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**Title:** Create SA – HSRC National Skills Audit Questionnaire- information needs of small cultural NGOs

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**Main disciplinary area:** (e.g. education or psychology)

Arts and Culture

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## **Report- Create SA National Skill Audit Questionnaire (in partnership with the HRSC)**

### **Introduction**

The HSRC and Create SA worked in a partnership to administer a questionnaire for the National Skills Audit. The National Skills Audit is part of a project commissioned by the Department of Arts and Culture and the Department of Labour's National Skills Fund (specifically the MAPPP SETA). A team from the HSRC's Valuing Creative Industries Project, comprising Sandra Prosalendis, Dr Helen de Pinho, Utando Baduza, Luvuyo Dondolo, Mbulelo Mrubata and Tracy Randall was instrumental in inserting two questions into the questionnaire.

These questions focused on Information Management and Communication. The questions asked detailed questions about how organisations/companies keep abreast of developments in the Arts and Culture sector and their capacity to manage information about themselves and the sector.

Our focus was on the Western Cape (6\*), Eastern Cape (6\*), Free State (5\*) and the Northern Cape (4\*)<sup>1</sup>. In order to cover the Eastern Cape, Free State and the Northern Cape. Utando Baduza, Mbulelo Mrubata and Luvuyo Dondolo undertook a 15-day round trip to conduct all the interviews.

In the four months since we began the survey, we were able to complete 21 interviews. We contacted 45 organisations, we found 8 organisations/companies that no longer existed and a few that did not complete and return the questionnaires after the interviews (14 organisations/ companies).

Each interview varied as each organization that we visited was inherently different. What made these interviews great was the people we encountered, the people on the ground that are busy doing the work – not for any huge monetary gain, but rather for the passion they feel for Arts and Culture. They were willing to engage with the questionnaire and the issues it brought up.

Many of the interviewees were pleased to learn that the government is taking tentative steps in resolving the gross skills and funding shortage within the Arts and Culture sector. Interviewees encountered problems with the questionnaire, often finding that some of the questions asked did not apply to them. Many of the interviewees encountered language problems with the questionnaire and found filling out the questionnaire difficult. Some interviewees also found it difficult to provide the detailed information requested by the questionnaire.

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<sup>1</sup> \* Denotes completed interviews

## **Interviews**

Mr. Zola Mbulawa (Johnnic): He seemed to understand the questionnaire and responded very well, but whilst filling out the questionnaire encountered problems with some questions (figures, employees, etc). He required some time to find out some details on the questionnaire.

Mr. Zane Flanagan (Guild Theatre): Great interview, talkative and curious about the process of the National Skills Audit. He shared concerns about whether or not the project will help with getting more funds. He was willing to be recorded and there is copy of the interview.

Angora Rabbit Farm and Bed and Breakfast (Clocolan): The woman that we spoke to was hostile and unwilling to speak to us after making us wait for a long time and we had experienced much difficulty in getting hold of her.

Frame Hits and De Javu in Kuruman: We found that these organisations no longer exist, and we visited the Kuruman Moffat Mission and we left a questionnaire there, which was not returned.

Eastern Cape Rural Industries and Dakawa Arts and Craft Company in Grahamstown: We found that these organisations no longer exist.

Mr Solly Kgomotsoane (Douglas Arts and Culture Society): He was intimidated by the questionnaire and was unable to fill the questionnaire without the input of other members of the executive. He had many interesting things to say about the work that the society does and was willing to be interviewed on tape. He made much about the problems about the spatial distribution of funds (Small vs. Big towns). He indicated that government funding processes tend to ignore the remote and rural organisations.

Mr. Widor du Toit (School of Music): This interview went very well. Mr du Toit found the questionnaire very engaging. He talked at length about his former students who are now involved in music outreach projects in the area. He highlighted two key issues facing the arts and culture sector: funding and classical music is not played on TV/Radio and is therefore marginalized in the sector.

Mr. Phillip Wilkinson (East London School of Dance): Mr. Wilkinson was very responsive to the questionnaire, although he was a bit intimidated by the questionnaire at first. He also highlighted key issues: dissemination of information/funding. He indicated that most difficult obstacles facing arts and culture organisations in small towns are, the access to information about the sector and where one can apply for funding and what procedures to follow.

