals (Stone & Nyaupane, 2018). As mechanisms for revenue generation and livelihood diversification in regions that specialize on CCIs, livelihood resources influence the CCIs trajectory that individuals and groups take. This promotes the emergence of new sources of livelihood that can be integrated into current livelihoods as full-time or part-time options (Cheng et al, 2010). The nexus that exists between CCIs and sustainable livelihood is illustrated in the figure below



*Figure 2:3 Sustainable Livelihoods Approach to CCI*

*Source: Author's own illustration*

CCIs, according to the figure, are necessary practices to combine with other assets in order to establish new adaptation strategies. The new livelihood portfolio involves specific facets of the ultimate supply chain in CCIs, connecting numerous activities such as artworks and creative economy, among others. In order to facilitate the shift towards a more holistic livelihood framework for the community and ensure the sustainable outcomes from subsistence, resources, and socio-cultural viewpoints, the implementation of pro-CCIs projects and practices; multi-stakeholder cooperation, and private-public collaborations (Sanches-Pereira et al., 2017) is also critical.

In relation to the current study, the aspect of sustainability is linked to CCIs. The insinuation presented here is that when CCIs are fully recognised and exploited in terms of implementation, they have the potential to uplift the lives of those who are involved in them towards sustainability. Based on the above description of sustained livelihoods, the concept therefore relates to enhancing deprived people's talents to make a living in a socially, economically and ecologically sustainable manner as the means to address poverty eradication. Since sustained livelihoods is about possession of skills, health or education to cite the few and access to tangible and intangible assets, the study strive to evaluate the manner in which CCIs in the Eastern Cape Province contributes towards sustained livelihoods of those previously disadvantaged by the Apartheid system.

## **2.5. Creative and Cultural Industries in Context (Empirical Review)**

It is prudent to note that the practice of CCI has caught the attention of a number of renowned scholars who have carried out empirical studies to explore how countries around the globe have managed to traverse the terrain of CCI in relation to sustained livelihoods. It is therefore important to explore some of the empirical works that have been carried out in relation to this study and highlight lessons drawn from these experiences. Countries such as the United Kingdom and Brazil, among others have been lauded as beacons in terms of the manner in which creative and cultural industries have been supported and implemented. It is for this reason that the current study delves into such initiatives and draw imperative lessons that can be applied in the South African context. It is imperative to note that this study is located in policy design and implementation in relation to the creative and cultural industries. The study also delves into developmental state notion in terms of the extent to which CCI have been promoted to improve the well-being of the citizens.

### **2.5.1. Creative Industries in the United Kingdom**

The fact that the Creative Industries is an important sector has captured the attention of numerous scholars who have documented the path taken by the United Kingdom in formulating the policies and strategies to generate income from such industries. It's worth remembering that the creative arts produce demand that extends well beyond the industry itself, as a key component of a larger distribution chain; as a market engine for these other sectors; and with 866,000 people working in artistic professions beyond the industry in 2012, on top of the 1.68 million employed inside the industry (Lazzeretti, 2013: 26). More specifically, the Creative Industries in the UK were established and established by industry groups of the Creative Industries Council, a joint industry-government group; as well as the Secretaries of State for Business, Innovation & Skills and Culture, Media & Sport, including stakeholders from all over the field, including manufacturing, trade organizations, and government authorities that endorse it.

The UK approach also lays out the industry's possibilities and threats, as well as a roadmap for the creative arts by 2020 and how to get there, as well as suggestions for both business and government. As a result, the CIC has defined five national priorities for this strategic plan: access to financial services, training and employment, facilities, property rights, and international collaboration. Togni (2015) claims that art and design is a vital part of the UK's booming creative arts, hiring over 100,000 people and

growing at a faster-than-average rate during 2008 and 2012. In a similar way, the Department for Culture, Media and Sport (2015) reports that British productions grossed \$5.3 billion worldwide in 2012, accounting for 15% of international box office. Furthermore, the United Kingdom is the world's second biggest supplier of broadcasting by hours, trailing only the United States, with worldwide sales of UK TV programs totaling £1.2 billion in 2012. (Department for Culture, Media and Sport, 2015).

Pratt & Jeffcutt (2009) document that the Creative Industries in the UK have contributed immensely and sustainably to the livelihoods of those involved in the industry. The reality that the sector generates £101.5 billion in gross value added (GVA) - more than the automobile, aviation, biosciences, and oil and gas industries combined - justifies this. Between 2010 and 2016, the creative arts grew at a rapid pace across the UK, with GVA in the North East and Scotland increasing by 47 percent. The contribution of creative and cultural industries has proven to be prudent to innovation, exports, and job creation. The sector is regarded as a global leader in cutting-edge innovative technology, exports over £40 billion worth of goods, and has generated employment at twice the rate of the UK's overall job growth. The development and implementation of property rights, which all creative companies depend on, is at the heart of this achievement.

The 2014 British Labour Force Survey was used to study jobs in CCIs utilizing formal government data (rather than surveys) (Department for Culture, Media and Sport, 2015). They discovered that 1.9 million people work in creative professions in the UK, accounting for 6.1 percent of total employment. They discovered evidence that creative jobs appeared to "cluster" in some industries, especially across urban areas, similar to other studies. For example, London had 28.9% of creative jobs when only 16.4% of all employment were located there (Togni, 2015). As a result, overall employment in the Creative Sector rose by 5.0 percent in the UK between 2013 and 2014, relative to a 2.1 percent rise in the overall UK economy during the same time (Department for Culture, Media and Sport, 2016).



### 2.5.2. Creative and Cultural Industries in Brazil

Brazil is well positioned to expand and improve an elevated and value-adding Creative Economy with the right combination of evidence-based initiatives, aimed actions, and a much more synchronized assistance and investment landscape (Howkins, 2001). Brazil is among the countries with a large reputation in entertainment, television, design, and music, as well as ongoing ability, thanks to a continuous trickle of talents and a wide spectrum of views, narratives, and ideas spread along a wide and complex region (Furtado, 2008). Whenever it comes to creating distinct cultural encounters and marketing them as a distinct cultural deal, the government has been in international top tier in this respect. Furtado (2008) goes on to elucidate that the country's creative economy is inclusive of the creative industries, arts, culture and heritage and extends to include activities that rely on creativity to deliver innovation and competitiveness (Furtado, 2008).

From 2000 to 2010, the Brazilian cultural heritage developed at a rate which was more than twice as efficient as the rest of the service industry and more than four times faster than manufacturing in several OECD and emerging nations (UNCTAD 2010). Furthermore, in 2011, the export of artistic products and services totalled \$227 billion. In 2011, sales of Creative Arts products totaled \$172 billion. The Creative Economy is expected to account for somewhere between 3% and 15% of global GDP (UNCTAD, 2010). In Brazil, the Creative Economy has never been consistently described or calculated. Increased strategic awareness of the Creative Economy has led to a plethora of approaches, notably in 2011 with the creation of the Creative Economy Secretary (SEC), linked to the Brazilian Ministry of Culture.

Within the federal government, the document was positioned as an inter-ministerial plan, articulating numerous institutional partners, development agencies, bi-lateral and multilateral agencies. Machado, Paglioto, and de Carvalho, (2018: 44) assert that the SEC mission was to:

*“Head the creation, execution, and oversight of policy decisions for local and national growth, with a focus on technical support and maintenance for small and micro Brazilian aspiring entrepreneurs. The aim was to make art a key component in the growth of Brazilian government policy”.*



In the Plan, the Secretary affirmed the importance of public policies related to culture and creativity, in the construction of a broad and transverse development agenda. Brazilian cultural diversity was positioned as a crucial priority in this transformation (Guilherme, 2017). The formal concept of Creative Economy in Brazil includes those whose economic activities include an act of creation of creating a product, good, or product, whose perfect texture determines its quality, leading to the creation of cultural, economic, and social wealth.

It is imperative to point out that the strategies set out by the government and the Ministry of Culture gave birth to a number of programmes and initiatives that sustained the livelihoods of local inhabitants at varying degrees. Machado, Paglioto, and de Carvalho, (2018) aver that awareness raising campaign for creative economy managed to raise more than R\$ 3 million. In this context, the promotion mechanisms of the cultural sector, especially the Rouanet Law and the Audiovisual Law, played a strategic role not only as promoters of the Creative Economy but as instruments for the country's socio-economic development. This was supported further by the *Audiovisual Gera Futuro Programme* - the largest ever launched by the Ministry of Culture (MinC). Based on this, the Programme invested R\$ 80 million in around 250 projects, focused on development, production and distribution. A priority outcome was to promote inclusion and reduce inequalities in the audiovisual sector. Although the contribution of this programme on livelihoods remains sketchy, Kon (2016) argues that a number of beneficiaries benefited in various ways in terms of reducing poverty and unemployment levels in the country.

A Brazilian study (Kon, 2016) in its national data discovered that 5% of jobs were created from creative sector industry. CCI's in the Brazilian study are defined extensively, where they also include sport and information technology, engineering and architecture. In 2010, creative jobs recruited just over a million of people in Brazil, accounting for 3.1 percent of the country's total wage economy. When household assessments have been used to calculate informal jobs in the CCIs an additional 988 049 workers were discovered. Researchers like Eikhof and Warhurst, (2013); O'Brien et al (2016) realized that, while CCI's are initially understood to be accessible across everybody, who competed successfully according to his or her talent and skill that has not been found in most research. Studies that were completed in other countries like

UK and US discovered that workers in the CCIs are still those from middle class with prosperous upbringings.

According to Eikhof and Warhurst, (2013) this suggest therefore that the industry is still dominated by white people. If indeed the status quo of CCI's is serving middle class, this suggest a negative impact and implications in the potential for CCI's creation of jobs and a need to establish what kinds of arts and culture products being manufactured and formed. Empirical evidence presented above is very significant for the current study because it explores the path that other countries have taken in their efforts to give CCIs the full recognition they deserve. As such, a leaf can be drawn from empirical evidence to help policy makers in their quest to link CCIs and sustainable livelihoods.

