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SHUTTLE 99

CULTURAL EXCHANGE BETWEEN
THE NORDIC COUNTRIES AND SOUTH AFRICA

A POST-PROJECT REVIEW
FOR THE NORDIC COUNCIL OF MINISTERS

MARCH 2004

NICKY DU PLESSIS CULTURAL RADIUS CC

Shuttle 99

- Cultural Exchange between the Nordic Countries and South Africa

Nicky du Plessis

ANP 2004:750

**Shuttle 99 - Cultural Exchange between the Nordic Countries and South Africa
- A Post-Project Review for the Nordic Council of Ministers March 2004**

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The Nordic Council of Ministers

was established in 1971. It submits proposals on co-operation between the governments of the five Nordic countries to the Nordic Council, implements the Council's recommendations and reports on results, while directing the work carried out in the targeted areas. The Prime Ministers of the five Nordic countries assume overall responsibility for the co-operation measures, which are co-ordinated by the ministers for co-operation and the Nordic Co-operation committee. The composition of the Council of Ministers varies, depending on the nature of the issue to be treated.

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Executive Summary

This review and analysis of the Shuttle model in terms of its structure and the way it played out five years ago hopes to generate some debate and contribute to the building of knowledge around international cultural exchange. Discussion is mainly focused on the Shuttle 99 model, as this was the original project of the Nordic Council of Ministers, and they have commissioned this analysis. However, as the Shuttle 02 series of projects (funded by the Danish government) followed in these footsteps, it is important to draw on those features to some extent; and indeed, the follow-up impact and influence of Shuttle 02 should not be under-estimated.

The review is in three parts. The first part attempts to analyze the model of Shuttle 99 in terms of structure and implementation, and then leads towards the documentation of some of the projects and relationships that have had a life after Shuttle 99 (but not those of Shuttle 02), or that were generated because of Shuttle 99.¹ This is important for a discussion on impact and sustainability, which is one of the main areas of investigation of the review. The focus in this section is on partnerships between cultural practitioners, not those made at a more formal, governmental level. It is also not a totally inclusive or complete register of all on-going projects.

Part Two outlines the major institutional partnerships made (or in the making) between the Norwegian and Swedish development agencies and the major funding body in South Africa – the National Arts Council. This is followed by comments and information from official Nordic representatives at the Embassies, and from within the Department of Arts and Culture in South Africa. While all governmental representatives were positive towards Shuttle, there was a noticeable lack of direct involvement from them in the project. The South African government says it would welcome another Shuttle project but would like to equalize the partnership with financial and other contributions.

A brief overview of salient points regarding policy and funding within South Africa since 1997 provides some indication of what national imperatives might drive future partnerships. The establishment of new structures of representation for artists and their networks since the original Shuttle offers new challenges for communication and the dissemination of information in the building of future exchange projects. A drive towards building educational opportunities in the identified cultural industries is a strong feature of the changing cultural landscape in contemporary South Africa, with the creation of a government body, Create SA, tasked to deliver specific outputs in this sector.

Part Three crystallises the discussion back to the Shuttle model. Five main points for further debate are articulated and discussed with direct reference to Shuttle 99 and Shuttle 02. Firstly, the subject of development and how development projects are constituted and the subsequent power relationships between partners established, is briefly discussed. Shuttle 99 was unmistakably developmental in intent, and yet these ideo-

¹ Full documentation of all the projects under Shuttle 99 and Shuttle 02 can be found in the reports published in 2000 and 2002 respectively.

logical frames and implications were never formally articulated. There is increased sensitivity around how partnerships between the “developed” and the “developing” worlds are constructed and Shuttle 99’s position on this was never entirely clear. Secondly, the complex issue of sustainability is raised with respect to both economic measurements as well as to how projects/relationships might find their own ways to continue once official donor funding has ceased. It is possible to offer some simple analyses of those types of projects/relationships which are more likely to be continued and examples are given from within the Shuttle repertoire. Thirdly, the notion of regional co-operation is one that is often cited as a feature of excellence of Nordic projects and therefore of benefit to their exchange partners. South Africa is under pressure to take responsibility for increasing regional co-operation in southern Africa and does look to learn from other experiences. However Nordic regional co-operation has the benefit of working with similar economic and socio-political structures across the region, which is very different in Africa.

Fourthly, the role official government policies play in the design and implementation of international exchange projects is acknowledged, and a balance needs to always be found between the formal expression of governments and the needs identified by artists and cultural practitioners themselves. Working intra-Nordically, as did Shuttle 99, is more difficult than working with only one country’s policies, as did the Danish Shuttle 02; but the principles remain the same. Fifthly, this review is not an official evaluation which attempts to measure outcomes against projected aims and objectives. The subject of various forms of documentation of projects is briefly discussed. It is important to keep in mind the human element within the policies that provide for exchange programmes, and to give weight and credibility to stories that describe the less quantifiable features of these interactions; as well as to the more hard-core statistics and budgetary analyses.

Finally, whether Shuttle 99 could be successfully implemented in the same way in South Africa now is debated. So many changes have taken place that it is doubtful whether the same successes could be generated by the same model. However, as the accomplishments of Shuttle 02 have demonstrated, the central elements of this “process-orientated network” are sound, and have huge relevance. South Africans in the cultural sector are very well well-disposed towards their Nordic counterparts, and welcome the possibility of further interactions along the lines of the Shuttle. It is intended that this review will offer ways forward to increase the efficacy and impact of the model and look to how further co-operation with the Nordic region and South Africa may be stimulated.

Introduction

*Art is the capacity to retain memory,
not as a fetish, but as part of the arsenal to counter ignorance and greed.*

It is the commitment to fusing landscapes,

crossing borders, mixing colours, reading the surface of rivers,

blaspheming the rigidity of the canon and listening to the stammering of the sky.

It is the means employed by the few trailblazers in society that exhorts people to take steps to break the cycle.

It is to make new earth rise.

Mandla Langa²

Shuttle 99, as a concept of international cultural exchange initiated by the Nordic Council of Ministers, originated from the end of 1997 when the first visit from the Steering Committee to South Africa took place. The various projects officially under the Shuttle banner took place in 1998 and 1999 with a budget of 5 million DKK from the Nordic Council of Ministers. Over 100 projects, with over 1 000 participants were documented in a full colour report of 155 pages in 2000. The total estimated budget, including contributions from sources other than the Nordic Council of Ministers, was approximately 14 325 000 DKK.