Mr. Masakhane Ntlhanu (Basotho Cultural Village): He was intimidated by the questionnaire, as his expertises are in research and exhibitions. Mr Ntlhanu had problems with the questions with the organogram, especially the questions pertaining to data management. He found that there is lack of data collection and management in his organisations hence the problems he encountered.

Mr. Alfred Manareng (ESTASS Programmes): He received the questionnaire before we arrived, unclear about certain things (information management and communication). He highlighted these key issues: there is a lack of skills in the sector – it is vital that others in the sector (esp. his organisation) are empowered with skills. There is a lack of information about government and alternative funding sources

Ms Nandipha Phakama and Angelina Voko (De Aar Beading): They were very intimidated by the questionnaire, we had to translate the questionnaire into Xhosa – due to language problem they therefore had difficulty in understanding the questionnaire. It was a long interview - took time. More often than not, they need people to translate correspondence from government officials. They highlighted these following key issues; funds, they were used by others- i.e. people who helped them to write a business proposal- When the funds arrived these unscrupulous people ran off with their funds. There is a lack of business skills in their organisation.

Ms Binky Newman (Design Afrika): She found the questionnaire easy to fill in as she had most of the information required by the questionnaire available. Ms Newman highlighted the fact that the Department of Trade and Industry offers too little assistance to crafters wanting to export their goods to foreign markets.

Ms Bianca Mpahlaza (Townsend Productions), Mr Naas Erasmus (African Pride Wine Company), Ms Nolene Seale (Felix Unite Tourism Group), Mr Waheeb (Viaggi International Productions): These organisations when we initially made contact with them were busy, as it was production and tourist season. After having had time to fill out the questionnaire, most found it engaging.

## **GENERAL IMPRESSIONS**

- Pre –arrangement of the interview is important for the success of any national survey, as we found it facilitated better face-to-face interviews.
- The biggest perceived obstacle facing arts and culture organisations is **FUNDING** and the skills to access funding
- There is a major skills shortage within 'previously disadvantaged' communities, but in other areas skills are adequate.
- There is a major problem with the lack of dissemination of information.
- Although organisations' major concern is getting funds to sustain their programmes, there is a major lack of capacity (i.e. business skills) to manage funds when they are received – this is where Create SA can do its work.
- The success of many organisations/projects is largely owing to the commitment and passion of a few individuals within these organisations.
- Many projects within arts and culture organisations are concerned with poverty alleviation and it is important for government to invest in these organisations.
- Some organisations are more concerned with the value chain (i.e. their place in their sector economy – e.g. tourism) than their place/role in the Arts and Culture sector.

## **Heritage Institutions Visited**

We visited these institutions, because of the team's interest and expertise in Heritage Conservation and Management. The HSRC is involved in other research projects that deal with the heritage sector.

- Albany Museum: Depicting the History of the Ama-Xhosa and Arrival of the Settlers. The exhibition triggered much debate. The cultural aspects exhibited are not contextualised and historicised. Politics of presentation, representation and display manifested in different ways (e.g. silence the history, mention important historical events in passing, depicting people 'frozen in time'). The exhibition is aimed at a tourist (white foreigner) audience, it is pivotal that exhibition broaden its scope and involve the community.
- Basotho Cultural Village: We viewed a video on the cultural history of the BASOTHO and the village itself to provide a context for the village. The exhibition attempts to depict the Basotho way of life and the changes that occurred over time – the people in the exhibit are made to dress up and made to look like the 'authentic Basotho'. The exhibition is filled with "Staged Performances/ Heritage". The exhibition is permeated with a sense of primitives/ exoticism, which in turn promotes of ethnicity and stereotypes associated with the Basotho. Another form of ethnographic display.

- Kuruman Moffat Mission: Depicting Colonial Missionaries – gives the impression that missionaries in the region were the saviours of the people. The history of the people in the area seems to begin when the missionaries arrived in the region, which skews the history of the region.

