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**CASE STUDY REPORT: THE EVALUATION OF THE IMPLEMENTATION OF THE
SOUTH AFRICA-FRENCH SEASONS 2012-2013**

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EXECUTIVE SUMMARY

The study evaluated the implementation of the South African- France Seasons 2012-2013 in the light of the ideas about cultural diplomacy, benefits and problems encountered and made recommendations emanating from the lessons learned.

In terms of the findings of the case study, the South African-French Seasons 2012-2013 was of particular importance and benefit. The Seasons contributed immensely to the strengthening of mutual (cultural) relations between South Africa and France, enhanced cultural tourism and brought about, growth in public-private partnerships and participation in international collaborations. During the Seasons, high level political visits between the two countries took place on a regular basis and the exchange of artists and experts in various fields was at a level never been seen before the Seasons. These exchanges, held under a festive mood, encouraged cooperation and collaboration between a wider population and audiences through participation in each cultural events and partnerships.

The study also exposed problems relating to liaison and coordination of the Seasons both internal and external to DAC and increased costs for DAC by the project due to increased costs of creating a new institutional framework to implement the Seasons. These problems were exacerbated by lack of policy coordination and lack of cultural diplomacy policy and strategy at both DAC and DIRCO level and the lack of DIRCO to see the value of cultural diplomacy as another key area of the various arsenals available to South Africa in its pursuit of internationalisation of its domestic mandate.

The case study report made certain recommendations in view of policy shift and the decision by the Department of Arts and Culture to make the Seasons a central strategy in carrying out its cultural diplomacy. Since the South African-French Seasons took place in 2012 and 2013, two more Seasons have been implemented with United Kingdom and China in the 2013/4 and 2014/5 financial years with more planned. In view of these policy and strategic consideration, the report recommended that a cohesive policy approach to cultural diplomacy and strategy must be developed, cultural attaches and the funding and budgetary model for the Seasons be developed and implemented to support the policy and strategy thrusts of the Seasons

CHAPTER 1

BACKGROUND TO THE SOUTH AFRICAN-FRANCE SEASONS 2012-2013

1.1 Introduction

On 02 March 2011, during the state visit to France, the President of South Africa and the President of France endorsed the hosting of the Reciprocal Seasons, a French Season in South Africa in 2012 and the South African Seasons in France in 2013. (www.gov.za/doc/2011/fan0303.html).

A Season is a year-long joint bilateral multifaceted and multidisciplinary exchange programme involving two partner countries. It normally involves the presentations of numerous projects and events in partner countries on a reciprocal basis. These events and projects are based on existing countries' agreements and the desire to create new ones. According to the report on the South Africa-France Seasons, the aim of the Seasons is to "promote national objectives and priorities such as skill development, job creation, market access, tourism, projection of a positive image of a country, expose good practice, create joint business, cultural partnership and foster people to people interaction" (DAC:2014). Thus the South African-French Seasons has to be seen within the context of the cultural bilateral agreement signed in 1996 and the cultural Programme of Cooperation signed in 2006.

1.2 South Africa-France Cultural Relations

South Africa and France "normalised diplomatic relations after the first democratic elections in 1994" after the fall of apartheid and the dawn of democracy. www.dirco.gov.za/foreign/bilaeral/france.htm. 20 April 2016. 13:18. In the same year the two countries signed a bilateral cooperation agreement in the field of education, sport, culture and science and technology. The agreement states, in Article 1 that "for the purpose of broadening mutual understanding of the history and cultures of the two countries, co-operation, between the Parties in the fields of education, culture, science and technology, youth work and sport shall be encouraged and developed".

In terms of arts and cultures specifically, Article 5(c) of the agreement states that “co-operation in various cultural fields of interest to both, including literature, exhibitions of art and artefacts, music, dance, exchanges of books and other publications, co-operation between schools of art, museums, libraries and other cultural institutions and exchanges of knowledge in the fields of preserving historical monuments” shall be undertaken.

In 2006, the two countries signed a Programme of Cooperation (PoC) exclusively in the area of arts and culture for implementation for two (2) years from 2006-2008 with the aim of focusing and fast tracking the implementation of the general agreement signed in 1994. The 2006-2008 PoC had five Articles covering the arts and culture genres or specific areas. Those areas were Heritage, Rock Art, Design, Cinema and Music. In the area of Heritage, the parties agreed to ‘encourage direct cooperation between their museums, archives, libraries and organisation in charge of protection and preservation of historical monuments, interalia through exchange of experts in the field of heritage preservation and conservation, management of documentary heritage, museums science archiving and rock art. This led to direct co-operation between the South African Heritage Resources Agency (SAHRA) and the French Centre National de la Prehistoire. One principal archivist from each institution participated in a short training programme organised in their respective countries.

The success of the PoC signed in 2006 led to the signing of another PoC in 2010 for another two years from 2010-2012. No new PoC was signed between 2008-2010. The PoC signed in 2006-2008 stipulated in Artic12 (Entry into Force) that the 2006-2008 ‘programme shall remain in force for a period of three(3) years whereafter it shall be extended for a further period if the Parties agree thereto in writing until the signing of the new programme’ PoC in the field of arts and culture for the implementation of agreement between the Government of South Africa and the Government of the French Republic for the Years 2006-2008, (DAC:2006:6) The 2010-2012 PoC included the areas covered in 2006-2008 PoC but expanded their scope and areas. It also included new areas of cooperation such as technical skills and services in the area of music, archaeology, museums, publishing, copyright protection, digitization, investment in the arts, touring ventures in music and policy development.

In 2010, a separate agreement on Co-production of films was signed.¹ The agreement on film co-productions recognised the importance film plays in economic development and job creation. The agreement encouraged film cooperation between the two countries by way of making it easier for the film industry to cooperate and provides support in terms of funding and other logistics. The film co-production detailed the percentages of monetary support for the parties, the competent implementing agencies in South Africa and France, National Film and Video Foundations and Centre National du Cinema et de l'image Animee respectively. It also covers the third parties, import and export of film material and other related activities and intellectual property rights.

It is within the context of the existing cultural agreements that the President of the two countries agreed on the hosting of the reciprocal Seasons in March 2011. Subsequently, the South African Department of Arts and Culture and France's Institut Français signed a Memorandum of Understanding (MoU) on the Organisation and Funding of the South Africa-French Reciprocal Seasons 2012-2013 on 09 December 2011. The MoU set out the framework of cooperation and implementation of the reciprocal seasons and costs sharing.

The purpose of the Seasons as set out in the Preamble of the MoU is to “foster closer relations between the peoples of the two countries”. The Seasons to be held in different regions and provinces in each of the countries were to cover a wide range of fields, including the arts and culture, trade and investments, science and technology, tourism, sport and education, and would elicit broad media coverage. According to the MoU, the relevant ministries and diplomatic missions of South Africa and France would be closely involved in the organisation of the Reciprocal Seasons but the implementation of which would be entrusted to specific agencies:

¹ The National Film and Video Foundation (NFVF) is an agency of the Department of Arts and Culture, fully funded by the Department. The foundation was established in 1997 by an Act of Parliament, Act no.37 of 1997. However the NFVF started operating in 2001. The Act mandates the NFVF to promote and develop the film industry among other activities. The National Film and Video Foundation, through its agreement with France on the Co-production of films supported and enhanced the Season's presence at the Cannes Film Festival, and assisted in creating a strong South African presence at the Annecy Animation Film Festival. The foundation also funded the sub-titling of some of the films screened at various film festivals that formed part of the Seasons programme in France. During the Seasons, it helped enhance South Africa's participation at the Cannes Film Festival and the Annecy Animation Film Festival.

For South Africa, the Business and Arts South Africa (BASA)² was appointed as the Implementing Agency of the Reciprocal Seasons by the Department of Arts and Culture (DAC) and for France, the Institut Français³ became the implementing agency.

It was agreed that the implementation of the two Seasons would lead to the appointment of the Co-Chairs and Co-Commissioners General to manage the Seasons. In the case of South Africa, Ambassador Dikgang Moopeloa was appointed as Chairman and Mr Bongani Tembe became the Commissioner General. On the French side, Mr Xavier Darcos (head of the Institut Français) became the Chairman and Mr Laurent Clavel became the Commissioner General.

The Chairpersons were responsible for the chairing of the Joint Organising Committee (JOC), promoting the Seasons and fostering private sector partnership and funding. They functioned like a chair of the board of a company. The functions of the Commissioner General were to advise and lend support to the Chairpersons, provide guidance to the implementing agencies, interact with the arts and culture sector and develop the programme and calendar of events for the Seasons. They basically operated as CEO's.

The MoU also called for the development of a logo and visual corporate identity, branding manual and branding toolkit. A total of €20 000.00 or R100 000.00 was allocated for this. The logo was developed through public tender. The various designs were received and adjudicated by a panel of French and South Africa officials. They recommended the winning logo to the JOC. (The logo is attached as appendix 1). An extra €290 000.00 or R2.9 million was budgeted to cover the communication costs. In this regard, the MoU called for the appointment of specialised agencies to develop and implement a communication plan for the two Seasons in 2012 and 2013 respectively. The details of the communication agencies are provided in 2.2.6 below.