Shuttle 99 ended in 2000, but set the stage for Shuttle 02, a Danish project funded by the Danish Centre for Culture and Development (DCCD), which took place from September 2001 to September 2002. A total of 20 projects within eight main sectors were successfully carried out and fully documented in a 65 page report released in 2003. The total budget for Shuttle 02 (including indirect and secondary funding) was estimated at approximately 1 800 000 DKK.³

In 1999, Norad commissioned a feasibility study which led to the setting up of a music education and development fund in 2000, and a similar funding body with Sida – the

² Grey Areas. Representation, Identify and Politics in Contemporary South African Art. (Johannesburg: Chalkham Hill Press (Pty) Limited, 1999)

³ The following represent the exchange rates over the period from the first planning of Shuttle 99 to the present:

1997	1 DKK = 0,80 ZAR
1998	1 DKK = 0,71 ZAR
1999	1 DKK = 0,92 ZAR
2000	1 DKK = 0,83 ZAR
2001	1 DKK = 0,95 ZAR
2002	1 DKK = 1,45 ZAR
2003	1 DKK = 1,21 ZAR
2004	1 DKK = 1,13 ZAR

Swedish Culture Fund - has been in the planning since 2001. In between, a host of projects of all kinds took place between South Africans and Nordic cultural practitioners – formally, informally, with large and small budgets and to greater and lesser effects. The period 1997 – 2003 can therefore be seen as a rather intense time of the building of cultural relations of many different kinds between South Africa and the Nordic countries. The result is a trail of loosely-connected but internally autonomous Nordic footprints of considerable impact on the South African cultural scene – and similar traces from South Africans across the face of the North.

This review attempts to broadly document some of these tracks and point to other sources of information for additional details. To this end, website addresses have been included in the text as references about projects and organization. The author has chosen to use this less formal referencing style to promote the flow of the review, which summarises activities and project events, but also suggests means to further investigation. The main source of information has been the personal interviews (telephonic or by email) with key players in the project. A list of these people is provided at the end of the review.

Obviously it is not possible to capture information and statistics about every single project or relationship and inevitably there will be omissions. They are not intended or as a result of a judgement against those projects or people – it is simply a question of time and research limitations, and the author accepts responsibility for this.

The author, Nicky du Plessis, is a consultant in arts and culture in Durban, South Africa with a company called Cultural Radius. She was appointed as the South African coordinator for Shuttle 99 in 1998 and has retained close ties with various Nordic agencies and institutions since. As an independent arts practitioner, she works with policy development, project evaluation and management as well as training in arts management with young adults from rural or under-resourced areas. She serves on the Board of the National Arts Council, as the National Deputy Chairperson of the Performing Arts Network of South Africa, and is the regional representative for Business and Arts South Africa in KwaZulu-Natal.

Part One

*Art is the capacity to retain memory,
not as a fetish, but as part of the arsenal to counter ignorance and greed.*

*It is the commitment to fusing landscapes,
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blaspheming the rigidity of the canon and listening to the stammering of the sky.*

Mandla Langa⁴

1 The Shuttle Model

Lene Thiesen was the Danish co-ordinator for Dance and Theatre for Shuttle 99 and the sole co-ordinator for Shuttle 02 (a Danish funded follow-up project), and draws on her experiences of both projects to offer pertinent and insightful analyses which contribute to an interpretation of the Shuttle model. She describes the model as a “process-orientated network concept”⁵ which Shuttle 02 honed and used to even greater effect.

The following represents an attempt to describe the Shuttle 99 model as clearly and simply as possible in order to elaborate on this classification:

Breadth

- Five Nordic co-ordinators and one South African co-ordinator ensured a potential breadth of coverage of information, interest, communication and administration.
- Five different arts sectors were the focus, including music, dance and theatre, film and photography, visual arts education and literature.

Depth

- The project extended through different levels of the arts communities, including partnerships with formal, non-formal, institutional and individual participants. This meant different levels of relationships from once-off performances to on-going collaborations.
- In some cases, capital resources remained behind after the project was completed, in order that work may continue as a result, e.g. Newtown Film and TV school, or work left in the repertoire of a company to be repeated later, e.g. Marie Brolin-Tani’s work remaining in repertoire in South Africa.

⁴ Mandla Langa. Ibid

⁵ Shuttle 02 official report, edited by Lene Thiesen

Length

- More time was devoted to planning and preparation from the Nordic side, who were the main instigators. This resulted in a lull in activities while the position of Senior Advisor for Cultural Projects Abroad was not filled.
- The time of two years (1998/9) allowed for the growth of projects over some time, and the emergence of new activities as a result.
- Approximately six months was available for the closure of the project, including two participants' evaluations seminars (one in SA and one in the North) and a final printed report.
- The time frame of the project was contained in the title, which made it clear that this was a project with a distinct life-span, beyond which there should be no expectations.

Frameworks upon which projects were built

- The administrative framework for the project was solely held by the Nordic Council of Ministers, in conjunction with the co-ordinators. This one-sided aspect of the model allowed for almost complete control from the North with respect to determining the shape of the project – this control was tempered only as far as the personalities and knowledge and receptivity of the co-ordinators allowed.
- The South African framework was held mainly by the co-ordinator under the direct authority of the Senior Advisor, in conjunction with a group of representatives from the Nordic Embassies. This group functioned really as a support and a network possibility, but did not contribute in a large way to the actual frame of the model. The South African co-ordinator was also the only co-ordinator that moved across all sectors, when necessary and was only brought on in March 1998. The first South African co-ordinator left a few months before, also leaving a gap in administrative continuity.
- The direction projects took relied largely upon the personalities, sector knowledge, commitment and availability of the co-ordinators.

Timing

- The first investigative visit to South Africa from the Steering Committee of the Nordic Council of Ministers took place in 1997, a mere four years after the change of government.
- The project took a year of planning before running for another nearly two and a half years.
- The timing was advantageous (whether planned or not) as South Africa was emerging from cultural isolation and artists and audiences were hungry to celebrate this freedom.
- There was some useful distance from the initial euphoria-induced adrenaline of huge social change which could be disruptive and counter-productive.
- Governmental policies and funding mechanisms were in a state of flux which allowed for flexibility and risk-taking, and minimal interference.

Internal sector autonomy against the overall administrative frame

- Each co-ordinator in their sector had the autonomy to set up communication and connections and collaborations in their own way.
- Decisions on projects and expenditure were made individually against the budgets provided by the Nordic Council of Ministers, with some additions from national budgets. This allowed, for example, Sweden to incorporate many of their existing initiatives in South Africa into the Shuttle programme, while Norway decided to create a whole new structure – the Shuttle Band – to serve a short-term purpose.
- This also meant that the lack of tight directional administrative frame from Nordic Council of Ministers didn't necessarily dictate procedure and the elements of the programme could be interpreted in different ways.
- However, the Nordic Council of Ministers held the external, diplomatic profile as well as a steady financial and administrative structure, against which this could be played out.