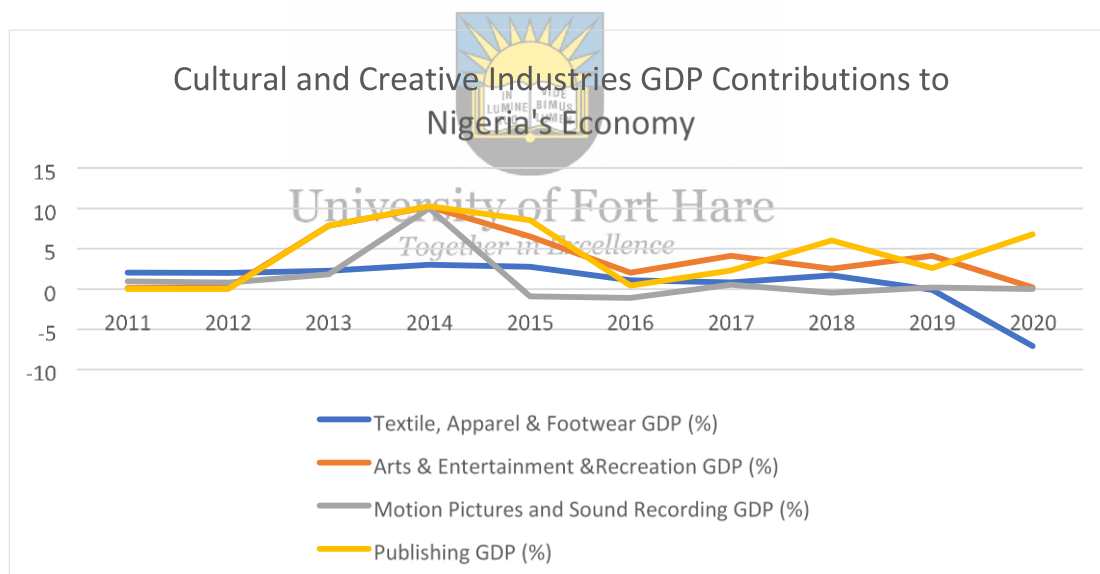
### **2.5.3 Creative and Cultural Industries in Nigeria**

African countries have also played a significant role in a globalised markets for CCIs and Nigeria has been one of the countries that are at the forefront. The creative industries in Nigeria have moulded growth in the economy and given subsistence for a large portion of the population from various social and economic strata, catalysing the process of national cohesiveness, identity dissemination, and patriotism (Nzeaka, et al 2021). For example, UNESCO (2013) has ranked Nigeria's digital film sector as the world's second largest film industry, with such a projected yearly revenue of N522 billion, over 2000 films made each year, and a concentrated viewing audience of over 200 million people across Africa and well beyond. Nevertheless, no comprehensive empirical examination of the cultural industry's character, size, or impact to the Nigerian economy has been done to yet. This is required in order to educate policy, create processes, and maximize the sector's potential.

Nzeaka et al (2021) document that apart from their commercial significance, the creative industries are great strategies for tackling poverty reduction issues such as fraud, good governance, and rising insecurity, all of which continue to be threats to Nigeria's budding democracy. In this case, the Nigerian Film Industry is a major player in this industry, having risen dramatically during the last two decades. According to industry sources, 50 films are produced on a weekly basis, and the desire for Nollywood films reaches well beyond Nigeria. Additionally, behind agriculture, Nollywood is claimed to be Nigeria's second largest employer. According to a World Bank report, Nollywood sustains 200,000 people directly and another 2 million

informally. Nigeria is the world's third largest film industry by volume, with at least 1,000 releases each year and a booming games and animations industries (Osasona, 2021: 6). Similarly, Nigerian music, fashion, theatre, cuisine, and other elements of the industry are exploding.

The economic outlook of such industries varies, since some are more influential than others in terms of their contribution to the country's economic progress and expansion. As a result, the film, music, and design industries contribute more to the Nigerian economy. Unlike the GDP clustering of the United Kingdom's economic system, which specifically established and classified the cultural industries as a separate sector of the economy with all element activities, marketing, architectural style, craft work, design, designer clothing, video production, interactive leisure software, music, performing arts, and publishing, listed as sub-sectors, a few element industries of the cultural industries in Nigeria are dispersed across various unrelated sub-sectors (Onyeator, 2019).



*Sources: Osasona (2021)*

As seen in the table above, the chart above illustrates the data on the contributions of the Cultural and Creative sectors to Nigeria's economy. While the graph clearly demonstrates how important this industry is to Nigeria's economy, it also explains their performance from 2011 to 2020. Publishing produced the most GDP in the Cultural and Creative industries, and although other sectors declined during the 2020 pandemic year, publishing remained unaffected, in fact, its GDP contribution increased (Osasona, 2021).

## 2.6. Creative and Cultural Industries in the South African Context

To set the research locus context, this chapter provides an overview CCI and their impacts on the livelihoods and well-being of the populace in the South African setting. The chapter also delves into the trajectory that has been taken by the South African tiers of government in terms of setting up CCI mechanisms, initiatives and the legislative frameworks that guide these processes. More so, the chapter explores and analyses CCI efforts in South Africa with the aim of assessing the extent to which the initiatives succeeded in achieving sustainable livelihoods. In the South African context, there are a numerous studies that are carried out with regards to CCI and their contribution to sustained livelihoods. Scholars such Haines (2018), Joffe (2013), Hadisi and Snowball (2017), Oyenkunle (2014, 2018) have managed to explore the manner in which CCI have been used to create employment in a number of cities. It is worth noting that there is an agreement among scholars that CCI make a meaningful contribution to the growing economy and employment creation. However, numerous studies have only been limited to big cities and most rural provinces such as the Eastern Cape have been neglected in such studies. The next section briefly highlights some of the major frameworks that have been put in place to ensure that the concept of CCI remains entrenched within the boundaries of legislative statutes.

  
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### 2.6.1 Legislative Framework

During the first decade of independence, the South Africa government continued to express an unwavering commitment to improve the plight of the previously disadvantaged homogenous groups in all levels of government and sectors. The government of South Africa's pledge to promote the adoption and implementation of CCI and sustained livelihoods has been expressed through the adoption of numerous legislative statutes. These statutes were also passed to reflect the country's commitment to advance CCI are shown in the table below.

*Table 2:1 Legislative and Policy Framework*

Constitutional and Legislative Mandates	Key Responsibilities
Cultural Institutions Act, 1998	Promotion of Arts and Culture at Cultural Institutions

Culture Promotion Act,1983	Legislative framework for the Campsites in the province
National Arts Council Act,1997	Promotion and funding of artists in the country
National Film and Video FoundationAct,1997	Training and skills development, drawing its target group in townships whilst strengthening South Africa's International engagement.
E.C Museums Act No 7 of 2004	Establish and maintain natural and Cultural history museums
Access on Promotion of Information Act 2 of 2000	Support promotion of Access to archives as a public facility
Arts, Culture and Heritage White Paper as Amended 2017	The promotion of Arts and Culture
Cultural Industries growth strategy	Promotion of Cultural Industries and Creative Industries

Although the legal frameworks are not specific about the mechanisms that need to be followed to align CCIs and sustained livelihoods, there is evidence of distinctive aspects that emphasise values of the well-being of those involved in CCIs.

### 2.6.2. The importance of CCIs in South Africa

The creative and cultural industries have turned into a new source of diverse job growth, covering a wide range of conventional occupations that are critical for long-term sustainability and human well-being (Abisuga-Oyekunle and Sirayi, 2018). In 1994, South Africa emerged out of the Apartheid system which influenced the arts, culture, heritage and creative industries (Oyekunle, 2014). It's worth noting that, throughout apartheid, the bulk of South Africans became exposed to unequal and oppressive skills development programs, including those from the creative arts, resulting in the continued marginalisation of historically marginalized people at all levels within the creative arts.

In 1994, the new system of administration was determined to redress these challenges in terms of coming up with policies that responded to the interests of the majority black people who were involved in the cultural and creative industry (Gregory & Rogerson, 2018). The establishment of Department of Arts and Culture and development of regulatory policies together with Acts, to name the few is the Cultural Industries Growth Strategy of 1996 together with the White paper on Arts, Culture and Heritage of 1996 was a response in redressing the colonial past. However, more than 20 years after independence, the contribution of CCI in terms of improving livelihoods is not fully prioritised and less documented (Hadisi and Snowball, 2017).

The government's creative economy has been recognized and incorporated into a variety of design initiatives, including the Accelerated and Shared Growth Initiative for South Africa (ASGISA), with the art and film industries, in general, being seen as generators of long-term economic opportunities and livelihood opportunities for local people (Hadisi and Snowball, 2016). It's also worth noting that CCIs offer small, medium, and micro businesses (SMMEs) rapidly expanding growth opportunities (Joffe and Newton, 2008). As the creative arts grow in importance in the global marketplace, it is critical to evaluate their impact on the economy and society in general in order to determine the degree to which those interventions lead to long-term livelihoods.

Cultural planning techniques, as per Stevenson (2013), are recommendations for resolving community decay, developing public and quasi-public areas, and promoting the creative industries in order to promote social integration and civic engagement. These development strategies have aided the local communities of individual settlements and inner city communities, promoting self-reliance, and also have resulted in the creation of jobs, the elimination of poverty, and the creation of employment in rural areas and impoverished inner cities.

More specifically, the existing National Development Plan (NDP) aims to eradicate poverty and inequality by 2030, a target that can be achieved by leveraging people's dynamisms, building a large, improving capacity of the state, developing a diversified workforce, and fostering governance and collaborations between individuals, (South Africa: The National Development Plan 2013 (2012). The White Paper on Arts and Culture of 1996 (amended in 2017) and the Cultural Growth Industries Strategy of

1998 have not fully responded towards the need for social inclusion, economic regeneration and foster active citizenship. As a result, the hypothesis presented in this study is that CCIs play an essential part in growth narratives since they are valuable elements of wealth creation, job creation, and "sustainable development" for post-apartheid South Africa. Sustainable development, according to Bianchini (1999), is described as meeting current requirements without jeopardizing future generations' option to fulfil their needs. This can be accomplished by addressing the problems through societal and economic change, (Oyekunle, 2015). In this background, creative arts can prove to be a critical component of South Africa's economic engagement with the rest of the world.

Creatives are thought to have a significant potential for capital accumulation in developed economies if appropriate policies are implemented (UNIDO 2005). According to a study published by the European Union in 2012, the creative arts have tremendous potential in terms of GDP growth and jobs, as well as local and national prosperity, overall economic growth, creativity, and social well-being. Creative arts are important not only because of their financial value, but they're also main bringers of cultural norms, ethical principles, views of the world, ideological assumptions, and innovations (Van Graan, 2014).