² Business and Arts South Africa is a non-profit organisation partly funded by the Department of Arts and Culture, and whose aim is to promote sustainable business-arts partnerships that benefit society as a whole. BASA was later replaced by the National Arts Council as the Implementing Agency of the SA-French Seasons due to lack of capacity and expertise.

³ Institut Français is the implementing agency of the French Ministry of Foreign and European Affairs for external cultural policy.

The MoU further stipulated the creation of a joint and equitable core funding to provide support to the organisations, presenters/producers from their respective countries in implementing the Seasons of the visiting country.

The Department of Arts and Culture, through BASA, allocated a budget of R4, 5 million (four and half million rand) in 2012 to support its public and private organisations to host the French Seasons. The Institut Français allocated an amount €450,000 (four hundred and fifty thousand euros) in 2013 to support its public and private organisations to host the South African Seasons. The allocation of these budgets (which could be supplemented by other private/public sources and sponsorship) were to be worked out by the General Commissioners, in consultation with the implementing agencies, and presented to the Joint Organising Committee (JOC) for approval. The created implementing structures are detailed in 2.2 below.

In order to clearly understand the rationale for the Seasons, one needs to understand the role of culture in diplomatic relations or what has been generally referred to as cultural diplomacy. This is briefly covered in the following section.

1.3 Culture and Diplomatic Relations

Diplomatic relations between countries is not a new phenomenon. It is a practice that countries have engaged in to pursue their own country strategic objectives for centuries. Diplomatic relations is divided into bilateral diplomacy between two countries, multilateral diplomacy between more than two countries and polyilateral diplomacy between public and private stakeholders. Both bilateral and multilateral diplomacies are between states. Key to these diplomacies is the need for states to form alliance in order to pursue issues of common interest and benefits. These interests may be to promote closer trade relations in order to grow the economy as in a bilateral diplomatic relations or to promote an equitable trade regime in the world as in a multilateral diplomatic relations. While multilateral diplomatic relations has gained importance since the outbreak of the First World War in 1914, bilateral diplomatic relations has remained a key cornerstone of diplomatic relations.

Diplomacy has been described by Berridge (2002:1) and Du Plessis (2008:89-90) as a way of behaviour by states through a dialogue aimed at reaching a solution amicably without resorting to force. According to Wiseman (2010:24), diplomacy is an exchange process involving various international actors who contribute towards addressing issues of commonality through peaceful means and negotiations.

According to Melissen (2005:23) diplomacy is the management of change, and for many centuries the institution of diplomacy has indeed succeeded in adapting to multiple changes in an expanding international society. Diplomatic practice today not only deals with transformations in the relations between states, but progressively it also needs to take into account the changing fabric of transnational relations.

One of the elements of bilateral diplomacy has been cultural diplomacy. According to Feigenbaum, H.B (2001:7) 'Culture is the glue that binds civil societies together; it can provide for the assumptions which undergird markets; laws and regulations. Conversely, cultural divisions can tear a society apart, and makes its markets, laws and regulations unworkable, at least in part. Thus, the configurations and product of culture is a legitimate concern for public diplomacy, for it comprises both public and private goods. Pigman (2010:180) defines Cultural diplomacy as primarily how governments use the culture of their nation-state or place to communicate to others about themselves as a means of overcoming alienation from others. Freeman (1997:41) argues that national culture is the projection abroad, in the form of prestige – moral intellectual, scientific, artistic, economic and cultural achievements at home. Thus Schreider (2003:1-18) aptly described cultural diplomacy as 'the exchange of ideas, information, art and other aspects of culture among nations and their peoples to foster mutual understanding'. For Signitzer, (1992: 137-147) cultural diplomacy has two levels of meaning. The first order meaning applies to the creation (through negotiations) of cultural agreements in the formal sense. The second order meaning refers to the 'execution of these agreements and the conduct of relations flowing from them'. Countries are inclined to sign cultural agreements as stepping stone to other areas of "realpolitik" agreements such as military and trade agreements.

Culture, if done properly, is non-intrusive, unbiased, promote cordial relationship and is more directed to the larger populations than the elites and politicians.

Culture underlines different peoples' common human heritage and the ties that bind than those that separate as a human race. According to Lieber (2002:275) culture takes on this pivotal position not only because of its intrinsic significance, but precisely because it has become so bound up with the most fundamental questions of human identity in its many dimensions: personal, ethnic, religious, social and national.

It is through these cultural agreements that countries are able to celebrate not only their cultural and artistic beauty but provide a line of communication and understanding in a world where differences are highlighted and the pursuit of profit and markets are contested and the winner takes all.

France has been at the forefront of cultural diplomacy. It has since 1901 established the Alliance Française, as an institution devoted to the teaching of French language and culture abroad. Today the institute is the leading cultural network worldwide with 1, 040 establishment in 136 countries on all five continents. The French cultural network abroad according to Bonfatto (2012:1) promotes dialogue and high level artistic exchanges which are seen as "traditional" cultural diplomatic actions. These exchanges are now integrated and intertwined with new emerging challenges in the world such as promotion and sale of the French cultural and artistic expertise and strengthening the presence of the French cultural industries in countries with dynamic markets and emerging markets.

To Auréli Filipetti, the French Minister of Culture (2013:1), "nothing great has ever been accomplished in France without culture". This applies to diplomacy and external action. France is strong and respected when it promotes its values, its heritage, its creativity. "Culture is one of our greatest strengths, it represents our heritage and part of our future". Thus France's culture is an integral part of its foreign policy projection. It is what drives its core values and promotes France not only as a key developed economic country, but one that is sophisticated, modernised, cultured and civilised. To accomplish this task, France views cultural influence as a key advantage in pursuit of economic diplomacy, in terms of its development policy, culture is seen to represent support for democratic transition and social progress (ibid). It is within this broad context of French cultural diplomacy that one has to view the South Africa-French Seasons 2012-2013. It should be seen as an integral part of France's diplomatic promotion of its interests and influence abroad.

The question that arises is of what benefit is the two Seasons for South Africa or more broadly why should South Africa sign cultural agreements with other countries. This is important because culture has not been seen as part of South Africa's foreign policy nor cultural diplomacy an integral part of national diplomacy which falls under the Department of International Relations and Cooperation (DIRCO).

It was only in the 2013/14 Budget Vote for the DAC that one encounters reference to cultural diplomacy as one of the key strategic instrument of foreign policy. (Budget Vote 2013/2014, DAC 2013:p1-5). In the same speech, the Minister noted that 'culture has become a soft power of nations' and therefore the need to appoint cultural attaches in strategic countries where we have diplomatic missions. The draft revised White Paper on Arts, Culture and Heritage (DAC 2013) calls for "promotion of cultural diplomacy in a sustainable coherent manner". This is a sharp contrast to the 1996 White Paper where reference to cultural relations was made within the context of South Africa's admission to the international fold after apartheid and its immediate needs wherein the focus was on capacity building, learning from other countries, skills development and exposure of the South African arts and culture to the world. It was stated that the "imperative of the Ministry's policies for international relations is to maximise opportunities for South African arts, culture and heritage practitioners and institutions to interact with the rest of the world". The priority areas then were:

- Enable administrators and managers to acquire training and experience abroad, and for research to be done into international arts and culture administration courses with the view to implement similar courses here.
- Enable a corps of artists in each discipline to benefit from international exchange programmes.
- Enable international art educators to play a role in the non-formal training of practitioners, administrators and arts educators in the short term.
- Encourage the participation of the South Africans in international exhibitions, arts festivals and arts forums of note.

- Encourage local arts institutions to host international artist-in-residence for a period during which they will pass their skills to local artists'. (DAC 1996:35).

The main emphasis at the time was therefore cultural exchanges as a means of overcoming the long cultural isolation brought about by the opposition to apartheid.

The goal of the Ministry was to facilitate international cultural exchange so that more South Africans artists take their place on world stage and so that art and artists may benefit from international experience, exposure and expertise. By 2012, the situation has completely changed.

According to the Draft White Paper on South Africa's Foreign Policy (DIRCO 2012:01), the policy aims to "shape and strengthen our national identity, cultivate our national pride and patriotism, bridge the divides in our society to ensure social cohesion and stability'. It is within this context, the Department of Arts and Culture, in terms of the Programme of Action of government, is seen as the primary driver of social cohesion and nation building including preservation of our national heritage. The DAC is also the custodian of our national symbols such as the flag and national anthem which are seen in South Africa and in other countries as key symbols of national pride and patriotism. Culture then was to take centre stage. It was defined as 'who we are" and further states that 'culture refers to the dynamic totality of distinctive spiritual, material, intellectual, emotional features and aesthetic features that characterises a society or social group. It includes arts and heritage, as well as modes of life, ideas, world views, fundamental human rights of human beings, value systems, traditions and beliefs. It finds its expression in the behaviour, relationships and other forms of social, political and economic interaction of individuals and social groups". (DAC 2013).