The Chaos Element

- The project was not conceived, planned and implemented in a strict linear and logical fashion. It was based on a notion that the previous South African president, Mr Nelson Mandela, wished that cultural co-operation between the Nordic countries and South Africa could be deepened. Whether Mandela reserved the sentiment of closer international ties particularly for the North at that time, or generally this was a view held with regard to all nations, will never be verified.
- The operating truth that seemed to lie beneath the wish for Shuttle 99 was a combination of good-will, noble intentions, the spirit of adventure, a sharp perception of possibilities, justifiable curiosity, with possibly just a touch (it must be said) of northern arrogance towards the developing south.
- This resulted in no clear aims, principle objectives, milestones, outputs, and other guidelines derived from a logical framework analysis or other such feasibility exercise, established before the project began, and by which the project could now be evaluated and measured.
- The initial management of the planning encountered difficulties with a change of personnel within the Nordic Council of Ministers structure as well as with the person originally contracted to build the network in South Africa.
- Some Nordic countries, like Sweden, already had substantial cultural relationships with South Africa. Others, such as Finland, had previously built only trade and industrial connections. The demands of this project now included a cross-Nordic collaboration as well as an African one, and all under the frame of the Nordic Council of Ministers, which wasn't terribly secure at the time.
- Once the Senior Advisor was on board (August 1998), the various Nordic co-ordinators had risen to the challenge of establishing exchange projects and connections in a variety of ways, and the possibility of establishing a tighter frame was not there.

Discussion and identification of this chaos element is significant, and it is important to emphasise that chaos is not always necessarily a negative force. It was this “chaos” that allowed for organic growth of projects as the ideas or needs presented; different personalities gained expression in the loose frame; the constraints of red tape were reduced; energy and creativity grew as the shuttle moved, and there were not many preconceived ideas of how things *should* be.

This doesn't mean to imply that there was no order, no systematizing of information, documentation of events, analysis or interpretation. Regular meetings were held with the co-ordinators, newsletters sent by email, and the results were able to be successfully collated into a report of more than 150 pages with a full data base of all participants. This notion of chaos therefore is also a means to identifying features of the Shuttle model which provide the basis for the discussion in Part Three.

2 Some Projects That Have Life After Shuttle 99 Or Because Of Shuttle 99

This section has attempted to focus on projects within each of the five sectors originally determined by Shuttle 99. It is not intended to be an inclusive coverage of all projects in existence, but rather a selection of a range of projects, or those which have achieved prominence. It is only time, and not value-judgement, that has excluded the listing of some projects.

2.1 Music

SARA (South African Roadies Association) and Roskilde:

This relationship which provides training experiences for SARA members at the Festival has continued since Shuttle 02. Furthermore it has broadened with the introduction of the Norwegian Quart Festival to SARA. Quart now also provides traineeships, and a Norwegian guest teacher has visited and worked with SARA for the last four years. There is a plan to get a Swedish festival involved, and to source technical equipment for SARA. SARA is also about to open the first institute for technical training in Johannesburg in February 2004 in the Newtown Cultural Precinct. Funding from the South African Lottery and the French Institute has enabled them to purchase and renovate a building. The course will be based on the European model of training inspired by the Shuttle 02 visit to institutes such as the Nordic Institute of Sound and Staging, and will be fully accredited with the National Qualifications Framework.

sara@netactive.co.za

Field Band Foundation (FBF), the Norwegian Band Federation (NMF) and the Fredkorpset:

An exchange programme providing Norwegian teachers to South Africa and Field Band trainee teachers with chances to study short-term and long term, in Norway has been on-going since 1999. The link between the organizations was a direct result of Shuttle 99, although it wasn't a project within Shuttle. The links between the Nordic countries and South Africa created by Shuttle at the time facilitated the flow of initial contacts and information, which has flourished into a significant relationship. In 2002, a specially created band from South Africa was invited to Norway to participate in the Na-

tional Day celebrations. The band was also invited to play at the Huseby Military Camp with the Kings Guard for their traditional performance on May 17th.

The FBF uses tutors drawn from within the communities it serves, but as no proper music tuition was ever available in townships, of these people are self-taught and struggle with all the problems that that brings. The young South Africans that return after their time in Norway with the NMF are better teachers and musicians as a result and this raises the level of the programme in the communities in South Africa. The NMF supported a workshop for all FBF teachers in South Africa in 2003 which has set a trend for training teachers in the Foundation. The substantial knowledge that the NMF has learned about the FBF (and vice versa) has enabled the exchange to deepen beyond the initial encounters, and both organizations have benefited.

The Fredkorpset partnership allows trainee teachers from FBF to study for a year in Norway, and in exchange, Norwegian teachers are stationed in South Africa for a year, working with bands in all the various regions. Young people build commonalities through music and the level of music practice throughout the Foundation has risen substantially. The Norwegian teachers have an opportunity to work within a nation-wide and respected organization, and have access to a range of communities they would not normally encounter easily. These exchange programmes also receive support from Mmino which is the Norwegian music education and development body, discussed in detail on page 21.

www.fieldband.org.za

*Awesome Africa Music Festival,
Kongsberg Jazz Festival and Oslo World Music Festival*

The director of Awesome Africa Music Festival, Dan Chiorbolli, was instrumental in the creation of the ShuttleBand as part of Shuttle 99. The connections to the Kongsberg and Oslo festivals are a result of his working with Tom Gravlíe and have led to a growth in the exchange of musicians for these professional platforms. They provide particularly useful opportunities for South African musicians to break into the European circuit.

www.awesomeafricafestival.co.za

Rhythmic Music Conservatory

There have been many relationships built between musicians from the Rhythmic Music Conservatory and those in South Africa⁶, not least because of the personality and profile of people like Lars Storck and Michael Nielsen. The Music First! Project under Shuttle 02 led to two South Africans, Tlale Makhene and Mpho Mabogoane, attending classes at the RMC for three months. Half of an album was recorded for Makhene and further collaboration after the completion of this is considered. Storck plays professionally in South Africa frequently and has been asked to do more work with artists in South Africa by the publishing company of Tu Nokwe, who has recorded one of Storck's songs. Storck and Nielsen are pursuing a project of performance and workshops in prisons, which will partner with the Swedish organization KRIM. They hope to bring the project to South Africa and already have made connections with the South African authori-

⁶ For a full listing of the projects from 1998 – 2001, see the Shuttle 02 report, page 51.

ties in this regard. Madala Kunene, Tu Nokwe and other South Africans have also frequently been contracted for performances in Denmark.

www.rmc.dk

Papaya Choir

The Papaya Choir visited South Africa under Shuttle 99 and was invited to participate in the Massed Choir Festival, the North West Calabash Festival and other performances in September 2001. In 19 days they did 5 workshops, which were funded by Shuttle 02, and 30 concerts, sometimes with audiences of over 12 000 people (funded by the DCCD and a private donor). The tour was documented by a Danish film company, Spor, who is now trying to sell the film to Danish Television. Papaya has received an invitation to the Massed Choir Festival in 2004 and is raising funds to attend. They are also still in good contact with Mboneni Ngema, a prominent musician and producer, who has given Papaya permission to record four songs from his musical "The Zulu" for their new album, which will consist of only South African songs.

www.papaya.dk

2.2 Dance

As Denmark took the sector of Dance and Theatre during Shuttle 99, Shuttle 02, funded by the Danida and the Ministry of Foreign Affairs, Danish Centre for Culture and Development and the Danish Secretariat for Cultural Relations, focused on dance, along with music and arts administration. Most of the on-going dance projects therefore are already recorded in the Shuttle 02 report. Those reports will not be repeated here, but noted with any additional aspects that are relevant.