South Africa is one of the countries where there is persistent unemployment and this continues to thwart the development agenda (Oyekunle, 2014). It is critical to emphasize that the country faces a serious high rate of unemployment that necessitates a multi-pronged way to enhance jobs while also supporting integration and social stability (South African, National Treasury, 2011). In a similar fashion, notwithstanding the creativity industry being increasingly cited as being one of the industries expected to be a potential source of employment, creativity, and competitiveness, The Work Foundation report (2009) records that the sector is still confronted with numerous requests for development and resource limitations, particularly in remote areas. The most important obstacles to professional growth in the creative arts, according to Armstrong and Page (2015), are a lack of resources, work demands, and financial restrictions. Oyekunle (2015) emphasises the need to focus on innovations that are essential in the economic development of the local communities especially the development of the creative industry.

As a result, the hypothesis guiding research is that the growth of creative arts can become a part of the South African strategy, with implications for regional integration, intellectual institutional strengthening, international cooperation and collaboration, global trade, peace and security, and intra-continental interaction (Gregory, 2016). Evidence from practice shows that since the first democratic elections in 1994, the concept of CCIs has gained momentum, especially in big cities such as Pretoria, Johannesburg and Cape Town. According to a study conducted by Abisuga-Oyekunle and Sirayi (2018), creative arts are time consuming, with 1,525 jobs expected to be generated in three cities: Johannesburg, Pretoria, and Cape Town. Furthermore, the results show that Gauteng generates the most projects and employment, implying that the characteristics of Gauteng's creative arts are similar to those of their foreign counterparts. The majority of claims raised in the South African context are such that creative industries are limited and therefore do not attract a large number of people, that their average incomes are poor, that they depend on freelancers and part-time workers, and that they need highly skilled personnel (Hadisi and Snowball, 2016).

The South African Department of Cultural Affairs and Sport (DCAS) has undertaken numerous programs to raise brand recognition and boost design since 1994. In relation to the attainment of sustainable livelihoods, the CCIs have been commended for contributing towards employment generation. Using the definition of cultural occupations previously discussed, 2.93% of employed South Africans (2480 observations) were identified as being culturally employed (Abisuga-Oyekunle and Sirayi, 2018). Furthermore, according to the Labour Market Dynamics Survey (2016), labour productivity in South Africa in 2014 was 15.146 million, with CCIs accounting for 2.93 percent of this, or 443 778 workers. Cultural professions recruit marginally more people in South Africa than the mining industry (2.83 percent), and around two-thirds of those working in the agricultural sector (4.63 percent of employment). The table below explores CCIs occupations as a percentage of all occupations.

*Table 2:2 CCIs occupations as a percentage of all occupations*

Occupation category	Observations	Percentage
CCIs occupations	2480	2.93%
Non-CCIs occupations	82241	97.07%
Total	84721	100%



Source: Adapted from Hadisi and Snowball (2016).

The Labour Market Dynamics Survey (2016) also revealed that the two richest regions (Gauteng and the Western Cape), as well as the two biggest South African metropolises (Johannesburg and Cape Town), have the largest percentage of cultural professions in the country. For both instances, the percentage of cultural professions is higher than the total work proportion. Gauteng, for example, accounts for 19.5 percent of all jobs in South Africa, but it also accounts for 21% of all cultural professions in the country. The Western Cape has a similar situation: 17 percent of total employment, but 19 percent of cultural and artistic jobs. This means that, as other studies have shown, artistic and innovative professions appear to cluster in areas with large cities. In this regard, the current study is motivated by the fact that the Eastern Cape Province has been neglected in terms of research that focuses on the impact of CCIs in relation to sustained livelihoods.

### **2.6.3. Policy and implementation challenges**



A host of obstacles have stymied the adoption and introduction of CCIs in South Africa. Creative thinking, according to Oyekunle, is an asset that is profoundly embedded in the social, cultural, and historical background of South Africa. This could create great possibilities for South Africa to grow new fields of prosperity and jobs in accordance with the international economy's growth. Nevertheless, United Nations Conference on Trade and Development (UNCTAD, 2004) concluded that the cultivation and successful harnessing of this commodity could be difficult for decision makers. Lawmakers in South Africa have been found wanting and unwilling to regard the artistic sectors as relevant industries (Schultz and Gelder 2008). Aside from the enormous growth possibilities created by growing economic and political practices (Edwards & Lawrence, 2013; Peck, 2009), there are a range of challenges that lawmakers in South Africa must resolve in order to join this highly lucrative and active international market. The following are some of the obstacles that were found in the literature:

- Short-term contract nature of much CCI work leads to job and income insecurity;

- Importance of networks makes it easier for middle-class people to work in the sector;
- Gender and racial bias still evident in some sectors;
- On-the-job training limited.

## **2.7. Conclusion**

The main aim of this chapter was to provide for the conceptual development of CCIs and sustainable livelihoods concepts and explore the kind of nexus that exist between the two. Furthermore, the chapter sought to explore and analyse the theories that guide this study and how these influence participatory approaches to gender budgeting. As such the Theory of Change (ToC) and the Sustainable Livelihoods Approach were discussed and linked to the current study. In this regard the study focused on how the two concepts of CCIs and sustainable livelihoods can be merged to attain well-being of those involved in the industries. More so, the chapter reviewed empirical literature and practical experiences on CCIs, providing an analysis on how these experiences play a significant role in guiding the current study. Evidence from practice revealed that in countries like UK and Brazil, the implementation of CCIs has succeeded in terms of generating employment and wealth with varying degrees of success. A review of literature from also reveals that the merging of the two concepts is essential in the attainment of sustainable livelihoods in the South African context.

## CHAPTER THREE: RESEARCH METHODOLOGY

### 3.1. Introduction

This chapter reviews the study methods used to investigate the role creative and cultural industries play in promoting sustainable livelihoods in the Eastern Cape Province. The first part of the chapter focuses on the research design and numerous approaches to research methodology deemed suitable for this study. Research methods are classified as qualitative, quantitative and mixed methods, (Creswell, 2014). The quantitative research method focuses on testing hypothesis, validating significant relationships between variables and forecasting outcomes. Bryman and Bell (2015) assert that the variables are linked together to form a hypothesis. On the other hand, however, qualitative method seeks to use the local population involved in the study to understand an identified research problem. Methodology provides the operational structure that gives support and clarity to the research. It describes how the study will be conducted and discusses the research design, population, sampling and data collection. According to Creswell (2014) it is essential in terms of what/whom to be studied for data collection, subject identification and data collection procedure. In this chapter, the methodological principle utilised for the collection of qualitative research data and analysis are discussed. The chapter also contains the method utilized in the study for sampling of study respondents as well as the ethical considerations.

### 3.2. Research design

According to Saunders, Lewis & Thornhill (2012), a research design plots the way to which the research will respond to the objectives and questions. In relation to this dissertation, an explanatory research design was considered. Explanatory research is mainly used in identifying any causal relationships between identified study variables that are aligned to the research problem (Creswell, 2014). In similar vein, Yin (2014) argues that the main concern here is how one factor has an effect or is responsible for transformations in the other variable. Noteworthy, the tenets of an explanatory research design are consonant with the objectives of the current research project which seeks to analyse the role CCIs play in promoting sustainable livelihoods in the Eastern Cape Province.

### **3.3. Research Philosophy**

A primary attribute to any research study is to orient research questions to a relevant research philosophy. Existing literature (Saunders *et al.*, 2012; Creswell, 2013; Creswell and Clark-Plano, 2007; Kivunja and Kuyini 2017) discusses the relevance of research philosophies that include pragmatism, interpretivism, realism and positivism. Interpretivism provides the philosophical orientation for this study. The philosophy of interpretivism is more relevant where researchers are more concerned with collecting powerful understanding on particular implications instead of providing law-like overview (Saunders *et.al*, 2012). It is imperative to note that the interpretivist philosophy is connected with qualitative approaches to data gathering because of its subjective nature and emphasis on language. In relation to this study, interpretivism was adopted to gather secondary data related to the role CCIs play in promoting sustainable livelihoods in the Eastern Cape Province.

### **3.4. Research Method**

The use of quantitative and qualitative research methods, as well as a simple or complex combination of both, or the use of mono methods, are all described by Saunders *et al.* (2016). Quantitative research methods entail the use of numbers and statistical operations, while qualitative research methods entail the processing of a large amount of descriptive data. According to Punch (2013) there are various ways through which research methods can be selected. Saunders *et al.*, (2012) have documented the mono method, multi-method and mixed methods as key research methods that underpin and influence the methodological choices of researchers. The current study is based on methodological monism whereby a single qualitative data collection technique was employed through the use of in-depth interviews. The current study made use of qualitative research methods since it is clearly aligned with the philosophical stance and the research approach chosen for this research. In this regard, the role CCIs play in transforming the livelihoods in Eastern Cape Province was examined through in-depth interviews where the researcher was involved in the collection and analysis of data.

### **3.5. Research Strategy**

Research strategies include experiments, ethnography, grounded theory, surveys, case study, narrative inquiry, action research and archival research. Given the fact

that the research questions of the current study are imbedded on qualitative approaches, the current research warrants the adoption of a case study strategy as appropriate for the study. Case study, according to Yin (2014: 13), is an empirical analysis into a current phenomenon within its real background, particularly when the borders between trend and interpretation are blurred. What differentiates case studies from other strategies is that they are examined in their "real world setting", (Harrison, Birks, Franklin and Mills, 2017) and this can be through the selection of a small geographical area. The current study focused on the Eastern Cape Province.

### **3.5.1. Case Study Area**

Eastern Cape Province is characterised by large scale of poverty especially in rural areas which is accompanied by economic, climatic, service delivery and spatial anomalies that breed underdevelopment (Provincial Planning Commission Diagnostic report, 2013). The research was carried out in the Eastern Cape Province which is categorized as mentioned before as a rural, vast province with high rate of unemployment, poverty and inequality. It is made up of 8 District Municipalities and two out of 8 are Metros which is Buffalo City metro and Nelson Mandela Metro. The six districts are made up of Local Municipalities that are not less than 5 Local municipalities, being Amathole District, Alfred Nzo District, Chris Hani District O.R.Tambo district, Joe Gqabi District, Sarah Baartman, and all are vast and rural in nature.