## **Conclusion**

Despite the many problems, the team feels that it is important for government to intervene by facilitating access to funds and fundraising. The reason being that most of these organisations create jobs from which many people are making their livelihood. This is in line with government's objectives of poverty alleviation and job creation. Of the 21 organisations that we interviewed, 476 people are employed on a full time basis, 49 on a part time basis and 22 on a contractual basis.<sup>2</sup>

The success of these organisations is through the creative and tenacious leadership of individuals that keep organisations alive without any access to resources. As organisations like the DeAar Beading and Sewing, Douglas Arts and Culture Society have to rely on income generated by them. Some institutions are privately owned yet they address national issues – it is important for government to intervene by establishing partnerships with these institutions.

The ways in which government can also intervene is: by providing training, so as to empower communities with skills – especially, capacity to be able to manage funds for sustainability. It is apparent that effective and sustainable socio-economic development highly dependent on the good preservation, conservation and promotion of arts and culture.

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<sup>2</sup> The high number of jobs is inflated by two organisation we visited, that employ 283 people (*Eastern Cape Herald*) and 80 people (Danielskuil Cultural Organisation which is run by Danielskuil Municipality)

## ORGANISATIONS AND COMPANIES QUESTIONNAIRE ANALYSES

- 6.1 For each category of information listed below please indicate only one response applicable regarding the availability of reliable data. In the 'other' category please indicate any additional data (specific to your activities) that you collect regularly.

Information Category	Yes – data readily available electronically	Yes – data readily available but not electronically	Data available in the organisation but would need to be collated	Data not available in the organisation	Not applicable
Employee profile	2	7	3	3	3
Skill training needs	0	2	4	9	3
Annual budget	7	2	4	1	4
Target markets	0	3	8	1	7
Supplier profiles	2	2	4	2	8
Annual Expenditure	9	2	4	1	2
Costs relating to production	5	2	7	0	4
Annual turnover	8	2	4	1	3
Total Unit sales	5	1	5	0	7
Profile of outlets responsible for product sales	2	2	3	1	9
Other : Design				1	
<b>TOTAL</b>	<b>40</b>	<b>24</b>	<b>46</b>	<b>18</b>	<b>50</b>



## **6.2 Information Needs Identified**

- Administration costs and costs of skills training and training facilities
- Information about suppliers of raw materials, services, etc.
- Markets trends in Fashion, Music, Film, etc
- Exporting craft without the assistance of DTI.
- Data collection and management
- Funding Sources
- 12 (of the 21) questionnaires did not identify *ANY* information needs.  
Many organisation where not really sure about what is pivotal for them to *know*.

## **6.3 Data Collection and Management Capacity**

Does your company/ organisation have the following capacity? For each category please indicate tick one response most applicable to your organisation.

Information category	Yes – fully capable	Yes but need training updates	No need fundamental training to achieve this capacity	Not applicable
Develop own electronic databases	8	3	5	2
Enter data into an establish electronic database	8	3	6	1
Collect reliable data pertinent to the organisation	9	3	5	1
Undertake periodic surveys to gather information pertinent to organisation or sector	2	5	6	5
Undertake research using the internet	8	0	6	4
Undertake to build and manage website	7	2	7	2
<b>TOTAL</b>	<b>42</b>	<b>16</b>	<b>35</b>	<b>15</b>

## **6.4 Website**

**YES:** 9 (out of 18) organisations indicated that they have website and provided the following addresses:

[www.felixunite.com](http://www.felixunite.com)

[www.afrifresh.co.za](http://www.afrifresh.co.za)

[www.mardo-photo.co.za](http://www.mardo-photo.co.za)

[www.townsendproduction.co.za](http://www.townsendproduction.co.za)

[www.theafricanhouse.co.za](http://www.theafricanhouse.co.za)

[www.dorea.co.za/eco-tourism](http://www.dorea.co.za/eco-tourism)

[www.wildlifesociety.org.za](http://www.wildlifesociety.org.za)

[www.cornerhouseproductions.co.za](http://www.cornerhouseproductions.co.za)

[www.VIP-PROD.com](http://www.VIP-PROD.com)

- 4 (out of 9) indicated that they outsource their website manager
- 5 (out of 9) indicated that they have a internal website manager
- Of the organisations/companies that have websites, 5 are updated monthly, 2 annually, one quarterly and there was one they had never been updated
- 9 organisation indicated that they donot have a website

## **6.5 Data/Information Sources about the Sector**

How do you mainly obtain information about developments in your sector?