Jomba! Dance Festival

Under the auspices of the Centre for Creative Arts at the University of Natal, this contemporary dance festival offers an important performance platform for local companies and especially for emerging artists. A long relationship with Nordic performers, teachers, lighting designers and choreographers has resulted because of the Shuttle projects, which more recently included a choreographic collaboration between South African Lianne Loots and Danish Lene Østergaard with dancers visiting and working in each others cities (also supported by the Danish Cultural Institute). Finnish performer Jyrki Karttunen opened the 2003 Festival and also danced at the New Dance Festival in Johannesburg – a sister festival to Jomba! that works to provide additional performance opportunities at the same time in the dance calendar.

www.und.ac.za/und/carts/

Educdance

Following the visits and teaching of Moving Into Dance educational dance (Educdance) experts from South Africa to schools in Aarhus and Copenhagen, the Danish schools have continued to develop their own forms from this South African technique. In Copenhagen, a bigger project was developed called "Dance and Democracy", for older children who have just arrived in Denmark and are being taught Danish as a second language. It involved using body language, open communication and conflict resolution and worked with Uppercut Dancetheater, but very much in the spirit of Educdance. This

is being presented at courses for teachers and the consultants for teaching Danish as a second language later this year.

Dances developed with the Moving Into Dance teachers were presented at the Townhall to the members of the Board of School in all of Copenhagen, leaders from other schools, all the consultants from the Department of Education, the Director of the Schools of Copenhagen, Mayor of Education and other politicians. It was a great success and everybody was very impressed.

However, although everybody was very enthusiastic and agreed that Edudance would be the most fruitful way to implement dance in the schools there has not yet been found a way to bring all the ideas into reality by continuing a cooperation with Moving into Dance and spreading the concept to other schools in Copenhagen. It has proved to be much harder to implement dance in the Danish school system, than expected.

Edudance however, has been pursued in Sweden by Danshögskolan, where an association with Moving Into Dance began in 2000 and is on-going. Sida has provided funding for this through In Service Teacher Training programmes.

Dance History Research Skills Development Project

This was a vital intervention to develop and facilitate the recording and proper research into dance history. Together with the African Dance Seminar it has enabled South Africans to begin to seriously record their own dance history and practices in ways that promote ownership and exercise some control over how their stories are told. Some of the documents are contributed to the building of the new syllabus for dance education and have become important resources for existing academia. David April, Director of Moving into Dance and major participant in the African Dance Seminar, was invited to present his paper at the International Traditional Council of Music conference in China in December 2003. This would not have been possible without the foundation provided by these projects.

2.3 Film and Photography

The Newtown Film and TV School

This new institution was the major recipient and focus of the Shuttle 99 film projects. Sadly, a huge fire in September 2001 destroyed the building and all the editing equipment that had been donated to the school. The building has only recently been renovated, and the school had to relocate to temporary premises while trying to recover from the losses.

The school has had an informal relationship with the Finnish Embassy, who provided them with R40 000 relief support after the fire. There was a vague proposal that the Embassy might also fund a research trip to Finland for the director of the school, Masapeke Sekhukhuni to look at educational methodologies, but nothing was ever finalized. The school acknowledged that they had not pursued any further relationships as they were too busy with the re-building process after the fire. They do however, have a very sound and on-going relationship with a German television station, which provides them annually with guest teachers from Germany, as well as opportunities for the schools' teachers to spend time in Germany each year for capacity building. They have a similar relationship with teachers from Stanford University in the United States.

The school is also involved with setting up an Association of African Film Schools, and is working with the National Film and TV Institute in Ghana. The object is to create an umbrella body similar to that which exists in Europe – to which the African schools cannot afford to belong.

Steps for the Future

Since late 1990's, there has been increasing co-operation between the Nordic countries and Southern African countries in film making. Shuttle 99 had South African filmmaker Don Edkins invited to the annual screening of Filmkontakt Nord in October 1998; Finnish Broadcasting Company (YLE) had both Iikka Vehkalahti and Pauli Pentti visit South Africa to provide input into documentary making and funding was made available with Finida from YLE for four new South African films - all under the Shuttle 99 banner.

In 2000, Vehkalahti proposed to Edkins that a series of films should be made about HIV/AIDS in southern Africa. Although he had had a previous history with South Africa, Vehkalahti says that it was during his Shuttle visits, that the idea became clear to him.

Research for the project was undertaken before and during the World AIDS Conference held in Durban in July 2000. A proposal to produce a collection of 27 documentary films of different lengths was formulated and first presented to a meeting of documentary commissioning editors in Ebeltoft, Denmark in August.

The proposal was that the films could be broadcast internationally as well as in Africa, although aimed primarily for community outreach work in Southern Africa. An initial group of broadcasters expressed interest in the project. This included YLE Finland, TV2 Denmark, SVT Sweden, TV Ontario, SBS Australia, RTBF Belgium, ORF Austria and the SABC South Africa.

This broadcaster commitment provided a viewing audience and initial financial support. But the proposal was about more than just production - it included a process of training for African filmmakers, making African language versions of the films, and distributing them throughout a large network of HIV/AIDS organizations in the region. The Soros Documentary Fund and the Foreign Ministry of the Government of Finland provided initial funding for development of the project of ZAR 200 000 each.

The brief for film-makers asked for stories, which would affirm the theme of Steps – that - “actually, life is a beautiful thing”. Stories which were provocative, humorous and brave – unusual stories about life affected by AIDS and which would show the incredible struggle to avert the tragedy. It was open to all filmmakers in Southern Africa with no restrictions on style or content, while involvement of women filmmakers and HIV positive individuals or groups was highlighted as very important.

A non-profit Section 21 public company - Social Transformation and Empowerment Projects (S.T.E.P.S.) – was established with a Board of Trustees to oversee the management of the ‘Steps for the Future’ project. Under an agreement between S.T.E.P.S. and Day Zero Film & Video Productions, Day Zero undertook to implement the project on the behalf of S.T.E.P.S. which holds the rights to all the films of ‘Steps for the Future’

While there was early indication of support from various government aid agencies, by the time the selection process was over only part of the total budget of US\$2 million was in place. But despite a difficult cash flow period and incomplete funding, project preparations continued. The Government of Finland then approved a large grant that provided security to the project. Subsequently SIDA approved a grant, as did the Danish Foreign Ministry, the Government of the Netherlands, and the Norwegian Government through the Norwegian Church Aid.