The strategic overview of the performance delivery environment of the Annual Performance Plan for 2015/16 Financial year noted the education levels of the Province where according to Stats S.A 29% of the population has either no primary schooling, while 9% have attained levels higher than grade12 who in turn become economic migrants to other provinces. According to Stats S.A (2017), there is still a number of areas with a high number of people who have not attended schools. This suggest that Eastern Cape Province is still faced with high levels of illiteracy. Since Eastern Cape is vast and rural, serious developmental interventions to address rural development are over emphasised. With the mentioned challenges of unemployment, inequality and poverty, whilst the province is faced with complex and inter- connected set of development challenges.

### 3.6. Population and Sampling

Asiamah, Mensah and Oteng-Abayie (2017) refer to the population, “as an aggregate or totality of all the objects, subjects or members that conform to a set of specifications”. The current study was conducted in the Eastern Cape Department of Arts and Culture. Since the study cannot involve each and every member of the population, sampling is going to be used. A sample of 15 respondents were chosen from the study and these included Departmental Managers (5), males involved in CCIs (5), women involved in CCIs (5). The sample chosen for the study is inclusive of all genders in order to understand the different complexities. The issue of representativeness is critical in the sampling process. Therefore, the sampling technique that was used is snowball sampling. In essence, this sampling method involves acquiring data from a selected set of units. Therefore, this type of sampling was confined to participants who provided the relevant information and are well versed with the topic under study. Purposive sampling was also be adopted to enable the research to gather relevant opinions on the effects of CCIs on transforming the well-being of those involved in this business. The table below provides a summary of the population, sample size and data collection methods that were used in this study.

*Table 3:1 Summary of the population, sample size and data collection methods*

Population	Sample Size	Data Collection Method
Departmental Managers	5	In-depth interviews
Women involved in CCIs	5	In-depth interviews
Males involved in CCIs	5	In-depth interviews

### 3.7. Data Collection Procedure and Instruments

In line with the interpretivist paradigm, inductive approaches and qualitative research methods pervading this research; primary and secondary data collection methods and procedures were adopted. This entails that primary sources/data were used (in-depth interviews) where necessary to collect information from the study respondents. In-depth interviews were administered on a face-to-face basis to the study respondents. In order to buttress the findings from primary sources, secondary sources such as published books and journals were also used.

### 3.7.1. In-depth interviews

Sunders & Bezzina (2015) strongly recommend the use of interviews as primary data gathering techniques in a research. In this regard, the current study considered the use of in-depth interviews that provided a series of open-ended questions based on the scope of the current research. The open-ended nature of the questions defines the topic under investigation and also provides opportunities for both interviewer and interviewee to discuss some topics in more detail (Alshenqeeti, 2014). Face to face interviews were done with the selected study participants and the study utilised open-ended questions so as to get a wide range of responses both expected and unexpected. This allowed the respondents to share their knowledge, attitudes, beliefs, experiences and perceptions on the role CCIs play in transforming livelihoods in the Eastern Cape Province.

A general outline and description of how the in-depth interviews were carried out in the field is provided below.

- a. **Briefing on Interviews:** After securing the permission to conduct an interview, a detailed explanation on the main purpose of the study as well as the format of the interview was provided to the respondents. In this case, the roles of the interviewer and the interviewees were also explained and this was done to avoid deception.
- b. **Durations of Interviews:** The duration of the interviews differed depending on how the respondents articulated issues related to the study. However, the interviews lasted between 30 minutes to 45 minutes.
- c. **Interview venues:** Face-to-face interviews with the Departmental Managers were conducted in their offices in the Eastern Cape Department of Arts and Culture whilst those who are involved in CCIs were interviewed in their workshops and shops in East London.
- d. **Language:** In order to gather credible and reliable information English was used during the course of the interviews with the Department employees whilst Xhosa was used to gather information from those employed in the CCIs industry.

The advantages of using in-depth interviews is that valuable information might surface as the investigator would be able to examine the informants more thoroughly on



particular issues related to the topic under investigation. Nevertheless, this method proved to be time consuming and posed challenges of data classification during data analysis. The most daunting challenge faced by the researcher in the field work was the limited availability or unwillingness of the key informants to take part in the research process. Even though the researcher had an Ethical Clearance Letter, and Covid-19 certificate to prove that she is not infected, it proved difficult to access the offices of departmental managers and to tie down those employed in the CCIs. Based on this, the majority of the key informants did not spend much of the time in their offices. In this regard, the process of conducting interviews became costly and time consuming as the researcher had to revisit the offices in order to pin down the key informants.

### **3.7.2. Secondary Documents**

Secondary documents refer to data that is readily accessible, which means it is the data and reports that are already composed and scrutinized by other scholars (Creswell, 2014). When secondary information is exploited by the researcher, various and numerous sources must be utilised and compared. Advantage of conducting secondary data is because one is not faced with complications that are faced with those who are gathering original information. Secondary data might mean available, distributed information or unpublished information.

It is important to note that the study utilised a number of documents to analyse the role CCIs have played in the local in transforming the livelihood of those involved in the industry. As such, information was accessed from:

- numerous data from books from National, Provincial together with local governments;
- Comparing and analysing Policy speeches, Strategic plans, Annual Performance Plans together with Auditor Generals reports.
- Official and employment newsletters;
- Files and journals;
- Reports organised by scholars, universities, economists, etc. in various fields;
- Information from Statistics S.A, newsletters from other departments aligned with CCIs;



- Published articles from journals that speak to CCIs and the role they play in transforming local economies.

There are advantages that are associated with secondary data which are, to quote the few, cost effectiveness and convenience it provides (Johnstone, 2014). As the data and information is readily available, there is no much financial resource one has to use when collecting data whilst conducting the study. It is also important to note that availability of good secondary data resulted in gaining access to and make use of high quality larger datasets. To mention the few are those collected and combined by funded studies or institutions that are involved in larger samples that contain considerable coverage, (Johnstone, 2014). In reference to the current study, the researcher used the aforementioned documents that relate to the role CCIs play in promoting sustainable livelihoods in the Eastern Cape Province.

### **3.8. Validity and Reliability**

A number of strategies were adopted to promote credibility of the qualitative methods applied in the study. It is imperative to note that the qualitative methods are frequently criticised for lack of scientific rigour with little justification for the techniques embraced, lack of openness in the technical processes and the conclusions are simply a collection of personal views subject to research bias. To assess validity and reliability, triangulation was used as means of verification for consistency between different knowledge sources. In this regard, the results from the interviews and secondary data were compared to dovetail on empirical findings.

### **3.9. Data Analysis**

The data was examined methodically using thematic and content analysis. It was organised and categorised in order to obtain recurring themes. Data analysis involves the procedure of providing meaning and structure to gathered data (Creswell, 2014).

#### **3.9.1. Thematic analysis**

In this dissertation, thematic analysis was adopted to analyse data collected from secondary sources. Bryman & Bell (2015) alluded that thematic analysis is a descriptive presentation of a qualitative data where shared and simple themes will be argued and analysed from data gathered on the role CCIs play in promoting sustainable livelihoods in the Eastern Cape Province. According to Johnstone (2014),

this method of analysis seeks to examine written documents based on the objective through making inferences by systematically and objectively identifying specified characteristics of messages within the documents. In this regard, texts that relate to role CCIs play in promoting sustainable livelihoods in the Eastern Cape Province were be arranged into meaningful categories of text and will be analysed in relation to building blocks of the study.

### **3.10. Ethical Considerations**

The quest to observe ethical issues in research must be borne in mind whenever a study is carried out. In this regard, a consideration of ethical issues was made in the current study. The researcher obtained an Ethical Letter from Fort Hare University Ethics Committee in order to get access to the documents from the Eastern Cape Department of Arts and Culture. In this study, the researcher will also request for permission to conduct the study from the Department of Arts and Culture and the letter of permission to carry out the research was requested to access and download the documents that relate to the current study from the various government departments. Furthermore, the aims and nature of the research, the reasons why it is being undertaken, and how the results are to be disseminated was explained prior to the research to avoid deception. To prevent plagiarism of knowledge obtained from secondary sources, the researcher used the guidelines of the Govan Mbeki Research and Development Center (GMRDC) that describe it as obtaining and exploiting other people's ideas, papers, works or innovations from any written or internet-based source, as if they were their own work. Therefore, the researcher adhered to the principles as outlined in the GMRDC Policy on Plagiarism.

### **3.11. Limitations and Delimitations of the study**

#### **3.11.1. Limitations**

Study limitations relate to certain characteristics of research methodology of design that impact or influence findings interpretation of a research. As such, the research was limited especially concerning the possibility, nature, sources and limits of human knowledge. It was not possible to carry out research in all the Department offices in the Province and hence the study relied on the documents from the Provincial Office. To curb proximity and collecting data from every available source the research adopted and used secondary data collection and analysis to cross check the information collected using primary sources for validity and authenticity. This made it

impossible to give the full picture of the role CCIs play in promoting sustainable livelihoods in the Eastern Cape Province

### **3.11.2. Delimitations**

Research delimitations refer to the choices that researchers make and these provide for the description of boundaries that are set for the study. In this regard, the results of the current study were generated from numerous documents that provided rich information on the role CCIs play in promoting sustainable livelihoods in the Eastern Cape Province. More so, the research only focused on the Provincial Office. Conceptually, the study assessed the role of CCIs play in promoting sustainable livelihoods in the Eastern Cape Province based on the tenets of Theory of Change and Sustainable Livelihoods Approach.

### **3.12. Conclusion**

The chapter discussed the methodological and data gathering procedures that were used in the analysis of the contribution of CCIs in promoting sustainable livelihoods in the Eastern Cape Province. The research was grounded on the interpretivist paradigm whose principles are in line with qualitative studies. As such the study used desktop qualitative research whereby the use of numerous documents such as published articles, books, government reports, municipal annual reports and internet sources were used to generate findings of the study. The chapter also explored the data collection and analysis procedures where it explored the main reasons for the adoption of thematic and content analysis. These were used to analyse some texts and contents within the published body of knowledge that relates to CCIs in promoting sustainable livelihoods. Lastly, the crucial research components of ethical considerations, limitations and delimitations were further discussed in the chapter.