<b>MEDIA</b>	
Trade Publications	8
News Media	10
Internet	9
Radio	4
Industry Newsletter	6
Television	5

## **6.4 Media**

Which news & electronic media do you listen to/read most often?

<b>MEDIA</b>	
National daily newspapers	10
Community newspapers	9
National weekly newspapers	7
Community radio	3
National Radio	10

## TRAINING ORGANISATION / INSTITUTIONS QUESTIONNAIRE ANALYSES

Of the 21 interviews that we completed, three of them were training institutions. We asked them relatively the same questions. The only difference being the kind of information that training institutions would have.

For each category of information listed below please indicate only one response applicable regarding the availability of reliable data. In the 'other' category please indicate any additional data (specific to your activities) that you collect regularly.

	Yes – data readily available electronically	Yes – data readily available but not electronically	Data available in the organisation but would need to be collated	Data not available in the organisation	Not Applicable
Employee profile	0	0	1	0	2
Employee skill training needs	0	1	0	0	2
Annual budget	1	0	0	0	2
Target markets/ Sectors	0	0	1	0	2
Student/ Learner profiles	1	0	0	0	2
Annual Expenditure	1	0	0	0	2
Costs per student	1	0	0	0	2
Annual turnover	1	0	0	0	2
Profile of training outputs - students	0	0	0	1	2
Inventory of training materials developed	0	0	0	1	2
<b>TOTAL</b>	<b>5</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>20</b>

### 8.2 Information Needs Identified

- Other funding Sources
- SETA accreditation and to other training bodies
- PDP (Personal Development Plan) – i.e. Training of facilitators
- Information about training of trainers (i.e. in beading, music, etc)

### **8.3 Data Collection and Management Capacity**

Does your company/ organisation have the following capacity? For each category please indicate tick one response most applicable to your organisation.

	Yes - fully capable	Yes, but need training updates	No, require basic training to achieve this capacity	Not applicable
Develop own electronic databases	0	1	0	2
Enter data/ Update an establish electronic database	0	1	0	2
Collect reliable data pertinent to the organisation	1	1	0	1
Undertake periodic surveys to gather information pertinent to organisation or sector	1	0	1	1
Undertake internet based research	0	1	0	2
Build and maintain own website	0	1	0	2

### **8.4 Websites**

None of the training organizations we visited had websites

### **8.5 Data/Information sources about the sector**

How do you mainly obtain information about developments in your sector?

<b>MEDIA</b>	
Trade Publications	1
News Media	2
Internet	1
Radio	2
Industry newsletters	0
Television	2

### **8.6 Media that used often**

Which news & electronic media do you listen to/read most often?

<b>MEDIA</b>	
National daily newspapers	2
Community newspapers	2
National weekly newspapers	0
Community radio	0
National Radio	1

## **Appendix 1- List of Interviewees**

<b>Eastern cape</b>	<b>Western Cape</b>	<b>Northern Cape</b>	<b>Free State</b>
Mr. Zola Mbulawu <b>Eastern Cape Herald</b>	Ms Rosemary Newman <b>Design Afrika</b>	Ms. Sanna Molao <b>Danielskui Cultural Organisation</b>	Mrs. Anna Marie Alkema <b>Philharmonic Choir</b>
Ms Sharon McGelliewe <b>Monument Theatre – Administration</b>	Ms Bianca Mpahlaza <b>Townsend Productions</b>	Ms Nandipha Phakama <b>DeAar Beading and Sewing</b>	Mr. Makashane Ntshabu <b>Basotho Cultural Village</b>
Mr Widor du Toit <b>School of Music</b>	Mr Naas Erasmus <b>African Pride Wine Company</b>	Mr. Solly Kgomotsoane <b>Douglas Arts and Culture Society</b>	Mr. Alfred Mohapi Manareng <b>ESTASS Programmes (NPO)</b>
Mr. Phillip Wilkinson <b>East London Dance Forum</b>	Ms Nolene Seale <b>Felix Unite Tourism Group</b>	Mr. Sam Thozamile Mooi <b>De Aar</b>	Mr Beenke Douwenga <b>Mardo Photos</b>
Mr. Mteteli Sam <b>African Culture and Community Development Association</b>	Mr Waheeb Viaggi <b>International Productions</b>		
Mr. Zane Flanagan <b>East London Guild Theatre</b>			