Over the two year period 2001 and 2002, the total budget was about US\$ 2 million: the Finnish government provided about US\$ 400 000, the Danish government US\$ 250 000, the Norwegians US\$ 250 000 and the Swedes, US\$ 250 000.

Over the following months other pledges of support came in from the United Kingdom's development agency DFID, Comic Relief through the International Broadcasting Trust, the One World Group of Broadcasters, UNESCO through the Zimbabwe Film and Video Training Project, Stop AIDS Now!, Novib, Nokia, and UNICEF.

Further broadcasters to join the project included NRK Norway, NPS and VPRO of the Netherlands, SR Switzerland, WorldLink USA and CBC Canada.

A core element of the project was the deployment of top documentary film professionals from around the world to work with Southern African filmmakers. This included commissioning editors such as Nick Fraser (BBC), Christoph Jörg (Arte), Franz Grabner (ORF), Catherine Olson (CBC), Jakob Høgel (Danish Film Institute) and Mette Hoffman Meyer (TV2 Denmark), and professional filmmakers like Menno Boerema (the Netherlands), John Webster (Finland) and Erez Laufer (Israel).

Throughout the entire production period, the commissioning editors and directors, editors, and producers from all supporting countries worked for periods of from one to six weeks with individual filmmakers. This included developing the structure of the film, content and very importantly during the editing phase. At times a director may have had a number of different professionals working with him or her, but in the end it was the decision of the director that took precedence.

The system developed for training was professional support. By having professionals from outside the region the stories took on a more international focus, but because the stories were told by Southern African filmmakers they were very local. Throughout all the debate on how to make films that could cater for audiences in different regions, it became clear that the more local and personal the story, the more it became international. A story of a mother and daughter has the same elements in South Africa as in Sweden. The major difference was that in South Africa nearly one in four people are HIV+, while in Sweden the infection rate is minimal.

In the end 34 documentary and short films were produced. Except for a long feature documentary, which was started in February 2001, most of the other films were in production from May until November 2001. Three were completed in 2002.

The first screening was held at the Baxter Theatre (650 seats) in Cape Town on the weekend of 10/11th November 2001, just one year after the call for submissions was officially launched at the Sithengi Film and TV Market also in Cape Town. A train was chartered to bring as many people as possible involved in the project to this event from Johannesburg to Cape Town. 120 people were on board – commissioning editors, professional supporters, filmmakers from throughout the region, a number of characters

from the films, HIV/AIDS workers, musicians and media. There were people from Mozambique, Lesotho, Namibia, South Africa, Zambia, Zimbabwe, Finland, Sweden, Denmark, France, Germany, the UK, Australia and Canada. Live music and a disco kept everyone entertained during the 26 hour journey.

At the launch, the films were screened in 8 blocks over the two days for the twelve hours of films.

During the period before and after World AIDS Day 2001, 15 broadcasters in 13 countries screened 16 of the films. This was far more than the originally estimated one or two films. A further seven broadcasters bought the films for screening during 2002. In South Africa a new documentary slot on Monday evenings was begun on SABC 1 - which has 70% of the national viewership - with three and a half months of Steps films. Initial audience ratings have indicated a doubling of the slot's previous number of viewers.

In order to reach broader audiences throughout Southern Africa, a selection of the films have been versioned into local languages. These include Xhosa, Zulu, Setswana, Sesotho and Afrikaans. This allows audiences in South Africa, Botswana, Lesotho and Namibia to watch the films in their own languages, combining the visual and audial impact without marginalizing those who are not literate or multi-lingual. A further five language versions will be made for audiences in Angola, Mozambique and Zimbabwe. For other countries in Southern Africa, such as Malawi and Zambia, production potential for language versioning will be evaluated.

A vital part of the S.T.E.P.S media advocacy campaign is the non-broadcast distribution of films to people in rural and urban parts of southern Africa who do not have access to formal broadcast channels. In addition to screening the films, facilitators will use the films to stimulate debate and discussion across different age groups and diverse audiences. The facilitation process is intended to equip audiences with information and skills that will empower them to actively make decisions and take responsibility for their lives.

A Film Guide for Facilitators has been written, and the draft was recently tested with HIV/AIDS professionals from throughout the region. This guide describes different issues being raised by the films, such as disclosure, prevention, gender, migrancy and treatment, and provides further information on the topics. It outlines which target audiences are addressed, such as children, youth, men, women, and lists questions raised by each film, which the facilitator can ask when leading a discussion.

The efficacy of this campaign was measured during an intensive impact study that took place in South Africa, Lesotho, and Mozambique between June and December 2002. This has helped analyse how it was working and has been able to provide evidence to other groups as to why to use films as a tool for discussion and social change.

Over 50 festivals around the world have selected S.T.E.P.S films for screening, including in Scandinavia – Gothenburg, Sweden, February 2002, Tampere Short Film Festival, March 2002 and Norwegian Documentary Film Festival, April 2002.

The European Broadcasting Union (EBU) presented S.T.E.P.S with EBU's first ever Award for Documentary Co-production – The Golden Link, on 26th June 2002 at the Sunnyside of the Doc in Marseilles.

The major focus over the following period until February 2003 was the outreach programme in Southern Africa. This included further local language versions, the comple-

tion and distribution of the Facilitators Guide, and training of facilitators in several countries of the region. Distribution of VHS copies of the films will be managed through groups such as SANASO (Southern African Network of AIDS Service Organisations) - an umbrella organisation which has 700 groups within its network, National AIDS Councils, Government departments, and NGOs working in the HIV/AIDS field. As of 2004, the Swedish/Norwegian HIV/AIDS Task Team for Africa, based in Lusaka, has provided SEK 16,5 million to widen the outreach programme through ten countries in the region. This is largely for mobile cinema screenings and facilitator workshops.

www.steps.co.za

The Durban Centre for Photography.