## CHAPTER FOUR: DATA PRESENTATION, ANALYSIS AND INTERPRETATION

### 4.1. Introduction

The previous chapter discussed the methodology section which provided the baseline for the gathering of data. In this chapter, the study utilised in-depth interviews to gather information from the key respondents. Data was analysed in the following sequence: description of the sample, presentation and interpretation of the results. As stated in chapter one, the main objective of the study was to analyse the extent to which CCIs play a significant role in sustainable livelihoods in the Eastern Cape region. This chapter starts by presenting the characteristics of the sample and then followed by an analysis of the research findings. This study which used qualitative methodological tools investigated the effects of CCIs in terms of transforming the livelihoods of those involved in this industry. Further, this chapter presented important themes that emerged from empirical evidence and semi-structure interviews.

### 4.2. Demographic information

First and foremost, the researcher initially targeted about 15 participants due to the nature of the study. Nevertheless, only 10 participants were available for face to face in-depth interviews. However, the researcher is confident that the data gathered from respondents is verifiable and trustworthy due to their experience in the arts and culture. The respondents interviewed have got institutional memory because they do not have three to five years contracts with Department of Arts and Culture but are permanent employees. As much as they are not the only ones responsible for leadership and management duties in the department, they play a significant role in setting the tone through their participation and they also take responsibility for immediate supervision of implementation of objectives set by the department.

In addition, government sector departmental officials were also interviewed due to the role they also play in setting up leadership and management goals. It is important to take stock of their role and analyse its significance. Those employed in the CCIs are important role players in the development and progress of CCIs precisely because they are involved on a daily bases. In this case, the data collected for this study is a balanced one.

#### 4.2.1. Age of Respondents

Age is a very prudent aspect in research because different age groups represent different views and opinions about the extent to which the Creative and Cultural Industries have sustainably transformed the livelihoods in the Eastern Cape Province. It is imperative to point out that age could come in as a factor in understanding the dynamics related to CCIs and their relationship to sustainable livelihoods. The table below explores the age distribution of interviewed respondents.

*Table 4:1 Age distribution of participants*

Age Distribution	Number of participants
25-35	02
35-45	06
54-55	02

The above table illustrates participants according to their age. This is important as people with different ages usually behave and respond to questions differently. In this case there are young persons who in their responses might represent the interests, priorities and aspirations of young people involved in the CCIs. In addition, the middle age group has been more willing to participate thus assisting the researcher to balance views according to age.

#### 4.2.2. Work Experience

Work experience is also an important aspect when carrying a research because respondents or interviewees share their experiences and opinions based on the experience they have. In assessing the role CCIs play in the attainment of sustainable livelihoods, respondents provided their work experiences shown in the table below.

*Table 4:2 Work experience of study participants in years*

Experience of participants	Number of participants
5-10 years	04
10-20 years	06
20-25 years	00

As shown in the table above most respondents interviewed range between ten and twenty years in the Arts, Sports and Culture industry. This is significant as it is a well-known fact that experienced respondent is the best. The researcher was able to delve deeper into their experiences with regards to the extent to which citizens' involvement in the CCIs has enhanced their livelihoods. It is against this background that the researcher is of the opinion that the data collected is credible and trustworthy.

#### **4.2.3. Levels of Education**

Education is broadly used as an instrument for organisational change because it increases the stock of human resource, which in turn increases organisational or institutional performance. This is essential for this study because the level of literacy of the people involved in CCIs management generally affects the outcome of these processes. The education levels of respondents are therefore shown in the table below.

*Table 4:3 Classification of respondents according to educational qualifications*

Qualifications	Number of participants
Matric/Diploma	06
BA Degree	02
Honours/Master's Degree	02

As shown in the table above, there are six participants who held Matric/Diploma as a qualifications. However, the in-service training skills imparted to them assisted with the knowledge and understanding required for interviews. In certain instances, these interviewees responded in their mother tongue as a result the interviewer had to interpret and translate his responses to English. Most Departmental employees had post diploma qualifications; this made it easy for the researcher to interpret their responses. It is worth noting that there were limitations during data collection process. One of the limitations was availability of respondents. In some instances, the respondents agreed to meet the researcher for interviews on a particular date and venue and could not honour their appointments. However, those who were willing to participate showed encouraging commitment.

#### **4.3. Study Findings, Interpretation and Discussion**

The overriding objective of this sub-section is to analyse the extent to which the

involvement of citizens in CCIs play a significant role in sustainable livelihoods in the Eastern Cape Province. As such, views and opinions of respondents that relate to the main variables of the study are presented, interpreted, and discussed. Based on the questions guiding the study, thematic analysis was used to generate analysis from the text to fulfil the study objectives. In essence, face to face interviews were conducted with the key informants such as the Departmental managers and their deputies, men and women involved in the CCIs. In order to buttress their views and opinions, secondary information was used.

#### **4.3.1. Perceptions on the prevalence of CCIs in the Province**

The engagement with the selected participants so far suggests that most individuals are aware of and familiar with the core cultural industries and are optimistic that changes that could contribute to economic growth and development and poverty alleviation could play a major role. The overwhelming view is that the transformation of the economy and culture has eroded key cultural practices in the Eastern Cape Province. With the rising modernization and westernization of traditional cultures, the preferences of western goods and imports have shifted. In relation to this, one key informant reiterated that:



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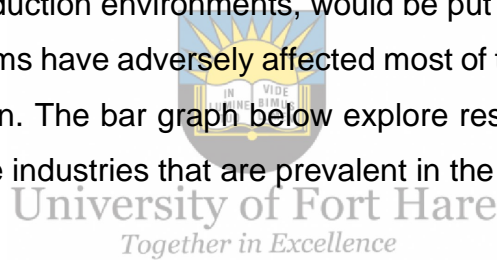
*Cultural industries are key in our province and a number of people are involved in activities such as music, crafts development and fashion design among others. However in the previous years we have witnessed a decline in the production of various products due to changing market dynamics, (Respondent 4).*

As instances of conventional creative activities are nearly wiped out by more advanced imports that respond to changes in taste, the case of African music, arts, textiles were listed. However, the condition was not deemed permanent. Many participants agreed that Africans are still very social and have great regard for their traditions and culture. But it is known that the capacity to convert cultural products into marketable commodities is a significant limitation. If cultural goods are to succeed in the global market, this transformation is important. The poor local market and the lack of consumer exposure for the region's creative works to developed economies are one of the key findings of this report. The price elasticity is relatively strong for these

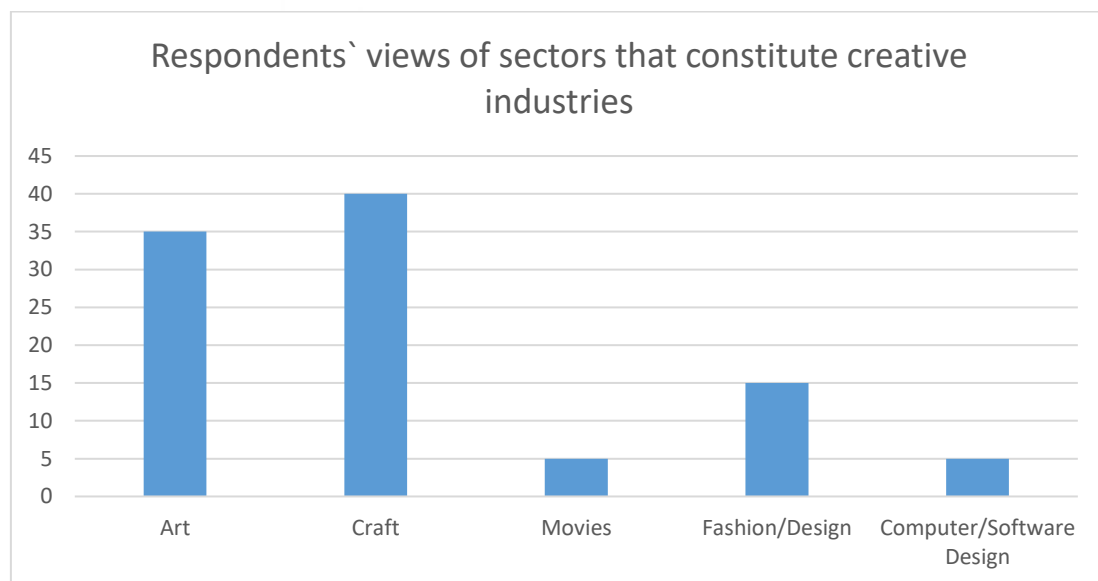
products. The demand for them in local markets is small with low revenues. To buttress this viewpoint, one respondent involved in the CCIIs clearly pointed out that:

*.....despite these challenges we face in terms of production, we continue to work and try to produce what fits in our local perspective because it has been difficult to penetrate the international markets due to competition, (Respondent 8)*

The study attempted to find out if stakeholders in the Eastern Cape Province have a clear understanding of what creative industries can cover. Most have been able to recognise cultural industries and the role it can play in the development of the Province`s economy, just as they recognize the constraints and difficulties facing these industries as growth drivers in Eastern Cape. Most observed that a large number of employees, especially in rural areas, that have deserted such practices due to low demand and poor production environments, would be put to work if cultural industries were promoted. Reforms have adversely affected most of the traditional Eastern Cape industries in this region. The bar graph below explore respondents` views of sectors that constitute creative industries that are prevalent in the province.



**Table 4:4 Respondents` views of sectors that constitute creative industries**





What can be deduced from the bar graph above is that the creative industries in South Africa are highly diverse, characterized by small and medium enterprises that focus on the production of arts, craft work, fashion design and software development among others. More so, evidence from the interviews conducted point to the fact that most of the creative industries' goods and services are consumed predominantly at local and regional levels, with a limited percentage being available to domestic and export markets. This shows both the unexploited consumer opportunity of local goods and the lack of expertise and resources in the national and international marketing and distribution of products.

#### **4.3.2. Effects of CCIs on livelihoods**

Entrepreneurial activity in creative arts, when sponsored by appropriate policies and management programs, has tremendous potential for wealth generation and sustainable livelihoods. Creative thinking is a resource profoundly embedded in the social, cultural and historical context of South Africa. This will provide South Africa with new opportunities to create new areas of wealth and job creation in line with the global economy's growth.