It is within this new understanding of culture that South Africa's participation in the South Africa-France Seasons took place. Its participation has influenced broadly the country's diplomatic activities with specific focus on cultural diplomacy. Since the South Africa-France Seasons, the country has engaged in two other Seasons, the South Africa-United Kingdom Seasons 2014-2015 and the South Africa-China Seasons 2014-2015 and further Seasons are being planned with key African and other BRICS member countries. It is important therefore that one undertakes an analysis of the South Africa-France Seasons 2012-2013.

CHAPTER 2

THE IMPLEMENTATION OF THE SOUTH AFRICA-FRANCE SEASONS 2012/2013⁴

2.1 Introduction

The SA French Seasons 2012-2013 was implemented over a period of two years. The first was the French Season in South Africa which commenced in April 2012 but it was officially launched on 17 July 2012 with the opening of the 20th Century Master exhibition hosted by the Standard Bank Gallery in Johannesburg, South Africa. It was closed on 17th November 2012 in Durban. The South African Seasons was officially launched by the Minister of Arts and Culture in Paris, France on 28th May 2013 at an evening gala at the Theatre Chailot. The launch included a series of events that formed part of the official opening week. These events included the exhibition entitled “Nelson Mandela- Prisoner to President”, the illumination of the Eiffel Tower with the colours of the SA Flag, musical performances by Phuzikhemisi, one of SA foremost Zulu traditional artists performing the musical genre known as Maskandi. It was closed on 20th December 2013 in Paris.

What follows below is a discussion on the structures created to implement the Seasons, the projects undertaken during the Seasons and the budgetary and funding mechanism.

2.2 The implementing structures

The Memorandum of Understanding on the Organisation and Funding of the South Africa-France Reciprocal Seasons 2012-2013, referred to above, sets out the framework of the implementation, the structure and funding of the seasons. In terms of the structure, the following organs became responsible for the implementation of the Seasons: The Joint Organising Committee, the Implementing Agencies, the Technical Forum, Media and Communications Agencies and the Seasons staff.

2.2.1 Joint Organising Committee

The Joint Organising Committee (JOC) was the key decision making structure of the Seasons charged with the responsibility to oversee the implementation of the MoU on the Seasons.

⁴ The discussions in this chapter are based on the existing documentation on the South Africa – France Seasons 2012-2013 available at the Department of Arts and Culture

The JOC was made up of the relevant ministries, diplomatic missions, the two General Commissioners and the two agencies appointed to implement the Reciprocal Seasons. These were to meet alternatively in South Africa and France under the guidance of the respective Chairpersons. The term relevant ministries, refers to those Departments that directly participated in the Seasons. At the start of the Seasons it was all South African Ministries that existed prior to 2014. In the end it was the Department of Arts and Culture, Department of Science and Technology⁵, Department of Tourism, Department of Sports and Recreation that formed the core of JOC from South Africa. Other South African participants in the JOC were the National Arts Council as an implementing agency, the South Africa Tourism Office in Paris, France that represented the NAC and the Embassy of South Africa in France⁶. For France, the JOC members were representatives of the Institut Français, Ministry of Foreign and European Affairs, Ministry of Culture and Communication, Ministry of National Education, Ministry of Higher Education and Research, Ministry of Sports, Embassy of France in South Africa and the French Cultural Network in South Africa representatives. Each participating Department or Ministry from each participating country had one representative each.

The JOC's role, functions and mandate was to approve projects, communication plans, allocate seed funding from a joint pool of resources, approve the communications agencies, the communications plans, review progress with regard to programming and communications and to give guidance to the Implementing Agencies.

2.2.2 Technical Forum

The JOC was supported by a series of technical meetings that took place over three to four days prior to the JOC. The technical meeting was made up of all the partners who took part in the South Africa-France Seasons 2012-2013. From the South African side, the technical forum was attended by the Departments of Arts and Culture, Science and Technology, Tourism, NAC, the media and communications companies and the support staff. The Chairpersons were not part of the technical meetings.

⁵ The most active Department that set aside approximately R2 million to support 10 (ten) projects presented during the SA Seasons in France in 2013.

⁶ The South African Embassy in France provided valuable guidance and strategic inputs into the programme and rallied French government and audiences to support the Seasons. It also served as a link between DAC, DIRCO and various French authorities. In fact the SA Ambassador in France serves as the face of the South African Seasons in France and the government's highest representative.

The Technical Forum reviewed, assessed and selected all the applications received for the Seasons for submission for approval by the JOC. The review and the selection was made in line with the missions and objectives of the Seasons

2.2.3 The Implementing Agencies

Each country appointed an implementing agency for the Seasons. On the French side, Institut Français became the implementing agency. The institute used its extensive global network to deal with the Seasons activities. On the South African side, the National Arts Council became the implementing agency. The NAC was established through an Act of Parliament, Act no.56 of 1997 and is charged with the responsibility of developing the creative industry by awarding grants to individuals and organisations in the arts. It is fully funded by the Department of Arts and Culture and is accountable to the Minister through its Board and to the Director-General through its Chief Executive Officer.

A Service Level Agreement (SLA) was signed between DAC and NAC through their Director-General and Chief Executive Officer respectively with respect to the implementation of the SA-France Season 2012-2013. In terms of the SLA, the implementing agency organised, administered and implemented the South Africa-France Seasons 2012-2013 on behalf of DAC, supported the Commissioner General on creative and artistic matters and also provided support to his office and that of the Chair of the Seasons.

The implementing agency provided coordination and management of the Seasons by liaising with various stakeholders, secured venues for different activities, managed all payments on behalf of DAC, performed financial and administrative and project management for the Seasons and provided regular reporting to the DAC and the Seasons close up report. The NAC rendered contract management by signing individual contracts with various role players on behalf of DAC, ensured that all laws and bylaws, permissions are adhered to during the implementation of the event, implemented the action plan approved by the JOC, organised and procured all necessary services on behalf of the DAC, managed and coordinated logistics such as travel, travel documents, accommodation, subsistence allowances. But unlike the Institut Français, the NAC has no representation outside of South Africa. It thus came to rely on the South African Tourism (SAT) Office for carrying out the Seasons in France.

The SAT is an entity of the Department of Tourism which is charged with the responsibility to promote South Africa as a preferred tourist destination. It has a number of offices in selected countries abroad including France. A Memorandum of Understanding was signed between the NAC and SAT. In terms of the MoU, the NAC appointed the SAT “as a facilitating agency to facilitate payments in support of the South African Season in France in 2013 by providing office accommodation and facilitating various payments, including salaries and expenses for two staff members based in Paris”.(MoU between the NAC of South Africa and the SAT 2013). Thus the SAT Office in Paris, France became the key partner of NAC in the implementation of the SA Season in France. This included acting as a fiduciary for international payments, participating in various committees and other promotional activities.

2.2.4 Media and Communications Agency

Apart from the implementing agencies, there was appointed for publicising the Seasons in France and South Africa media and communication agencies. The Meropa Communications, a South African company, based in Johannesburg was appointed to handle the media and communication of the French Seasons in South Africa in 2012 for the South African audiences and public only. A consortium of Vaoodoo Communications and Opus 64 PR were appointed as the communication and media companies for the South African Seasons in France in 2013 to communicate the SA Season in France for the French audiences and public only.

During the SA Season in France in 2013, South Africa appointed McCann Public Relations Company based in Johannesburg, South Africa, to mainly focus on communicating the SA seasons that was taking place in France to the South Africa public. This was to ensure that South Africans were informed through various media platforms about the programme and event of the SA’s seasons in France, to create awareness and to build brand loyalty among South Africans in South Africa.

2.2.5 The Seasons Staff

For France, the employees of the Institut Français functioned as a support staff for the two Seasons both in South Africa and France. In South Africa, the DAC had to employ extra staff specifically responsible for the Seasons.

Given the structural, policy, organisational constraints and challenges, the Department of Arts and Culture created the Seasons office to be a mirror image of the French's structure, Institut Français. There was no time to digest the nature and the format of the structure that will suit DAC and South Africa in general. In the absence of any policy guideline, the structure took shape as the Seasons unfolded.

The structure was not created with an intention that it will become part of DAC Seasons strategy. It was created as stop gap measure to implement the decisions of the two Presidents that reciprocal seasons within the context of the cultural relations between South Africa and France should be held. Nevertheless, the structure became a parallel structure of DAC and it soon became an institution on its own. The two most senior staff on the Seasons, Commissioner General and Chairperson and including the Implementing Agency had a direct contractual obligation with the Department. The support staff had contracts with the "Season office" and not with the Department. The staff was contracted by the NAC and technically were NAC employees. This meant that their mandate, reporting lines and obligations had no link with the Department even though the Department was responsible for their upkeep and salaries through financial transfers to the Implementing Agency.