A key player in this organization during the Shuttle 99 period was Angie Buckland, and it is through her, and the impact made by Stefan Bremer, Joakim Eskildsen and Cia Rinne particularly, that the following subsequent series of connections have been made:

- Bonile Bam who was on the Master workshop held in Durban by Bremer in 1999 visited Bremer in Helsinki in 2001 or 2002 while Bam was exhibiting overseas. Bremer was very excited about the contact and impressed by the significant development in Bam's work.
- David Southwood, also a participant in the above-mentioned workshop, is in regular email contact with Bremer to this day.
- Garth Walker, one of Durban's most prominent graphic designers recently delivered a paper at a conference in Helsinki. Through Buckland, he contacted Eskildsen, and a significant dialogue ensued. It has resulted in the inclusion of some of Eskildsen's work in the recent issue of Walker's design magazine, 'iJusi'. This magazine is a prestigious publication in the South African design community and Eskildsen and Rinne had been great admirers of Walker's work for years previously.
- Buckland continues to have on-going dialogue with Bremer and Eskildsen about photography. Eskildsen is regularly consulted on the latest digital printing developments, and Buckland relies on his expertise, which she could not find locally.
- However, possibly the greatest reverberation that the photographic programme of Shuttle 99 had, can be seen in Buckland's work. Buckland historically had concentrated on external stimuli of found objects or landscapes for her inspiration, and although a fine and well-established photographer, she had reached a watershed in her career. She attended Bremer's Master Workshop, and experienced one of the most important interventions of her profession. Bremer helped Buckland to shift her focus, energy and attention to deeper internal issues, and out of this very difficult and demanding process, Buckland developed a new and very exciting path. She turned her photographic attention to her son Nikki, who suffers from a compound of mental and physical disabilities, and tackled the subject of "disability" within in various communities in Durban. After two more difficult years, Buckland held the first solo exhibition of her career in 2003 at the NSA Gallery in Durban. Entitled "Where's Nikki?", the exhibition included other work, but addressed a subject hardly ever discussed, and did so with great

impact. Buckland, her family stories and that of the exhibition were the topic of a special 30 minute documentary screened on national television in December 2003. She received funding from the National Arts Council to take the exhibition to Johannesburg and Cape Town, and one section of the exhibition was bought by the Durban Art Gallery. She was nominated for the Daimler-Chrysler Award in 2003, and the Human Sciences Resource Council has provided funding and academic support for a commissioned book on disability, that will feature Buckland's imagery.⁷

- Buckland is mindful of and pays credit to Bremer for his part in these series of successes. She fully credits his master class workshop for being the catalyst that enabled her to make dramatic and hugely significant shifts in her profession. In turn, Bremer completed a large body of work in 2003 entitled "Nearly the Same", about mentally retarded people. The interest was shared and followed through.
- Pentti Sammallahti was the invited as the artist for the Month of Photography (MOP) Festival held in Cape Town between 15 March - 14 April 2002. Contact person was Geoff Grundlingh who is the director of the South African Centre for Photography.
- Eskildsen and Rinne recently did an article on HIV in South Africa for a Finnish magazine, Tema. They cited the story of Hilda Sithole, a woman who was an integral part of Buckland's family with a disabled daughter of her own, and who died in 2003.⁸

2.4 Visual Arts

The Ziyabuye Children's Arts and Culture Festival:

Most of the projects under Shuttle 99 were extensions of partnerships and work already in place due to the established Swedish support through SIDA to early child development and other visual arts development projects. Hence the intensification of pedagogical exchange and work with marginalized groups such as the visually impaired. However, one project which originated due to the extra momentum provided by Shuttle 99 was the Ziyabuye Children's Art and Culture Festival. The idea was to have a festival in Joubert Park to bring to a close the Shuttle collaboration with the various partners in that area, who had been working with one of the primary Shuttle 99 partners, Curriculum Development Project Trust for Arts and Culture Education and Training. Joubert Park is a place which was racially divided, and situated in the middle of an area recently under pressure from a radically increased population drawn from townships and immigrant populations, and the subsequent social problems of poverty, child abuse and rape. A Child and Family Resource Service Project, called Lapeng, was initiated in

⁷ The design of this book will be done by Garth Walker. The subject matter and the approach of the book is considered to be unique in South African academia, and will be released in October 2004. It will also be marketed at a book fair in Germany later the same year.

⁸ Hilda and her sisters, two of which have died of Aids, and one who was murdered, are to be the subject of Buckland's next series. Hilda's disabled daughter was featured in the television programme referred to in point 5 above.

1997 with provincial government department of education and various community-based NGO's, which provided the background structure for the Festival.

Workshops were held preceding the Festival to help encourage children and families to come to the park, and the Festival saw over five thousand children and their families participating in an all day celebration of arts and cultural activities. Such an overwhelming success could not end there, and within 2 weeks, the Festival Planning Committee met to review the process, assess strengths and weaknesses, and lay plans for the future.

From 2000, a series of workshops were run to develop the aims and objectives of Ziyabuya as an on-going project. There was whole-hearted consensus to base the aims on the commitment to the care and protection of children, human rights, gender and cultural issues, and ensure redress and access to quality life experiences and education. A steering committee is the management and co-ordination body, and it uses the broader plenary as an advisory and support group. It is part of the Joubert Park Co-ordinating Forum that co-ordinates all the activities for the Western Joubert Park Precinct Pilot Project which is responsible to the Inner City Office of the city authority. Presently, a trust is being developed as a legal umbrella structure. The activities and programmes of Ziyabuya are as follows:

1. Monthly arts and culture activities for children, youth and families in the park and other inner city venues, run by volunteers.
2. Programmes and projects that will use arts and culture to develop community dialogue, participation and ownership through creative self expression on children's rights, human rights, gender issues, alienation through HIVAIDS, and overcoming racism and xenophobia
3. Story gathering of inspiring events in people's lives that will help build towards a community visioning process for what the inner city could become
4. Creating awareness and care, and supporting development for environmentally sound and aesthetic living conditions through murals, involvement in improvement of buildings and outdoor spaces and community gathering places
5. Providing support, resources and facilitators for youth programmes like the Youth Empowerment Network's programme "Facing the Future with Courage" or others that are synergistic with the aims of Ziyabuya
6. Networking, linking and co-ordinating with other artists, arts and cultural organisations to deepen and expand the activities and processes of Ziyabuya

A small budget has come from UNICEF for co-ordination and weekend activities throughout the year. From 2002 it was planned to have four seasonal festivals in the year, to enable children and families to connect with their environments with more awareness. The Early Childhood Development Centres around the inner city were invited, and the Metro Police came on board to assist with security. A young artist mentored by an advisor took over the management, and worked with a co-ordinating team. Performers are mainly young unexposed artists from the inner city who make a commitment to a process of developing the festival in a child-friendly way. To this end there is a clear process of preparation, administration, auditions, volunteer workshops, pre-festival workshops, marketing and finally, a post-festival review.

By 2003 there was an increase from 30 to 46 groups performing at the festivals, with approximately 690 performers who now also start the festival with a parade to gather children en route. These groups have had basic business skills training to empower them to be more independence, and attend event management workshops to assist them understand the logistics of managing a festival and ensuring safety. A permanent group of 40 committed young volunteers staff every festival, with 16 parents who run different aspects including catering. Audiences of approximately 4000 people and 2 500 children attend each festival and funding has come from UNICEF and the national Department of Arts and Culture. In 2002, each festival cost R47 000, and by December 2003, the costs exceeded R75 000.

Ziyabuya has now expanded to Soweto: performing groups at the festival have asked to develop another Ziyabuya festival in Soweto. A mini festival was held in September 2003 and another festival was held in December 2003. Lapeng advised, trained and assisted them in developing a child-friendly festival in Soweto. This partnership will be reviewed in 2004 and new decisions will be made about the future.