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#### **4.3.3. Challenges that hinder the implementation of the Cultural Industries initiatives**

In responding on whether what was planned by the Department in the past 10 years has happened, Managers from Arts and Culture sector from all sub components were interviewed within the department and its entities which is Managers from the following entities: Mirriam Makheba Audio Visual Centre, Eastern Cape Provincial Arts and Culture Council, Opera House in Port Elizabeth, Guild Theatre in East London, Provincial President and Secretary of Cultural and Creative Federation of South Africa in the Eastern Cape Province (CCIFSA) and Manager who is overseeing Art centres of the province.

Managers from the Department were drawn from Head office and most of them dis Arts as a career at the same time were prominent artists during Apartheid, to name the few is a Comedian Monde Wani who was groom during Apartheid in Johannesburg theatres by people like Mr Wali Serote and Andile Kefile who was a visual artist at exile in Dakawa who left the Department early because they were frustrated that what they

thought they are in the Department to do is not happening. Below are the findings from the Managers:

- Managers who were interviewed are from the following sub sections of the Cultural Affairs component were from Visual Art, crafts Music, Perfuming arts, Culture and film sub sections. They all understood the meaning of Cultural and Creative Industry as the culture of the society with commercial value through creative economy. It is when Culture is creating economic spinoffs.
- That whilst they agree that for the past 15 years, there is not much that they did for the artist of the Eastern Cape although they are striving and have output of activities and programmes that they did although they do not sustain our people because the output is to develop and promote.
- They also agree that due to very minimal budget that they are getting from government, on a micro level it does have impact to 35% of artists when including all institutions that are promoting and developing Cultural and Creative Industries. On a Macro level they agree that our artists do not benefit in the province but rather in bigger cities like Johannesburg. Cape Town and Durban. Since most of officials and managers studied arts administration and others studied Arts. This means therefore that they can sustain livelihoods but the enablers like budget does not talk to that;
- They expressed frustration of less or no understanding on the role and importance of Cultural and Creative industries by Political leadership and this is reflected by the budget that they are getting yearly, not understanding that developing an artists is a value chain;
- As such the Department in order to be able to sustain artists need to have enough budget as a result due to the fact that artists don't invest from what they receive from the department through Provincial events is unable to sustain the artists and contribute to the livelihoods of the people of Eastern Cape;
- Another challenge the managers of the Department from Head office envisage is that administrative structures like those in their entities or State owned

Enterprise SOE's and CCIFSA which is Cultural and Creative Federation of South Africa were nominated by other artists to help the industry but they tend to enable them to develop themselves because the problem being, they are already formed by artists;

- Instability, lack of Political buy- In or Political wheel and change of Political leadership where a politician will change and not continue with what the previous MEC was pushing and come up with new things.
- They reiterated what the artists also identified that government take decisions for themselves as artist not to hear from the artists;
- There are attitudes from other department that are dealing with Cultural Industries and is crucial to change because they do not see this Industry of Cultural and Creative Industry as creative economy and lucrative industry that can address the triple three challenges of poverty, unemployment and inequality in the Eastern Cape. This support the problem statement of the study on the challenges that the study identified or observed on lack or poor Intergovernmental Relation amongst the departments with similar mandates and NDP priorities and across the spheres of governance which is National, Provincial and Local spheres. As a result people or artists see government as a quick fix temporal solution and double dipping especially in Festivals because of lack or poor intergovernmental relations or power struggles and parallelism
- Whilst they recommended the need for artists to take the forefront in developing and executing their policies as managers, the challenge is others who are in government tend to develop and identify their groups and those artists that are close to their hearts and this is unethical.
- Although other Managers from entities realized technology as a blessing or advantage, citing webinar events through virtual events and Zoom but other managers regard technology as disrupted creativity

- Whilst the 90% local policy listenership was perfect to the South African artists, it affected the listenership because it drastically dropped
- The state of the art centre which is Audio Visual Centre AVC which is in partnership with the University of Fort Hare is realized by both Managers in the Department and by artists from CCIFSA as not executing what it was originally meant to discharge to all artists of the Eastern Cape but rather benefiting certain individual and students from the university of Fort Hare music department.

### **Findings from Visual Arts, Music and Performing Arts, Language services and Art Centre Managers**

The Managers in the mentioned sub-section also alluded in the fact that Cultural and Creative industries in the Eastern Cape is unable to sustain livelihoods due to the following reasons or challenges:

- Cultural and Creative Industries are not in the main stream of education as they are secondary industry. Craft is a skill and talent where there is no formal schooling for it;
- Main economy is mining that is regarded as the heavy Industry and Primary economy that we don't have in the Eastern Cape ;
- Craft has also the whole value chain from Production, to look for Raw material like grass and clay that you won't get in other provinces;
- There is not manufacturing of glass beads in Eastern Cape as the manufacturing of beads is made in Czechoslovakia;
- Although there is quality, from 2009 -2019, where standards were generated and evaluated by Proudly South Africa, on clothing they are taught and trained on how to take care of their products and garments and how to iron and avoid tumble dry but be that as it may, there is nowhere they can sell their garments to, through export exchange to developed countries.
- Since there is value chain in the production of craft manufacturing, minimal budget makes it impossible to train visual art and craft artists on product development workshops to produce experts in designing and manufacturing, marketing and management of their products. The fact that there is no P.R to market their product abroad makes it difficult for their livelihood to be sustained

- Although there are three Craft hubs that are regarded as enabling facilities where crafters collect their craft and be sold in those craft hubs in Mthatha, Dimbaza and Chris Hani. These hubs are stationed in factories and are not in viable areas to be seen by tourists as a result the one in Dimbaza is closed due to vandalization and stolen goods of crafters. Due to this lack of Intergovernmental relations, the Chris Hani Craft Hub that was managed and being the municipality premises, the partnership between Lukhanji Local Municipality and the department broke and the hub was closed. Even the one in Chris Hani was not in a viable area.
- Whilst Eastern Cape is rural and vast, there is only one state of the art Computer Aided design facility in Mthata and help fashion designers to use modern Technology for cutting, Making and Trimming called CTM. Few designers have access in this machinery although Manager for Visual Arts and Craft promised that due to limited funds they are unable to but this design facility for all art centres but rather it will be cascaded to al Art centres that are identified as centres of Excellence
- As the section mentioned that the department has partnership with the national Department of Sport, Arts and Culture, Department of Trade and Industry, Small Business Development, CSIR, ECDC, Seda, DRDAR, SALGA, Cogta, Social Development and 4 Technical Institutions of the Eastern Cape and funded institutions like National Arts festival to create platform for artist to showcase their artworks, Eastern Cape Provincial Arts and Culture Council ECPACC, P.E Opera House, Mirriam Makheba Eastern Cape Audio Visual Centre is a partner with University of Fort Hare and the Department and last but not least is CCIFSA Cultural and Creative Federation of South Africa. From all these partnerships that are mentioned above, there is very minimal impact they have to the people of the Eastern Cape in sustaining their livelihoods. The funds that are transferred to these entities are not closely monitored instead institutions like ECPACC that were initially established as the funding arm of the Department tend to be competing wit the Department and do development

and promotion of artists also as the department do. So there is a duplication of work.

- Dependency Syndrome from the department makes crafters to still be in poverty
- There are funded project by National Department of Arts and Culture without the knowledge of the provincial department of Arts and Culture and this is a huge problem that results to double dipping
- Projects of the Politicians called PET projects is a problem because of relationships, even if the person is new in the industry, no excellency in his or her work, one will be funded
- There is a lack or no theatres and Art galleries in the Eastern part of the province which is O.R Tambo and Alfred Nzo district, even those that we have at BCMM, East London and Nelson Mandela Metro, Port Elizabeth are those that were erected during apartheid and benefitting only the few which is whites. Whilst the Department is transferring money to the two theatres which is East London Guild theatre and P.E Opera House, there are no programmes that are taking place as they claim that the money that is transferred is for maintaining the building not for training and development. This becomes a problem because as the department mentioned partnership with Municipalities, maintenance of building is supposed to be for the municipality and the Department to focus on goods and services, which is training, development and marketing to tourists where performances are supposed to take place every day, so that artists can benefit in sustaining their livelihoods. Even the theatres that the province have, that was used to train and equip artist in theatre and performing arts are not utilized to assist the artists in making money
- The strategic mandate, that of developing and promoting artists kill the creative economy from Cultural and Creative Industries to sustain livelihoods of the people of Eastern Cape;
- No business trainings or financial management trainings that were conducted to make the artist to be independent as a result the hand-outs that are receiving from government from events makes them to have dependency syndrome;
- After the artist have been developed and trained by the Department, there is no P.R that is taking place to market those artists. Whilst succeeded to promote

social cohesion and nation building from the Eastern Cape ensemble, a combination of sixty artist 60 from all districts of the Eastern cape, according to their dance performing at the same time across all races and cultural tradition, this ensemble which is the flagship of the department and Province, due to financial constraints and limited budget from the Department, it has dropped from 60 to half of the artists. They depend only on National Arts Festival where they receive platform from the main theatre for 3 days and leave and on some other events on the commemoration of National days.

By dropping means there is half family members who are no longer benefiting and support their families with what they were paid after performing. Claimed as a flagship as it is, it last performed in International platforms in 2009 during the tenure of both former MEC's Ms Nosimo Balindlela and Ms Njajula who supported the theatre and performing arts sub directorate to ensure that the ensemble receive the marketing it deserve. It the slow death during Mrs Xoliswa Tom, and Pemmy Majodina;s tenure where they were even dropped to 30 and no longer travel internationally to showcase the talent of Eastern Cape. The change of MEC's and lack political willingness not to have follow through and take over from what was done by the former MEC's is a great challenge even when the managers from administration is advising them, they choose to do as they want and that is hampering progress and killing Cultural and Creative Industries not to sustain livelihoods of the Eastern Cape;

- Most of art centres in the Eastern Cape are old and dilapidating and require renovations especially those with grass roofs where artists were supposed to be developed and trained. Out of seventeen 17 art centres that the Department is supporting where 10 of those were established or built by the department, 4 from RDP,3 were adopted from previous government like Dakawa in Grahamstown and Gompo art centre in East London. Each art centre receive R60 000 for goods and services which is programmes whist they pay municipal rates and electricity from the same budget and this make programmes to be difficult to happen. According to the Manager who is managing Assistant Managers in Art Centres in motivating their frustration on lack or minimal budget that they are receiving, he compared Mbabane Art Centre in North West that is receiving R3 million annually.