At a Departmental level, a three (3) member core team of international relations section became responsible for the daily coordination and management of the Seasons. This team was composed of the Chief Director, Director and Deputy Director. This involved the coordination of the political and cultural relationship with France, contract management of service level agreements between the DAC, Commissioner General, Chairperson and the NAC, transfer payments to NAC, evaluation of the reports, ministerial support and general coordination of the Seasons within DAC. The team, however, was not only responsible for the South Africa- France Seasons but dealt with other Department's international relations with other countries. To the same team was later added the management of the Seasons with the UK and China in 2014 and 2015.

This proved to be a heavy burden on this core group, as the support staff for the Seasons saw themselves as not being part of DAC despite their salaries being paid by the Department.

This complicated matters especially if the Department was requesting some information to use on the Seasons. The Department found itself having to wait for the Seasons Office's internal processes to be met before it could be serviced. Because the two Seasons offices in Johannesburg and Durban, South Africa and Paris, France were so far from the DAC, it did not allow for interaction, joint planning and sharing of expertise and the integration of the Seasons in DAC work as a cultural diplomatic policy and strategy. In fact the new institution became the face and spokesperson for the Seasons. In so doing the role of DAC was further diminished. The DAC became an invited guest, a sideshow, in its own project. The press conferences and briefing were chaired by the Seasons office. The Minister was invited to participate and give a keynote address but in reality the Seasons office were the deal makers. Basically, the DAC bilateral cooperation unit operated as cash transfer mechanism from DAC to NAC and ensuring that the Chairperson and the commissioners General payments and claims were paid.

The core support staff was composed of one (1) project manager, four (4) project coordinators, one (1) financial administrator, two (2) administrators and one (1) project communicator and one (1) personal assistant to the Chairperson. These were based in Durban, Johannesburg and Pretoria in South Africa and Paris, France.

At the end of the South Africa-France Season, the NAC contract with the DAC ended and all the support staff contracts with the exception of the Commissioner General, one project coordinator were renewed. This was despite the fact that there were already in the pipeline two other Season, South Africa-United Kingdom Seasons 2014-2015 and South Africa-China Seasons 2014-2015.

For the South Africa-United Kingdom Seasons, the DAC used identical structure to the South Africa-France Seasons but instead of the implementing agency, a fiduciary agency was to manage the Seasons.

The National Film and Video Foundation carried out its own recruitment process after it was appointed as a fiduciary agency and the whole staffing challenges experienced during the SA-France Seasons re-emerged. In fact the changes between the NAC and NFVF were cosmetic and the demand and expectations and roles did not change. The staff, in terms of the roles was still the same, although it was new people.

When it came to the South Africa-China Seasons, the implementation fell squarely on the DAC International Relations Bilateral Cooperation Unit which had facilitated the South Africa –France Seasons and the South Africa-UK Seasons. The unit, however, remained overburdened.

It is therefore important to build capacity or establish an implementation strategy for the Seasons in terms of a model and methodology that will deliver the Seasons timeously, within budget, efficiently and successfully. The current method of chop and change on every Season is not sustainable. It does not create institutional culture or memory, it does not respond fully to the challenges and opportunities presented by the Seasons and it does not create proper and enough capacity for DAC in the long term to effectively manage the Seasons.

CHAPTER 3

THE SOUTH-AFRICA FRANCE SEASONS PROJECTS AND FUNDING

3.1 Introduction

The Seasons, as multifaceted programme, was made up of various projects and events. These projects and events came as proposals from individuals, groups of people and companies. The call for projects proposals was made in each other's' country respectively through various print and electronic media. The project proposals were submitted to the respective implementing agencies for assessment and approval through an agreed process by the JOC. The approved projects proposals from France were implemented in South Africa in 2012. The approved projects proposals from South Africa were implemented in France in 2013. The approved projects proposals were given funding or endorsed without funding. After this process, the approved projects proposals were made part of the South Africa-France Seasons. Some of these projects that were a partnership between South Africa and France companies or individuals or groups and have been successfully implemented in South Africa in 2012.

3.2 The Seasons Projects

Seasons projects were selected from open applications solicited through print and electronic media such as national newspapers and websites of the implementing agencies to the wider public both in South Africa and in France. The call for applications was limited to the French public during the French Seasons in South Africa in 2012 and the South African public during the South African Season in France in 2013. The implementing agencies received the various applications for collation and then sorted them according to specific field or genre that the applicants applied for. The applications were reviewed by the Technical Forum through a series of meeting to determine the successful applicants.

The Technical Forum, after careful consideration and selection, referred the successful applicants to the JOC for endorsement and approval. A hundred and seventy-seven (177) applications were received for the French Season in South Africa in 2012 and three hundred and sixty-seven (367) applications were received for the South African Season in France in 2013.

The applications were either accepted or declined. Those accepted were divided into two, those to be funded by the JOC and those endorsed without funding. Table 1 and 2 provided a general summary of the projects on the French and South Africa Seasons. The project were categorised into 12 categories namely cinema, dance, economy, education, exhibitions, literature, multidisciplinary, music, science, sports, theatre and visual art. Table 1 and 2 reflect the number and different projects implemented by both France and South Africa in 2012 and 2013 respectively.

Field	Total Applications	Total number of applications in percentages	JOC Funded	Endorsed with no SA funds	Cancelled or Declined
Cinema	8	4.5%	5	3	0
Dance	11	6.2%	3	2	6
Economy ⁷	3	1.6%	0	2	1
Education, Research	20	12.2%	0	11	9
Exhibitions	3	1.6%	1	1	1
Literature	16	9%	6	5	5
Multidisciplinary ⁸	10	5.6%	2	5	3
Music	39	22%	9	12	18
Science	0	0%	0	0	0
Sport	8	4.5%	0	2	6
Theatre	28	15.8%	11	3	14
Visual Art	31	17.5%	11	12	8
TOTAL	177	100%	48/27.1%	58/32%	71/40%

Table 1. France Season projects in South Africa 2012. Source: report on the SA-French Season 2012-2013

⁷ Economy refers to the event organised by the French business with different business partners in South Africa.

⁸ Multidisciplinary is a cross-section of disciplines or an event or composition that involves several genres or disciplines such as festivals.

Field	Total Applications	Total number of applications in percentages	Funded	Endorsed with no funds	Cancelled or Declined
Cinema	31	8.4%	9	3	19
Dance	39	10.5%	23	5	11
Economy	26	7%	9	7	10
Education, Research	21	5.7%	9	9	3
Exhibitions	6	1.6%	3	0	3
Literature	16	4.3%	8	7	1
Multidisciplinary	4	1%	3	1	0
Music	76	20.6%	27	13	36
Science	20	5.4%	9	0	11
Sport	7	1.9%	0	3	4
Theatre	34	9.2%	16	7	11
Visual Art	87	26.3%	32	20	35
TOTAL	368	100%	148	75	144

Table 2. South African Seasons Projects in France 2013. Source: report on the SA-French Season 2012-2013

UNESCO (2009) defines the Visual Arts and Crafts cultural domain as including fine arts (paintings, drawings, sculpture), crafts and photography. They make up 23% of the CCI in South Africa (4146 organisations), with the biggest number being found in Gauteng (1414) and the Western Cape (1105). In all provinces, crafts make up the biggest percentage of CCIs within the Visual Arts and Crafts domain. The most important sector of the Cultural and Creative Industries in South Africa, by the number of entities, is 'Design and Creative Services' constituting 46% of all firms, (with 'Advertising and Architectural Services' its chief sub-sectors) while the next largest sectors are 'Performance and Celebration' and 'Visual Arts and Crafts' contributing 16% each of the total firms. (South African Cultural Observatory: 2016. unpublished). According to this study, music, dance and visual art constitute the largest arts and culture activities in the country.

This is reflected by the high number of applications and the number of projects funded and or endorsed. Visual art and music also represent almost 50% at 46.9% of the projects presented by South Africa and 32.5% on the projects represented by France during the Seasons, representing more than 80% of the entire Seasons combined. The high number of visual art and music projects was also influenced by the interests on both sides and that applications were more likely to be approved if they had a partner in France or South Africa respectively.

Generally, there is very little information available to determine the reason for a high number of applications in a specific genres and a low number in others. However, it is suffice to say that the JOC did not encourage applications from genres that were less represented as that was not their mandate. In South Africa, at least, an effort was made to have a balance representation of projects by race and gender but this was not reinforced by specifically targeting marginalised groups such as the previously marginalised and discriminated Black, Coloured and Indian people. Their proposal were given a somewhat slight preference should they be received and in the event that the project needed to be improved, the applicant may be asked to furnish missing documents or rework the project proposal to an acceptable “standard” before it can be approved. Various presentation in the Min MEC (that the Minister and provincial MECs of culture meetings whereby policy and information is shared and agreed upon on the work of culture in the country) structure did not yield any fruits. The study is unfortunately not on the effectiveness of intergovernmental structures and the Season had no power or influence over those structures except only to present the programme and hope decision to support will be taken and implemented.