They are now working closely with the inner city primary and high schools. In the last festival there were seven schools involved in the festival as well as performing in some of the performances. This is primarily through the partnership with CDP and their 'artists in schools' pilot.

2.5 Literature

First Words in Print:

Shuttle 99 initiated a project around creating books for the very young – a market which is relatively un-catered for in South Africa, and compounded by the challenges of eleven official languages. The Centre for the Book, an NGO based in Cape Town which was peripherally involved with Shuttle 99, hosted a South African conference in 2001 funded by the Committee for Children and Youth Culture under the Nordic Council of Ministers to take the ideas of the project much further. A total of 300 000 DKK was made available for this first stage of a project.

The project called *First Words in Print*, was thus launched to promote to books in all South African languages for very young South African children through the promotion of South African writers and illustrators for that age group. In the Pilot Phase from 2001-2002, 10 000 children in disadvantaged areas in four targeted provinces received four books each. The publication of these books was jointly funded by several sponsors including the Nordic Council of Ministers. All the books are written, illustrated and published by South Africans. A baseline study was done before proceeding to guide the distribution. This research described the socio-economic contexts of each area of operation, outlines regarding reading material currently available and provided some yardsticks for evaluation of the impact of the project.⁹

The second phase of the project targets 30 000 families (including the initial 10 000 families) in the other provinces, who will receive another books each. In addition to reaching more children under the age of seven, this phase aims to enlarge the pool from which local authors and illustrators are drawn. A competition for authors and illustra-

⁹ More detailed information is available on www.centreforthebook.org.za/projects/fwip.html

tors and an open tendering process for publishers will open out the reach of the project. Funding has been received from the South African National Lottery for this phase. The final phase, starting in mid-2005, will extend the project to children in all provinces.

It was hoped that public libraries would be the major partners in the distribution of books and in the training of care-givers in the importance and value of books for young children. However, this has been the weakest aspect of the project and as a result, regional teams have developed which include a variety of interested people such as early childhood practitioners, community workers, teachers and nurses. In some areas librarians have led the thrust but not often. There are reasons for this ranging from the lack of any library at all, lack of staff and probably a lack of interest, drive and initiative.

To support the literacy drive, a training video was developed and distributed with the books to parents and caregivers so that they could make the most out of sharing books with the children and deepening the process. A pamphlet with similar aims is also available, in a number of languages.

Thus, while the First Words in Print aspect of Shuttle 99 is flourishing, it is clear that the need to develop and expand the usefulness and outreach capacity of public libraries is critical in South Africa. First Words in Print is the winner of the IBBY – Asahi Reading Promotion Award 2004 and Tasia Rosser and Jean Fullalove, illustrators, won the 2002 Vivian Wilkes Award for books which have made a special contribution to children's literature.

www.centreforthebook.org.za

2.6 Other projects not in these sectors

The KaosPilots

After the initial arts administration workshops given by members of the KaosPilots staff and students in 1999, ideas were developed to deepen the South African relationship to the KaosPilots School. In 2001 and 2002, two teams of second year students stayed in Durban for a period of three months. Funds were made available from the school, which also sent out support staff. During this time the students were partnered with various community-based projects (mainly in the creative industries) in order to support and improve administrative and management skills in those organizations where possible. The students received on-going seminars from South African and Danish educators, undertook field trips and had to fulfill project management assignments and assessments. It was challenging for the students to relate to different working and funding conditions, and to build relationships in unusual circumstances in cultures different from their own. Many South African organizations benefited from the input and dedication shown by most of the students, and a variety of projects resulted. The programme was initially intended as a three year project, but the management of the school terminated this agreement due to financial difficulties in 2002. Unfortunately, no formal evaluation of the overall programme was ever done although information and personal accounts were to be found on the school's website during this time.

www.kaospilot.dk

Part two

It is the means employed by the few trailblazers in society that exhorts people to take steps to break the cycle.

Mandla Langa¹⁰

1. Funding programmes established between Nordic Countries and South African funding agencies, post Shuttle 99

1.1 Mmino South African-Norwegian Education and Music Development Programme

Mmino was established in 2000 after an initial feasibility report¹¹ which recommended that the funding programme be allied to the newly established National Arts Council, as the primary national funding body. This obviated the need for additional administrative structures, utilized the legitimacy of this new statutory body and provided useful opportunities for co-ordination of funding. The initial agreement allocated R10 million from Norad over four years for funding from August 2000. The major Norwegian partner is the Norwegian Concert Institute – the representative of which was the Norwegian co-ordinator during Shuttle 99, Tom Gravlie. Gravlie has been part of the development of Mmino since its inception, and serves on the Programme Committee which makes the funding decisions twice a year.

The goal of Mmino is to strengthen South African musical cultures, through 5 main objectives:

1. Contribute to the social and economic upliftment of South Africans
2. Reach all provinces of South Africa and foster provincial and national linkages
3. Build sustainable capacity through co-operation between South Africa and Norwegian institutes
4. Develop and sustain a credible, efficient and well-known funding programme
5. Develop co-operation with countries in the Southern African Development Community (SADAC) region.

The programme has grown in efficacy, efficiency and become a major contributor towards the funding and support of South African music. The original goals and objectives were re-worked to those detailed above, in January 2003, and unconditionally accepted by all parties. The sixth funding session in April 2003 was the most successful

¹⁰ Grey Areas. Ibid.

¹¹ The report was commissioned by Norad and authored by two Norwegians, Per Skoglund (team leader), Stig-Magnus Thorsen and two South Africans, Nicky du Plessis and Alvin Peterson.

with a record number of 221 applications received and 31 high quality projects being funded as a result. An evaluation report authored by Anita Theorell in 2002 reported favourably on Mmino's activities, and an additional NOK 3,3 million was granted for the period 2003/04 by Norad. To boost the exchange dimension of the programme, the Royal Ministry of Foreign Affairs granted NOK 500 000 for 2003 and NOK 500 000 for 2004. This will be earmarked to finance activities and expenditures related to exchange projects involving Norwegian professional musicians/music institutions and their South African partners.¹²

The Norwegian Ministers of Development and Foreign Affairs are very positive about the development of Mmino and subsequently, the South African Minister of Arts and Culture, Dr Ben Ngubane, met with the Norwegian Ambassador, Mr Jon Bech, to discuss an large-scale opera collaboration as well as the current status and future of the South African/Norwegian co-operation in the arts.¹³

The opera collaboration under discussion consists of five main parts –

1. To celebrate the 10th anniversary of democracy in South Africa in 2004, and the 100th anniversary of Norway as an independent state in 2005, a concert version of Beethoven's Fidelio at Robben Island in March 2004 will take place, with Norwegian soloists and conductor, a South African orchestra, soloists and choirs. A Norwegian television company will do a world-wide transmission in collaboration with the South African Broadcast Corporation in Cape Town.
2. Gala opera concerts in Pretoria, Cape Town and Durban will take place with local orchestras and choirs, and Norwegian soloists
3. Workshops and auditions will be held in Durban with singers
4. A Norwegian conductor will work with local orchestras in Johannesburg
5. The local opera about one of the royal Zulu praise poets and musicians – Princess Magogo – will be invited to tour Norway.