- Although these institutions like Art Centres and theatres have boards, they are just volunteering since they are also artists and leave whenever they receive proper jobs. Even if they have passion in these art centres, lack of resources and machinery that is obsolete make artist to be able to implement their programmes that are decided by them not by officials
- All the Cultural and Creative Industries practitioners from entities highlighted a problem in audience participation as a problem across all art forms and the department doesn't have money or use partnership with the Departments that they were mentioning wisely, for example East London Guild theatre and P.E Opera house where they transfer money for training of artists and youth daily. There is no willingness by people to commit to the artists.

### **Findings from Managers from Entities like Mirrriam Makheba Audio Visual Centre (AVC), CCIFSA and other Cultural and Creative Industries Practitioners**

In presenting findings from these entities, the study will summarise them because there are similarities whilst another entity is blaming another. Starting with AVC which is a partnership between the department and the University of Fort Hare, whilst there are successes made in promoting and developing artists which is musicians, the focus and development is not on artists across the province but is for the students of Fort Hare. A representative of Cultural and Creative Industries Federation of South Africa CCIFSA disputed the fact that AVC is having record label where they tend to compete with other record label Companies and whilst supported by government, AVC will tend to own those they assisted as theirs. Most of the time those are identified by politicians or having benefit of political proximity and they will be referred to AVC and will be supported. He foresee this as a problem.


All entities mentioned the same frustration of budget and under funded by the Department. There are no training and development facilities especially in rural areas, considering the vastness and rural in nature of the Eastern Cape. Although East London guild theatre and P.E Opera house was meant to be development, training and performance centres of artists but since they are under funded by the department, they do not have programmes that are taking place on a daily basis. They rely on Departmental projects that will be hosted by the theatres once a year like Shukuma dance where the department transfer 8million for a week event that is taking place in December only. This is the reason why CCIFSA is emphatic on the fact that the



department is unable to use their institutions even their entities wisely because even the entities are failing. AVC mentioned inconsistency and commitment by DSRAC to identify artists together is a problem because there will be double dipping;

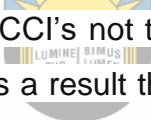
AVC has not yet established a National artist although they have provincial and local artists that they developed. This is due to limited resources like budget and the value chain involved where there is a lot happening behind the scenes that require money, to mention the few, sound engineers, producer, make -up artist and all need money. The fact that a national artist must sign a 3 to 5 years contract, with the little budget that they have that is impossible,

AVC also have the side of filming side, for the past 10years, they were developing photography and videography where they were making videos of all artists they are dealing with or supporting and give an artist a copy of C.D to market for themselves. The AVC have not yet have film makers and as such they are not strong on documentaries. Film industry is not regulated and this was also mentioned by CCIFSA



It is clear and evident that the Department and its entities have not done enough in as far as Cultural and creative Industries is concerned because most of the arts practitioners and experts made mention of the fact that the policies and planning of the Department is about development and promotion and it doesn't have the promotion of CCI's for entrepreneurship instead they give hand-outs to the artists through events at that particular moment. The danger of not planning with the artists themselves from the stakeholder Indaba the MEC is holding every 4<sup>th</sup> quarter in preparing the policy speech is not informed by the artists but they are being told or discuss MECs speech without their original input. Even during strategic plans, they are not invited to be part and to advise how to utilise Cultural infrastructure that is out there. Lack or sometimes no inter -governmental relations or working partnerships with municipalities in maintaining cultural infrastructure is a great concern. That is why CCIFSA is out bursting on absence of appropriate institutions where there is a crisis of dilapidated art centres and the annual report of 2018/19 made mention in the challenges of the department of many art centres that are dilapidating and there are no funds to renovate those. This comes back to the challenge of lack or no inter- governmental relations and strong partnerships with Private sector to an extent that they feel artists are not recognised.

All the Cultural and Industries experts in the questions that the study asked were very much clear of the challenges that make Cultural and Creative Industries not to contribute towards the livelihoods of the Eastern Cape, where DSRAC from all spheres of government which is National, Province to Local do not manage Cultural and Creative Industries well. Even from within the Department of Arts and Culture in the province doesn't have linkages with their entities. This is confirming the challenge that was raised by AVC. The fact that they do not plan together during their strategic plans nor during preparation of MEC's speech is the reflection of that. If there are no linkages in promoting the value chain nothing will happen and will not succeed in sustaining people's livelihoods. They even state that DSRAC work according to according to checklist that is not informed by Cultural Practitioners and just complying on strategic planning documents That is why CCIFSA Secretary was emphatic on the actual problem being ignoring that there is a value chain in Cultural and Creative Industries where creativity starts with the creator to consumers and that must be considered, which the department and all their political leaders which is the MEC's tend to ignore.



Amongst other things that makes CCI's not to effect meaningful change is because they are generally not regulated as a result the term Arts, Culture and Heritage take away the economic and commercial side of Cultural and Creative Industries. The mentioned concept of Heritage, Arts and Culture point of view is about development not commercialisation. They even dispute the vote 14 outcome from National Development Plan NDP where it is about preserving, protection and promoting Arts, Culture and Heritage, they have nation building of the culture. they further claim that Cultural industries is about the soul and living of the people, nation building and social cohesion have nothing to do with economic and commercialisation of Eastern Cape people through CCI's. One of the interviewees further referred me to United Nations Conference on Trade and Industry UNCTAD where UNESCO when referring to CCI's concept refer to industrialisation, mass production and maximising copyrights.

There is no identification of talents and excellence with follow ups to nurture that talent like capacitated, marketed and assisted to be profitable until it has impact to that particular artist instead the approach of the department is about hand-outs that they are giving to artists. Hand-outs is about from hand to mouth. The province lacks the gusto that the sector needs, it is not doing enough to ensure that talent is sought and this suggest that the department is firing everywhere and not focused in contributing

to the livelihoods of the people of the Eastern Cape. They even made example of the KZN province where in the last 26 years, it has made major strides in ensuring that artists its talent remains in their province. Unlike here in Eastern Cape where serious artists who want to make money will migrate to other provinces like Gauteng province. Whilst there are two important documents like Cultural Industries Growth strategy and White paper on Arts and Culture as amended in 2017, they feel the department failed and is lacking tremendously in providing full and clear details on the implementation of programmes and project related to creative and Cultural Industries because they feel there is no political determination to achieve that as well. There is no Film commission in the Eastern Cape that will regulate the film industry where film makers and producers can easily come from Johannesburg to Eastern Cape to shoot a film without proper channels, even worse not to use artists of the Eastern Cape nor pay those who are extras and people will be excited to be in a soapie. That is why another Cultural expert felt that the department recruited people who doesn't know Arts administration or Arts although 90% of those were artists like study visual art even in exile but they are not decision or policy makers, they can advise but if those in power who doesn't know or focusing on complying with outcome vote 14 of social cohesion and nation building, they can do nothing.

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It was embarrassing to hear from one expert that support that the government is providing to CCI's is through or based on connections whether is political or other connections. There is no political wheel to ensure CCI's contribute towards sustainable livelihoods as they concur with the frustration of the managers of the challenge of financial resources especially budget.

Last but not list below are the bulleted challenges that one of the CCI's expert reflected although there will be similarities somewhere somehow:

- Lack of institutional support to existing entities like Provincial Arts and Culture Council , the Mirriam Makheba Audio Visual centre that exist to support artists do so superficially;
- There is no programmatic approach that ensures that business entities are spun out of the sector and assisted to thrive;
- There are no exhibition / performance spaces in our towns that ensure that locally produced content is consumed on a daily, basis but on special occasions

- Lack of local content distribution channels limits the exposure that our artists get and local audiences end up consuming majority imported content.

#### **4.4. Conclusion**

The findings from the interviews have revealed that an effective implementation of CCI initiatives has the potential to boost the economy of the province. Evidence from the respondents showed that the livelihoods of those involved in the creative and cultural industries has been grounded on their involvement on such activities. The key informants also revealed that numerous policies that promote CCIs are good on paper but they have experienced numerous challenges when it comes to implementation. As such, challenges such as lack of a financial muscle, changing environment in the global market, effects of the lockdowns to curb the spread of COVID-19 among others were cited as limiting the achievement of sustainable livelihoods in the Eastern Cape Province.



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## CHAPTER FIVE: CONCLUSIONS AND RECOMMENDATIONS

### 5.1. Introduction

The goal of this research was to investigate and analyse the opportunities, challenges and consequences of assertive female leadership in the context of education within the Eastern Cape Province. Prudent aspects of the research results are highlighted with questions related to the research being raised and discussed in Chapter One. Furthermore, the main objective of this chapter is to demonstrate how the goals of the analysis were accomplished. Recommendations are made to the government and education department to escalate women's entrance, representation and involvement in the leadership positions in the education sector. In the current study, the guidelines are focused on recent literature and empirical results. The last section in the chapter deals with areas related to further research and study in the topic under investigation.

### 5.2. Conclusion

The Eastern Cape Province has a creative capacity, and creative industries will play an important role in stimulating the economy and tackling the concerns of poverty and unemployment that is prevalent. The creative industries around the world are becoming the most vibrant, hiring local people who can help liberate a huge number of people. Thousands of people are thought to be working in creative employment and that the sector will lead to much higher growth than it is today. The creative sector, especially cultural activities, has been increasing over the past decades. As part of mobilizing new capital for the economic growth of the country and new employment and income-generating opportunities, government must encourage creative industries.

So far, the findings of this study indicate that there is a basis for a creative economy in the Eastern Cape Province that can be improved by properly concerted action by all actors. There is a foundation for the development of innovative goods and services that could promote the integration of the Province into the global economy. So far, the outcome of this research points to the direction of offering knowledge of the way to realize the potential of Eastern Cape Province's creative industries. More so, the study also highlights the importance of the creative economy in fostering growth guided by trade and attaining sustainable livelihoods in the process.