FIELD	SOUTH AFRICA		FRENCH	
	INDIVIDUAL	INSTITUTION	INDIVIDUAL	INSTITUTION
Cinema	15	3	0	9
Dance	5	11	0	17
Economy	4	11	1	9
Education and Research	8	8	0	9
Heritage	0	3	0	3
Literature	15	2	0	7
Multidisciplinary	2	1	0	1
Music	12	30	1	21
Science and Technology	0	9	0	9
Theatre	6	9	1	13
Visual Art	30	22	0	29
TOTAL	97	109	3	127

Table 3. Project Partner Participation. Source: report on the SA-French Season 2012-2013

The table above reflect the range of partnership across disciplines and various cultural genres. There is very little data available on why the South African applications were spread evenly between institutions and individuals. However, In respect of Science and Technology, the applications and projects were based on their Science and Technology agreement signed between South Africa and France on 4 November 2004 hence a bias in terms of applications from institutions. There was also no funding from JOC or was it expected as all funding were made by the Department of Science and Technology and French counterpart. A call for proposal invited interested South African research and development institutions from both public and private sectors to submit proposals in support of the South African Seasons in France in 2013. The applications were sent directly to the Department of Science and Technology's agency responsible for funding science and technology institutions and research, the National Research Foundation.

According to the study commissioned by Department of Arts and Culture on Mapping of SA creative and cultural industries in 2014, most Cultural and Creative Industries in South Africa are Close Corporations (32%), followed by Private Companies (Pty Ltd) and Non-Profits (NPC/NPO). Unregistered entities form a relatively large component at 22%. Most entities in the Gauteng Cultural Industry are Close Corporations, followed closely by privately registered companies, with the exception of 'Performance and Celebration', which have slightly more Non Profit organisations, and 'Cultural and Natural Heritage' which not unexpectedly are predominantly NPC/NPOs (52%). The picture is the same in Eastern Cape and Western Cape, the two other provinces where the study was undertaken. The legal status of Cultural Industry firms in the Eastern Cape is mainly in the form of Close Companies with Private Limited Company status following, except for Performance and Celebration and Cultural and Natural Heritage firms that are majority Non-Profits (NPC/NPO). The vast majority of firms are registered except in the Performance and Celebration sub-sector that has 12% unregistered. In the Western Cape, the majority of entities, in legal terms are Close Corporations except in Performance and Celebration and Cultural and Natural Heritage, which are more typically Non Profits (NPC or NPO). South African Cultural Observatory. 2016. Mapping Study: Port Elizabeth South African Cultural Observatory (unpublished)

This scenario would eventually change as government policies and legislation and private institutions continue to transform the South African socio-economic and political landscape. The focus on youth and women would be felt in many years to come if and when legislation forcing companies and government to employ woman and youth is implemented particularly should an economic growth takes place that will allow the employment and capacity building in this area.

Table 4 below reflects the breakdown of projects per gender and age. The male domination reflected their dominant in the arts and culture sectors and the science and technology environment as well. These reflect the current socio-economic and political realities of South Africa.

FIELD	TOTAL	Male	Female	Under 18	Youth	Adult	Senior (70+)	Un-known
Cinema	36	22	14	0	16	17	1	2
Dance	149	109	37	1	112	36	0	0
Economy	50	30	20	7	27	14	1	1
Education, Research	53	28	25	15	20	18	0	0
Heritage	10	5	5	0	3	5	1	1
Literature	42	25	17	0	6	31	2	3
Multidisciplinary	15	9	6	1	4	10	0	0
Music	423	270	153	8	254	149	4	8
Science & Technology	10	8	2	0	0	0	0	0
Theatre	120	73	47	8	76	35	1	0
Visual Art	103	61	42	0	59	36	0	8
TOTAL	1 011	632	366	40	577	351	10	23

Table 4. Partner Analysis. Source: report on the SA-French Season 2012-2013

Furthermore, the Principal Owners of Cultural organisations are almost equally represented by sex, largely by Black, Coloured and Asian people (except for the Western Province), with the majority in the 35 to 54 age category (58%) except in the Northern Province. More than half (61%) are classified as 'small' with five or fewer employees. DAC:2014.

Nevertheless, there is no correlation between the high number of projects from females and the low number of projects from females. Because the youth and adult is not differentiated according to years, it is impossible to know if the youth age is from 19-35 years or below and the adult from 35 to 69 years. This division will have made it easy to analyse if the study on cultural mapping correlates with the results of the Seasons projects.



FIELD	TOTAL	GAU-TENG	W/CAPE	FREE STATE	KZN	LIM-POPO	N/CAPE	NORTH WEST	E/CAPE	MPU M	SA (NOT SPEC.)	OTHER
Cinema	36	7	3	2	8	0	0	0	0	0	9	7
Dance	149	103	9	4	22	2	0	3	3	0	0	3
Economy	50	28	8	3	2	0	1	2	1	2	0	3
Edu., Res	53	17	8	3	6	4	0	2	1	6	1	5
Heritage	10	2	2	0	2	0	0	0	0	0	4	0
Lit.	42	9	10	1	1	3	0	0	2	0	13	3
Multi	15	8	5	0	0	0	0	0	0	1	0	1
Music	423	52	101	8	123	28	4	1	27	33	27	19
Science	10	4	5	0	0	1	0	0	0	0	0	0
Theatre	120	40	24	2	12	0	2	4	6	6	1	23
Vis/Art	103	30	6	0	17	3	1	2	3	1	33	7
TOTAL	1 011	300	181	23	193	41	8	14	43	49	88	71

Table 5. Provincial Spread of participation. Source: report on the SA-French Season 2012-2013

Table 5 above reflect the hegemony of the predominantly highly urbanised and economically advanced provinces in the country of Gauteng, Western Cape and Kwazulu-Natal. This reflect the realities that these provinces have a high literacy, economic and political power as compared to the more rural and less economically developed provinces of south Africa.

The South African cultural landscape is also dominant in major cities. The funding and cultural institutions of the arts are also located in these three provinces with Gauteng being the most dominant. Another significant contribution to low levels of activities in other provinces was due to dysfunctional institutions particularly at provincial and local government levels. These institutions lacked skills, leadership and technical knowledge.

3.3 Seasons Budgetary and Funding Mechanisms

As noted in chapter one, the MoU created a joint and equitable core funding for the Seasons' projects, activities and events. The initial allocation was R4.5 million by the Department of Arts and Culture and €450,000 by the Institut Français. This was expected to be supplemented by further allocation from the principals and private-public partnerships.

DAC on its own allocated a further funding of R7 million towards the facilitation of flagship projects, including Social Landscapes, Places des Anges (the Closing Ceremony), Home Movie Factory and the digitisation of film and video archives. Thus the total funding for the French Seasons in South Africa was R11, 5 million. This was further supplemented by a sponsorship committee mainly from the French companies set up to support initially the French Season in South Africa in 2012. A total of R3 626 260 00 was raised through sponsorship.

The funding guidelines were split equally into two categories. The categories were those costs covered by the sending party and the cost covered by the receiving or host party. The costs covered by the sending party were as follows:

- Preparatory missions by French and South African experts, presenters and producers to the each other's country respectively.
- International travel and insurance for artistic, administrative and technical teams to South Africa or France respectively.
- International transport of works and freight to and from the first place of exhibition or performance in South Africa and France respectively.
- The initial production of the work, including, in the case of visual arts and heritage works, transmission of materials for use in publishing a catalogue (royalty-free texts and visuals) and, in the case of film, provision of copies of royalty-free films with English or French subtitles.
- "Nail to nail" insurance cover for exhibitions from removal of the work from its original setting until its return, i.e throughout its stay in South Africa or France during transport and in customs zones.

The costs covered by the receiving or hosting party were as follows:

- Exploratory missions to the respective countries by experts, presenters and producers of South Africa or French hosting structures, subject to normal processes and approvals;
- Domestic transport within its South Africa or France for touring projects;
- Identification of presenters/producers interested in supporting the projects presented respectively.
- The reasonable costs of hosting the projects, and in particular the negotiated local fees, standard per diems and normal cost of accommodation of the artistic, administration and technical teams invited.
- The cost of venues and the local costs of production including staging, installing, design, standard audio-visual equipment if required, catalogue publication, communications and standard security.

The projects under the two Seasons were then split into two, funded and endorsed.

The funded projects received partial funding or seed funding from the Seasons' allocated budget. This mostly covered travel, visa costs, freight, production of artwork and accommodation. The balance of funding was to be raised by the participants or the project itself. Endorsed projects had to receive funding from either private sponsors or from the project initiators. An independent, separate and further funding was made available by the respective signatories to the MoU to their respective participants and projects in support of their own agenda and objectives. This funding allowed for each country to support projects that may otherwise not be able to receive funding due to quality of the proposal, lack of identified French or South African partners. This separate funding allowed for women, youth or rural applicants to receive funding and to be supported displaying their products in both countries respectively. The separate funding also allowed for the Seasons key partners to endorse key or strategic projects and events of their own as part of the Seasons. These projects were not subjected to the JOC decision making process but they still have to be endorsed as part of the Seasons.

Tables 6 and 7 below provide a full breakdown of official expenditure of the French Season in South Africa in 2012. There are a number of features that need noting here.

First is the fact that 37.72% of the budget was spent on the closing ceremony which was like a showcase of France.

This was followed by visual art, mainly through exhibition at 31%, followed by dance at 11% and cinema at 7.98%. Genres or disciplines such as economy, education and research and sport received no allocation or funding.

FIELD	ALLOCATION	%
Cinema	960 000	7.98%
Dance	1 325 686	11.02%
Economy, Trade & Industry	0	0.00%
Education and Research	0	0.00%
Exhibitions	100 000	0.83%
Literature	168 320	1.40%
Multidisciplinary	500 000	4.15%
Music	306 600	2.55%
Sport	0	0.00%
Theatre	401 500	3.35%
Visual Art	3 732 400	31.00%
Closing Ceremony	4 542 571	37.72%
TOTAL	R12 037 077	100.00%

Table 6. Budget breakdown of the French Season in South Africa 2012. Source: report on the SA-French Season 2012-2013

FIELD	TOTAL ALLOCATION	VIA SA TOURISM	CASH GRANT	TRAVEL GRANT	%
Cinema	459 393	52 220	0	407 173	1.86%
Dance	2 106 987	26 513	279 045	1 801 429	8.55%
Economy, Trade & Industry	1 427 114	14 638	767 622	644 854	5.79%
Education and Research	961 681	0	263 128	698 553	3.90%
Exhibitions	6 283 536	0	6 251 619	31 917	25.50%
Literature	663 112	0	431 607	231 505	2.69%
Multidisciplinary	253 486	0	4 448	249 038	1.03%
Music	7 363 908	72 052	1 563 191	5 728 665	29.88%
Sport	0	0	0	0	0.00%
Theatre	1 724 126	1 150	620 674	1 102 302	7.00%
Visual Art	3 397 747	148 763	2 039 886	1 209 098	13.79%
TOTAL	24 641 090	315 336	12 221 220	12 104 534	100.00%

Table 7. Budget breakdown for the SA Seasons in France 2013. Source: report on the SA-French Season 2012-2013

Most of the budget for South Africa was spent on exhibitions and music translating into more than 55% of the costs.

The reasons being undertaking huge exhibitions is very costly in terms of the layout for the freight, design, layout, curatorship, security related issues, staffing and insurance.

The music component is also very expensive in that a band is made up of at least five or more people excluding backing singers, equipment or technical riders, stage design, stage management, flights and road transport, hotel accommodation, subsistence allowance and performance fees. The rest of the other costs were shared among the partners and the genres that could afford to take one or two people and still have the expected impact and exposure. For DAC, the Seasons came with a huge overhead costs relating to the extra staff in the office of Commissioner General, Chairperson, Implementing Agency and support staff. More staff was hired as the project unfolded leading to extra budgetary demands. The problem was compounded by the fact that the total budget set aside for the project and the subsequent budget increase were not part of the costs of the programme. The support staff compensation or salaries was sourced and funded from the International Relations Unit. The unit had not set money aside for staff and it has to shift other priorities to accommodate the Season's needs.

One of the key challenge with regard to the Seasons in general, was that the budget and funding was not predetermined. It was arbitrary and not based on project design. The project plan unfolded as the Seasons was being implemented leading to budget variations and overruns particularly in the SA-France Season. Several changes such as number of staff, duration, number of travel and accommodation were made especially in the first year, to accommodate these changes in the project and calendar of events further increased the budget allocation. This was mainly because South Africa had not managed and implemented a Seasons before and learned on the job and as such lacked the foresight in understanding the magnitude and scale of the Seasons.

The funding for the Seasons also exposed the lack of coordination or collaboration between private and public funding for the arts. The French were able to set up a sponsorship committee by big business and South Africa was never even able to set up one meeting with business to support the Seasons with France.

In order to run a successful Season, the budgetary allocation should reflect and cater for the Seasons as a key cultural diplomatic strategy.

The design of the Seasons, inclusive of activities, staff and duration should be factored in from the beginning of the programme in order to manage expectation, costs and alignment with DAC's key strategic objective linked to budget availability and capacity available.

Nevertheless, the Season has shown that regardless of the challenges of coordination, if utilised correctly can galvanise and attract a wide variety of support from various sectors.

This requires courage to focus on a long term objectives, policy direction, clear benefit for the sponsors, one centre of control, leveraging positively on political principals, planning ahead, at least a year in advance and getting the provinces, municipalities to buy into the projects. This does not require changes in their strategic, operational and budgetary plans as they are already involved in some sort of international relations or twining with foreign countries. The issue is to consolidate the effort and to get rid of fragmentation and duplication.

CHAPTER 4

CONCLUSIONS AND RECOMMENDATIONS

4.1 Introduction

The South Africa-France Seasons 2012-2013 has provided a learning curve not only to the DAC as the custodian of South African culture but to the country a whole on how to use culture as a diplomatic tool. This concluding chapter highlights the benefits gained from the Seasons. The problem encountered and makes specific recommendations.

4.2. Benefit of the Seasons

4.2.1. ministerial contacts between the two countries

There was a total of nine (9) ministerial meeting during the duration of the seasons. These meeting indicated the level of political support and political will to elevate the cultural relations between the two countries. The high level political and ministerial meetings that took place ensured that the project received both financial and technical support and that any challenges are addressed immediately at the highest level possible. Because the Seasons was a multidisciplinary projects, not only Minister of Arts and Culture but other Ministers whose departments were involved in the Seasons such as Tourism and Science and Technology, had regular contacts with their respective counterparts continuously to support their projects within the seasons but also to reach to the French and drum support for the Seasons as a whole. These engagements made the Seasons to be seen as a key diplomatic strategic tool and helped elevate cultural diplomacy between the two countries and in particular in South Africa to level not seen before.

4.2.2 strengthening of mutual (cultural) relations

The season reinforced our cultural relations and provided a platform from which genuine cultural and other collaborative projects and people to people relationship can be forged. The Season also showed that cultural diplomacy can be the foundation upon which to positively influence people's thinking, attitudes and benefit other areas of cooperation between two countries.

This reinforced cultural relations manifested itself in Reciprocal Projects. Reciprocal projects are those projects that were realised during the French Seasons in South Africa in 2012 and again during the South Africa Season in 2013. Projects that were successful in South Africa in 2012 were automatically endorsed to be implemented in France in 2013. The success of the reciprocal project was based on their viable business model and commitment of the project partners to ensure sustainability of these projects beyond the Seasons. The projects were endorsed for the following year because they have proven successful but also because it was important to support them over a two year initial period and to test them in other country as well. The Season provided an incubator platform for ideas and partnerships.

4.2.3 using cultural exchanges to promote innovation, technology and tourism

A further positive outcome was the involvement of the Department of Science and Technology and the Department of Tourism in a project that was initially called a Reciprocal Cultural Seasons. Their involvement benefitted not only them but also the cultural aspect of the Seasons. It showed that cultural diplomacy and culture can be a glue that drives innovation, science and technology and brings people together in ways that is not always possible in their own areas which is often competing and has a lot of barriers to entry as countries challenge each other for a competitive edge or dominance. The Seasons provided an opportunity to showcase the two countries cultural and tourism vibrancy. The high number of artists and technical people who visited the two countries served as cultural tourism ambassadors thus providing word of mouth marketing that is more effective than any media and holiday brochure.

4.2.4. interdepartmental international collaborations

A key lesson learned from the Seasons was the lack of proper coordination, lack of a strategy to deal with big project like the Seasons that needed coordination and integration rather than each partner simply presenting its views and ideas separately was major stumbling block. Hence the initial coordinating meetings for the Seasons were full of enthusiasm and eagerness to participate from the various departments. Some even undertook visits to Paris, France to attend and take part in various discussions in the JOC and meet with the potential French partners.

In the end only the Department of Science and Technology and Tourism participated and became key members of the programme. Lack of understanding of the Seasons' vision, objective, budget and huge expectation also contributed.

The challenges in skills, expertise and lack of political will and support among other governments departments at various tier of government, provincial and local government and entities created difficulties. This happened despite numerous presentations in various government forums and clusters.

The coordination of the various departments and private sector was undertaken with the view to present a holistic view of South Africa. The idea was to profile South Africa in a major way with one of the key economic and developed countries of Europe and a key cultural hub in the world. The seasons also aimed at bringing the South African public and private sectors together to focus on a single country which was also an important trading partner and a very influential country in the world. Government forums such as MINMEC chaired by Ministers and attended by provincial counterparts and Technical Forums chaired by DG and attended by provincial counterparts should not only be used to note and endorse but rather be used as a galvanising forums for programmes such as Seasons. In the end, South Africa failed to coordinate better but the Seasons was in no way a failure.

4.2.5 international collaboration of public-private partnership in the arts and culture.