This research also aimed at promoting policy changes supported by evidence and to encourage policymakers to take the creative economy seriously. While figures are not available in the Eastern Cape Province, it is reported that thousands are involved in some form of creative activity that might enhance the creative economy once coordinated. It is considered that the importance of these operations to the informal economy is essential and has supported a large segment of Eastern Cape in this field. In order to ensure their incorporation into growth plans, decision-makers should be allowed to harness the economic potential of cultural and creative industries. Individual participants tend to be left alone, while the majority belong to cooperatives. Partnerships and the role of the public and private sectors in the growth of a creative economy need to be improved.

Empowering the Eastern Cape Province artists and creators and improving their potential for improved productivity and the quality of goods and services is a major challenge today. In this regard, there is need to develop the capacity of individuals, organisations and institutions to produce tangible results in their respective careers and to use innovative strategies and best practices. In the cultural value chain, several weak ties remain. The disarticulation of the Eastern Cape Province economy and the numerous disconnections have impacted the creative industries' growth potential. Copyrights, licensing, and promotion and distribution account for a significant part of artistic revenues. Too often, much of this money fails to reach creators.

### **5.3. Recommendations**

One of the aims of this study was to make recommendations to resolve the numerous in the Eastern Cape Province. Based on and resulting from the data, the interpretation and the assumptions of this report, this section outlines those suggestions. The evidence discussed in Chapter 4 demonstrates the urgent need to promote change and advance the production of CCIs in order to transform such activities to sustainable livelihoods for those involved in CCI activities. Some suggestions may be made on the basis of the experiences and literature reviewed so far in this report. In the Eastern Cape Province, questions should be about the creative economy. In fostering its creative economy, these issues should concentrate on empowering the Province to take ownership and leadership. A broad consensus on the need to encourage and promote the innovation and imagination of the Eastern Cape Province citizens must

be achieved in order to be sustainable. The core cultural industries are significant and will continue to be the focus of the creative economy of the province, but the national focus should be on developing a viable creative economy. In this regard, some of the recommendations suggested by the study include but are not limited to the following.

### **5.3.1. Production**

In order to establish comfortable climate and support mechanisms for stakeholders in the creative industries while preserving the Eastern Cape Province values and heritage, policies must be formulated. In this regard, it is important to encourage corporate banks to lend to operations in the CCIs, to promote relations among private enterprises in the cultural and creative industries for creating jobs and the development of goods and services. The insinuation presented here is that there is need to should ensure backward and forward linkages, including linkages between rural and urban producers, between the cultural and creative industries and the traditional industrial sector. Within the context of globalization and the liberalization of trade, the province should improve the competitiveness of region`s cultural products. Every effort should be made to promote cultural industries in order to increase manufacturing potential and boost quality while maintaining the artistic originality of goods. The quality and variety of cultural goods and services and the modernization of the technology and instruments used, as well as the processes and systems used to manufacture and disseminate cultural goods and services, need to be improved.

### **5.3.2. Marketing**

In order to promote global market access for Eastern Cape Province innovative goods and services, efforts must be made. The Department of Arts and Culture can, in all its talks, push for global market access agreements for creative goods and services. The provincial government must help to open new markets in and outside the country for Eastern Cape cultural products and services. By patronizing creative industries in the province, the government may demonstrate an example. There is a need to promote access to cultural goods and the migration of artists from the province to regional and foreign markets as part of efforts towards greater access to global markets. It is significant to emphasise that international frameworks help to make it easier for global audiences to promote and exhibit these goods. To ensure the commercialisation of



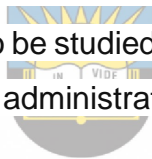
creative goods and services, the Department of Arts and Culture can help encourage access to markets and audiences, and promote distribution networks.

#### **5.3.3. Institutional support**

In order to implement versatile approaches to private enterprise measures to grow creative and cultural enterprises, the Eastern Cape Province needs to reinforce administrative and political structures. Appropriate governance collaborations between the public sector, the private sector and civil society, such as the UNESCO Global Alliance for Cultural Diversity, must be promoted by the government.

#### **5.3.4. Financing**

The Eastern Cape Province must create a budget for the development of its creative industries. In the field of finances and funding for the creative arts, the creation and distribution of cultural products and services in the provincial context, frameworks existing in foreign countries need to be studied and adapted. Develop funds to promote the versatility of artists, designers, administrators, works and services



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#### **5.3.5. Intellectual property rights**

It is important to ensure that creative inventions and their authors, with the full support of national law enforcement authorities, are protected by national and international intellectual property organisations. In this case, the Eastern Cape Province should increase its financial and manpower capital in order to fight piracy. More so, the Department of Arts and Culture must develop common measures to prevent piracy, unauthorized duplication and, in general, the effect of emerging types of technology that, through software transmission technology minimize sound and visual signals for electronic messages. Strengthen the copyright rules of South Africa and improve all legislation that take the artist's human rights into account.

#### **5.3.6. Education and training**

It has been acknowledged that there are no social constraints in the creative industries, and every trained and skilled person concerned has something to give to the sector. Consequently, it is critical that the provincial government of the Eastern



Cape and industry promoters ensure that everyone can enter and participate with an assured competitive edge. In order to be successful, not all participants in creative industries need to be highly trained. However, in rural areas, illiteracy and partial primary education are reported as being widespread. This includes the adequacy of the training methods and approaches used for technology transfer, creativity and capacity building relevant to design skills at this level. This issue strongly requires the support of the government, as well as international organisations.



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## List of Appendices

### Annexure 1 Ethical Clearance Certificate



**University of Fort Hare**  
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#### **ETHICS CLEARANCE** **REC-270710-028-RA Level 01**

Project Number:	MAH011SNGW01
Project title:	The contribution of cultural and creative Industries towards sustainable livelihoods in the Eastern Cape (2009-2019).
Qualification:	Masters in Public Administration (Full Dissertation)
Student name:	Ayanda Ngwane
Registration number:	201713095
Supervisor:	Dr S Mahlala
Department:	Public Administration
Co-supervisor:	N/A

On behalf of the University of Fort Hare's Research Ethics Committee (UREC) I hereby grant ethics approval for MAH011SNGW01. This approval is valid for 12 months from the date of approval. Renewal of approval must be applied for BEFORE termination of this approval period. Renewal is subject to receipt of a satisfactory progress report. The approval covers the undertakings contained in the above-mentioned project and research instrument(s). The research may commence as from the 01/09/20, using the reference number indicated above.

Note that should any other instruments be required or amendments become necessary, these require separate authorisation.

Please note that UREC must be informed immediately of



- Any material changes in the conditions or undertakings mentioned in the document;
- Any material breaches of ethical undertakings or events that impact upon the ethical conduct of the research.

The student must report to the UREC in the prescribed format, where applicable, annually, and at the end of the project, in respect of ethical compliance.

UREC retains the right to

- Withdraw or amend this approval if
  - Any unethical principal or practices are revealed or suspected;
  - Relevant information has been withheld or misrepresented;
  - Regulatory changes of whatsoever nature so require;
  - The conditions contained in the Certificate have not been adhered to.
- Request access to any information or data at any time during the course or after completion of the project.

Your compliance with Department of Health 2015 guidelines and any other applicable regulatory instruments and with UREC ethics requirements as contained in UREC policies and standard operating procedures, is implied.

UREC wishes you well in your research.

Yours sincerely



**Professor Renuka Vithal**  
**Chairperson: University Research Ethics Committee**  
 21 April 2021

## Annexure 2 Language Editor`s Certificate



TO WHOM IT MAY CONCERN

I hereby confirm that I have proof read and edited the following dissertation using Windows 'Tracking' System to reflect my comments and suggested corrections for the author to action: **THE CONTRIBUTION OF CULTURAL AND CREATIVE INDUSTRIES TOWARDS SUSTAINABLE LIVELIHOODS IN THE EASTERN CAPE (2009-2019)**, BY AYANDA NGWANE

Although the greatest care was taken in the editing of this document, the final responsibility for the work rests with the author.

Sincerely,

**Sibhekeisipho Fayayo**

12/05/2021

A handwritten signature in black ink, appearing to read 'Sibhekeisipho Fayayo', on a light-colored background.

  
University of Fort Hare  
*Together in Excellence*

**Sibhekeisipho Fayayo**

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*BA Hons.English and Communication (MSU), MA English and Comparative Literature (UFH)*

## Annexure 3 Interview Guide



University of Fort Hare  
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Excellence in Public Administration & Community Service

### Interview Guide

#### **The contribution of cultural and creative Industries towards sustainable livelihoods in the Eastern Cape (2009-2019)**

Dear Sir / Madam,

I am currently conducting a research project that seeks to assess the extent to the Creative and Cultural Industries have made a contribution to sustainable livelihoods in the Eastern Cape Province.

This research guide includes varying questions that relate to CCIs and sustainable livelihoods. This interview will take approximately 30-45 minutes of your time. Your response will make a great contribution to this study as well as the practice of Creative and Cultural Industries in the province.

The participation in this interview is entirely voluntary. Confidentiality is well considered in the research process. All the participants will be consulted anonymously. No personal name or identity number will appear in the questionnaire. You have the rights to terminate your participation in the process at any time.

In the process of this study, you will gain more knowledge and better understanding on the key concepts that relate to participatory Cultural and Creative Industries with regard to sustainable livelihoods.

We thank you in advance for your great support and contribution in this imperative project.

Sincerely,

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Ayanda Ngwane

1. What do you understand about Cultural and Creative Industries?
2. What mechanisms or strategies are adopted by the Department of Arts and Culture to ensure that both men and women involved in these industries reap benefits?
3. What is your understanding of sustainable livelihoods?
4. Do you think the Creative and Cultural Industries promoted and practiced in the region can sustain the livelihoods of those involved in such industries?
5. Does your province provide full and clear details the implementation of programmes and projects related to Creative and Cultural Industries?
6. What measures are put in place by your municipality to ensure that municipal budgets respond to the different needs and priorities of men and women?
7. What mechanisms have been put in place to ensure that the citizens involved in CCIs are considered in the implementation processes?
8. Do you think the adoption and implementation of CCIs programmes and projects in the province reflect the livelihood needs of the citizens involved in this industry?
9. What are the main challenges have you faced in ensuring that the implemented CCIs projects and programmes meet the livelihood demands of the citizens involved in these industries?
10. What do you think can be done to address these challenges?