The two countries encouraged private partners to participate in the activities of the Seasons to benefit the Seasons. Consultations with potential private sponsors were encouraged to determine returns on investment for both side. South African side did not have private sponsorship and initiatives to engage with private sponsors did not takeoff and eventually no South African company was engaged or provided sponsorship funding. The French on the other side were very successful in setting up a sponsorship committee chaired by the President, CEO and Chairman of the Board of AVERA Company, Mr Luc Oursel. Other corporations from France, Air France, Bouyques Travaux Publics, EDF, Foundation Total, Mazars and Orange also formed part of the sponsorship group. Therefore, for South Africa, there were lessons to be learned first, in the coordination of cultural support from big business, how government can successfully attract big business to support international cultural collaboration.

Secondly and more importantly, the intrinsic value of culture as an embodiment of a society was well reflected and supported by the French companies indicating that there is value and benefit in culture. In other words, culture matters and perhaps more so than we realise in South Africa.

4.3 Issues and Problems Encountered

4.3.1. liaison and coordination problems external to the DAC

The management and implementation of the Seasons showed not only the lack of cultural diplomatic policy and strategy at the heart of South Africa's foreign policy by both DAC and DIRCO but also coordination. Lack of cross pollination of ideas between government entities, and the difficulty in coordinating these entities. It also exposed lack of interdepartmental policy coordination and implementation thereby rendering the model of government cluster ineffective when undertaking projects outside of South Africa.

Since DAC has no cultural diplomats seconded to South Africa embassies abroad as is with other departments such as trade, agriculture, education and tourism, the department has to rely solely on South Africa Embassy officials abroad to implement DAC key strategic objectives and work plans abroad. This challenge is exacerbated by lack of policy coordination and lack of cultural diplomacy policy at both DAC and DIRCO level and the inability of DIRCO to see the value of cultural diplomacy as another key area of the various diplomatic arsenals available to South Africa in its pursuit of internationalisation of its domestic mandate.

The complexities, challenges and implications of undertaking such huge cultural projects led to DAC and DIRCO signing a Memorandum of Understanding (MoU) on the Development and Implementation of Projects abroad on 11 July 2011. The MoU streamlined the key areas of responsibilities and areas of convergence. The MoU was necessitated by lack of coherent policy, lack of adherence to policy where it exists and practice when it comes to engagements with DIRCO abroad and the responsibilities of each partner, personalities and general apathy from officials across government departments.

There should be a recognition of DIRCO's fundamental role in coordinating our international relations especially at a programmatic level however, DIRCO should also recognise other departments' role in the design and the implementation of their own programme abroad in line with their signed agreements, objectives and commitments especially those departments that have no attaches or representation abroad.

4.3.2 internal coordination (new structure and DAC)

France has, for several years now been hosting the cultural seasons with various partner countries. These partner countries are invited by France to present their various facets of culture in France and allow France to do the same in their countries. These cultural seasons are implemented by the French Institute. Although France has had a number of Seasons with a number of key European countries and emerging markets such as India, China, Brazil including some West African countries, it was the first time that an English speaking country in sub-Saharan Africa was involved. The Seasons presented another trajectory in the French cultural diplomacy strategy.

In the South African context, SA as a country has had no cultural diplomacy policy or strategy prior to and since 1994. The Department of Arts and Culture, although it participated in various international engagements and partnerships, it was mainly adhoc. The disjuncture and gap between the Department and the Season was primarily the fault of the Department in not creating systems and putting policies in place to manage the relationship and the expected outcome. Thus during the implementation of the Seasons, the Seasons office as a coordinating structure of the Seasons on behalf of the DAC became more visible and powerful and in the process replaced the Department as the face and mouthpiece of the Seasons. The role of the Department diminished except the responsibility of providing the project and compensation budgets. Regardless of the policy and coordination challenges, the new structure was hugely successful in putting together the programme and coordinating the various partners to deliver a successful project.

4.4 Recommendations

4.4.1 elaborating cohesive policy approach to cultural diplomacy

The signing of cultural agreements has made diplomacy to go beyond the confines of the ministries of foreign affairs/international cooperation.

It has come to incorporate other national departments. These departments appoint their own diplomatic attaches who are based in embassies and thereby forming a core component of embassy diplomatic staff. While their activities on a daily basis are reported to the ambassadors, in reality they are accountable to their departments in whose names and budget they represent.

The expanding participation by other governments department does not mean according to Cooper (1997/1998:175) that diplomacy and diplomats are less important. On the contrary, diplomacy appears to have risen in importance precisely because of this added complexity. It is also because, many other government departments practice their own brand of diplomacy, cultural, economic or military diplomacy outside of the confines of the department of foreign affairs or relations.

Regardless of South Africa as country sharing so many common cultural and linguistic similarities with our neighbouring countries of Botswana, Lesotho, Zimbabwe, Swaziland, Namibia, Mozambique and indeed similar cultural nuances with other African countries south of the Sahara desert, 'who we are' is distinctively South African in origin, build over many centuries and decades of our evolution as a country and reinforced by our daily struggles and sharing of common symbols, understanding our different cultural traits and meanings that are the building blocks of what South Africa is or ought to be. This cultural uniqueness varies from one country to another and it is exclusively for that particular country. Hence South African culture is uniquely South African forged over many years and influenced by South Africa's own geographical position, political systems, history, religion, people, economy and various cultures put together in melting pot that is South Africa today

There is currently lack of policy and strategy and policy coordination and strategy implementation on cultural diplomacy in DAC. This creates challenges in that it creates lack of uniformity in the design, meaning, application, objectives and the execution of the Seasons and the overall cultural diplomatic work as a whole.

This lack of policy means that the seasons mean different things to different people. The Seasons is viewed from DAC as a key strategy for implementation of the cultural bilateral agreement particularly with key Africa, countries of BRICS (Brazil, Russia, India and China) and other countries with which South Africa has a vested interest either politically, historically and economically.

If the Seasons are to be a premier international relations policy strategy, Department of Arts and Culture should address that. This should include how we engage our institutions to lead on the respective areas of their mandate, if necessary; our procurement policy should be amended to enable DAC to engage its institutions. Transactional relationship or engagements with the arts does not work very well, it has to be a long term process.

The model of interdepartmental coordination currently practised by (DIRCO) in pursuit of South Africa international objectives is not robust enough, not focused and the outcomes are not always clear. It also allows little cross pollination of ideas and it is rigid in its approach as it sees departments as not only different and separate but also unable to contribute meaningfully to each other. The inclusion of artists or artistic work by DIRCO abroad has no strategic or policy goal but just for entertainment.

The Seasons also exposed lack of understanding of the arts from DIRCO, its value and impact not only from a social point of view but also from an economic point of view. It also showed lack of cultural diplomacy from DIRCO international diplomatic approaches. The Season also showed DAC's overreliance on DIRCO in implementation of its project abroad whereby the DIRCO officials have not been trained in cultural matters and how to leverage on them. This always led to the "dumping approach". The challenge facing DIRCO and DAC is lack of a cohesive policy approach to cultural diplomacy. Political relations are important, however they need to be placed within a context and a historical basis. Relationships with other countries such as India and Kenya for example may not be affected by normal political upheaval or lack of it. SA has such long standing relationship with these countries that any normal political changes in the system will not affect the relationship regardless of the party or the personality in power in general and that is true to the majority of governments and nations.

This provide the ambassador and the embassy in those countries to focus on culture and people to people contact, and spend less time reporting on current political storms that are a norm in most countries of the world.

The Season should robustly be supported and encouraged by DIRCO particularly in getting departments to buy into the ideas, rationale and benefit.

After so many departments has showed interest in the Seasons project initially and attended planning meetings in France, there should have been support for those departments from DIRCO to identify opportunities and partnerships for them in France.

The Season present a unique opportunity to present South Africa in a manner not seen before, collaboration of private and public partners at a scale never seen before and therefore DIRCO needs to include cultural diplomacy in its policy and training of its staff to appreciate and understand the importance of cultural diplomacy alongside political and trade diplomacies. Closer cooperation between DAC and DIRCO is required to harness South Africa's unique culture and heritage for the benefit of South Africa internationally.

Given that the two departments' intended and actual policy positions and posturing are similar, it would be imperative for the two to work together to drive a vision of South Africa's foreign policy which is unique in the world. Despite the importance of growing our economy, our economic diplomacy is no different from any other country that seeks to create economic stability and growth. However, 'who we are' defines our uniqueness to the world, this goes to the heart of culture. The culture of 'Ubuntu" envisaged in our foreign policy objective present an opportunity to develop South Africa's own cultural diplomacy, UBUNTU, as a niche diplomacy.

4.4.2 structural approach, modalities and policy toward implementing the Seasons

The implementation of the SA-French Seasons 2012-2013 and the subsequent SA-UK Seasons in 2014-2015 and the China in 2014-2015 Seasons brought to the forefront the need to streamline structure and processes for the implementation and coordination of the Seasons.

In order to effectively implement the Seasons, DAC should revisit the two models that have already been used to date. A hybrid model that combines some element which brings together some existing officials from DAC and two or three incumbents from outside to create a Season office or unit in the department will be practical for the Seasons.

This structure would both be the implementing agency and fiduciary agency. Because the structure will be based internally within DAC, it will derive administrative, legal, audit and financial support through the existing DAC infrastructure with no need to double up the functionalities and costs.

The structure could be in the office of the Director-General to give it a more weighty level in terms of the pecking order to be able to carry out its functions without a long list of bureaucratic process and approval required in government to make a decision or procure services, the level that would enable it to have a birds-eye view and authority. This was basically the motivation of why implementing agency or fiduciary agency was contracted for the UK and France Seasons.

The Chinese Seasons DAC in-house model adopted lacked authority, and quick decision making powers, the process followed was too long and approval was needed for even the tiniest of things simply because it was placed at most junior level possible in government.

The need for a cultural diplomacy policy and strategy could not be emphasised. It will seem that the Seasons are a diplomatic strategy to realise the objectives and benefits of cultural diplomacy. However, in the absence of the two, it is very difficult to ascertain. Nevertheless, the decision by the Minister to have cultural seasons with countries in Africa, the BRICS countries in general and other key strategic countries indicate a policy and political direction and thus elevate the Seasons above any other cultural exchanges before it.

The size and volume of work required to manage and implement the Seasons cannot just be done through normal Departmental processes. The office responsible mainly for the Seasons is required in one way or the other. The extension of the Seasons office contract albeit in another format to manage the SA-UK Seasons in 2014 and 2015 notwithstanding and the various challenges experienced in managing the Chinese

Season in 2014 and 2015 in-house in DAC itself has indicated the need for such a structure, policy and strategy in one way or the other. The modalities relating to the nature, functions, budget, reporting and responsibilities have to be reviewed and addressed.

4.4.3 cultural attaches

The Seasons exposed the need to second cultural attaches to key strategic mission in pursuance of the cultural collaboration and partnership. The Season cannot be relied upon by a DIRCO official whose strategic plan and to some extent operational plan does not explicitly support the key objectives of the seasons.

This achilles heel will continue to surface unless cultural attaches are appointed or officials seconded to the embassy to manage the Seasons in those countries where the Seasons are being implemented.

The appointment of two Seasons personnel as part of the support staff in France to manage the Seasons on behalf of DAC was significant and important, nevertheless it reinforced the idea and the need to have cultural diplomats or seconded officials to handle DAC's own big projects abroad. The appointment of the two people, Mr Nicholas Doyard, a French citizen based in Paris and Ms Tina Herold, a South African citizen based in Paris while important, it also robbed DAC of on the job training for its officials and the fact that the officials were not based at the embassy also meant embassy officials or staff and the country as a whole could not benefit from them in terms of skills transfer.

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APPENDIXES



Appendix 1 South Africa-France Seasons 2012-2013 logo. Source: report on the SA-French Season 2012-2013



NATIONAL ARTS COUNCIL
OF SOUTH AFRICA

INSTITUT
FRANÇAIS

2012

APPLICATION FORM

REQUEST FOR
OFFICIAL
ENDORSEMENT

**RECIPROCAL SEASONS
SOUTH AFRICA - FRANCE**

**French Season in South Africa (July-November 2012)
South African Season in France (May-November 2013)**

To be returned
by e-mail only in Word
format

PROJECT TITLE :

DATES :

LOCATION(S) OF IMPLEMENTATION :

Kindly indicate whether this project involves :

- the French Season in South Africa :
- the South African Season in France :
- both Seasons :

PROJECT LEADER IN FRANCE

NAME OF THE ORGANISATION :

LEGAL STATUS :

POSTAL ADDRESS :

CITY :

POSTAL CODE :

Tel :

Fax :

E-mail :

Website :

NAME OF OFFICER IN CHARGE OF THE ORGANISATION :

Position :

NAME OF OFFICER IN CHARGE OF PROJECT :

Position :

Tel :

Cell :

E-mail :



PROJECT LEADER IN SOUTH AFRICA

NAME OF THE ORGANISATION :
LEGAL STATUS :

POSTAL ADDRESS :

CITY :

POSTAL CODE :

Tel :

Fax :

E-mail :

Website :

NAME OF OFFICER IN CHARGE OF THE ORGANISATION :
Position :

NAME OF OFFICER IN CHARGE OF PROJECT :
Position :

Tel :

Cell :

E-mail :

PROJECT FIELD

<input type="checkbox"/> HERITAGE <input type="checkbox"/> CONTEMPORARY ART <input type="checkbox"/> PHOTOGRAPHY <input type="checkbox"/> MULTIMEDIA <input type="checkbox"/> FASHION <input type="checkbox"/> DESIGN/GRAPHICS <input type="checkbox"/> ARCHITECTURE <input type="checkbox"/> FILM AND BROADCASTING <input type="checkbox"/> LITERATURE AND PUBLISHING	<input type="checkbox"/> THEATRE <input type="checkbox"/> CIRCUS/PUPPETS <input type="checkbox"/> STREET ARTS <input type="checkbox"/> DANCE <input type="checkbox"/> MUSIC <input type="checkbox"/> COLLOQUIA / CONFERENCES <input type="checkbox"/> MULTIDISCIPLINARY <input type="checkbox"/> TRADE AND INDUSTRY <input type="checkbox"/> EDUCATION	<input type="checkbox"/> HIGHER EDUCATION <input type="checkbox"/> RESEARCH <input type="checkbox"/> SPORT <input type="checkbox"/> TOURISM <input type="checkbox"/> GASTRONOMY <input type="checkbox"/> ENVIRONMENT <input type="checkbox"/> TECHNOLOGICAL INNOVATION <input type="checkbox"/> OTHER (specify)
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THE DULY COMPLETED APPLICATION FORM MUST ACCOMPANY YOUR PORTFOLIO, WHICH SHOULD COMPRISE :

- for visual arts projects : clear description of the project, CVs of artists, copyright free images, list of works,
 - for the performing arts : statement of intent, description of the company / group,
- and any other documents relevant to your project portfolio.**

THE PROJECT

GENERAL DESCRIPTION

The text below is likely to be included in communication documents of the Reciprocal Seasons.
Please be as precise as possible.

MARKETING ELEMENTS AROUND THE PROJECT (indicate where applicable)

Opening/ Inauguration/ Premier (date/place/time):

- Catalogue to be issued** - Publisher / website: Quantity:
 DVD to be produced (copyright/ title / duration / quantity)
 CD to be produced (copyright / title / duration / quantity)

Brochure/programme

Media partners (names / websites)

Press conference (s) (date / place / time)

Events around the project: colloquia/symposia, conferences, meeting, workshops, performances – to be specified

CONTACT FOR PUBLICIST:

Surname and name:

Position :

Organisation:

Tel. :

Email :

Fax :

PROVISIONAL TIMELINE FOR IMPLEMENTATION

OUTSTANDING ISSUES

OBJECTIVES OF THE PROJECT

DOCUMENTS TO BE ATTACHED

Two column project budget itemising projected expenditure with confirmed and anticipated income (including sponsorship or donations)

PROJECT BUDGET IN EUROS OR RANDS

EXPENDITURE	INCOME
	<p>CONTRIBUTION OF SOUTH AFRICAN LEADING ORGANISATION:</p> <p>CONTRIBUTION OF SOUTH AFRICAN PARTNERS (specify) :</p> <p>CONTRIBUTION OF FRENCH LEADING ORGANISATION :</p> <p>CONTRIBUTION OF FRENCH PARTNERS (specify) :</p> <p>OTHER SOURCES :</p>
TOTAL	TOTAL

INTERNATIONAL EXPERIENCE OF THE ORGANISATION

ENDORSEMENT :

- Endorsement is granted by the French and South African General Commissioners, based on the quality of the project, its relevance to the principles and guideline for the Reciprocal Seasons, and its feasibility.
- Endorsement is granted to projects supported by a leading organisation with financial resources for the project.
- Endorsed projects will be integrated into the programming of the Reciprocal Seasons. As such, it will benefit from the overall marketing and PR campaign of the Reciprocal Seasons (documents, website...)

CONDITIONS :

- Any changes (dates, times, stakeholders, project sites...) should be communicated to the General Commission regularly so as to avoid any errors on communication materials published from this data.
- The endorsement of your project will be confirmed by registered mail which will specify the conditions for use of the Reciprocal Seasons' logo, that of its partners, and the official texts, which should be included in your own documents.

Contacts
<p>INSTITUT FRANÇAIS Pôle des Saisons 8-14, rue du Capitaine Scott 75015 PARIS - FRANCE afriquedusud-france@institutfrancais.com</p> <p>General Commissioner for France : Mr. Laurent Clavel laurent.clavel@institutfrancais.com</p> <p>General Commissioner for South Africa : Mr. Bongani Tembe Email information: seasons@nac.org.za or rosie@artslink.co.za</p>

Appendix 2 South Africa-France Seasons 2012-2013 application form. Source: report on the SA

French Season 2012-2013