The Mmino programme is well-run by a co-ordinator working within the National Arts Council, but with separate duties. Having a dedicated and experienced person dealing with queries and actively building the profile of the fund has resulted in a high standard of applications¹⁴ and enabled appropriate project visits to be made to projects across the country, often in conjunction with Gravlje. A well-maintained website (www.mmino.org.za) supplies at least 25% of queries and includes all the information prospective applicants might want to know, including application forms. All reports, workplans and budgets go to the Royal Norwegian Embassy in Pretoria, who act as the local partners in the administration of the fund.

¹² It will not be used to fund travel expenses for large groups e.g. choirs and orchestras

¹³ See reference to Dept of Arts and Cultures milestones on page 29

¹⁴ Up to 60% of applicants call to ask advice on projects and applications before submitting their proposals.

1.2 The Swedish South African Cultural Partnership Programme

Sweden has a long history of funding cultural activities within South Africa, that began covertly during the apartheid era, and has continued since. However, it became clear that the manner of this funding needed to respond to changes within the country. This co-incided with the decision from Sida to phase out of South Africa, which left the danger of stranding projects without funding. In order to address these changes, Sida convened a series of seminars and reports.

The first seminar was held with all Sida-funded projects in September 2000 in South Africa. This was followed by a meeting in Sweden in June 2001 with the Swedish organizations; a Baseline Study by Ruth de Bruyn (South African) in September 2001, and an evaluation of Sida's cultural activities in February 2002 authored by Birgitta Berggren (Swedish), Hugh Lewin and Fiona Lloyd (both South Africans).

The Swedish strategy for South Africa for the period 1999 – 2003 focused cultural support on collaboration between Swedish and South African institutions and organizations, with emphasis on broader, long-term, mutual co-operation. The Bi-National Commission which met in Stockholm in September 2000 and Pretoria in 2001, concurred with this, and was supported by the South African Department of Arts, Culture, Science and Technology (DACST) requesting improved co-ordination between themselves and DACST.¹⁵

In order to facilitate this, a feasibility study was commissioned in January 2002 to look into the possibility of establishing a Culture Fund, similar to the South African-Swedish Research Partnership Programme, which is co-financed by Sida and DACST. This study was authored by Anita Theorell (Swedish) and Nicky du Plessis (South African) and initial findings were presented at a seminar in April 2002, which served as a consultative process on the idea with major stakeholders, including senior members of DACST. The final report was published in May 2001.

The proposed Cultural Partnership Programme would be a way to move Sida co-operation into a new methodology, and would be similar to the Mmino Fund in that it would be a partnership with the South African National Arts Council. The Swedish partner would be the Swedish National Arts Council. Dedicated and experienced co-ordinators would be responsible for administration and housed in each host, who would be responsible for supervision of the co-ordinator, the financial situation and the presentation of annual and final reports. Financial records separate from the host will be kept and independently audited separately. A committee of up to five appointed Advisors in each country will make the final decisions on funding, which would include a representative from the house, and observers from Sida, DACST and the SA Dept of Education.

The Programme would be co-financed with DACST, and the Swedish commitment was proposed at approximately R20 million, but this is still to be negotiated. An initial commitment of at least ten years funding was considered necessary pre-condition for the establishment of this fund, as would be shared ownership and commitment from both Swedish and South African partners and governments. Successful case studies of

¹⁵ Victor Julius from DACST believes this has happened and believes that the success of Shuttle 99 was instrumental in bringing DACST and Sida into better co-operation.

institutional partnership would be documented by the co-ordinators with the intent to spread this knowledge and build improved projects.

Applications would be called for projects wanting three year funding, but one year planning grants would also be available for projects wanting to investigate new possibilities by doing preliminary research and planning. Funding would be available to projects historically supported by Sida as well as others in order that access be broadened. All projects should have a Swedish and a South African partner and evidence of the mutuality of the partnership should be expressed in the outcomes of the project as concrete results. Other criteria are excellence of the projects, a high standard of financial reporting, democratic management, gender balance, innovation and creativity linked to relevance, transparency and effectiveness. Projects should also consider how they might become self-sustaining beyond the support of the Culture Fund. Proposed priority areas for funding were:

- Arts Education
- Performing Arts
- Literature
- Fine Arts
- Cultural Heritage
- Cultural Management

Successful applicants would participate in an introductory workshop detailing the requirements of the Programme with regards to reporting, administration, ownership, mutuality and general partnership responsibilities.

The seminar in April allowed stakeholders to comment on the proposed model and to make additional recommendations and suggestions. Sida expressed their support for the concept, and agreed that the funding needed to be long term. The Programme was seen as a useful mechanism for continuing Swedish/South African co-operation rather than as an ending of the relationship.

A letter of intent with regard to this Programme was to be prepared and signed by the respective Ministers of Culture by May 2002; The Swedish National Council for Cultural Affairs has been tasked by Sida to do the necessary preparatory work with the NAC, the Chief Executive Officer of the National Arts Council and her Swedish counterparts have paid visits to each other, and the contract was due to be signed at the end of 2003. Unfortunately, this has been delayed by an internal crisis within the NAC, which has resulted in the suspension of senior management. It is intended that this will be resolved by March 2004 through direct invention of the Department of Arts and Culture and information will be found on their website www.dac.gov.za

2. The changing contexts for culture in South Africa post Shuttle 99

2.1 Funding

The funding landscape of South Africa for cultural projects has shifted since 1998, when the Shuttle 99 planning was taken place. Various statutory bodies tasked with distributing funding at arm's length from government have since been put in place or have eventually become operational with budgets that are reaching the intended artists: The National Arts Council in 1997 (original budget R10 million, 2003/04 budget is R42 million), the National Film and Video Foundation 2001

BASA (Business and Arts South Africa) in 1997, which attempts to build business sponsorship of the arts through a supporting grant scheme, and the acknowledgement of achievers with national awards, and finally the National Lottery was opened to arts and culture projects in 2001. Therefore, there is potentially more money available for arts projects of all kinds, than there has ever been before, and certainly more than was available during the Shuttle planning period.

2.2 Networks and informational bodies

The original planning period for Shuttle 99 took place between 1997/8 at which time there were relatively few umbrella bodies representing arts practitioners, or able to contribute significantly in terms of providing networks or the dissemination of information. PAWE (Performing Arts Workers Equity) the only (largely ineffective) union for arts workers and MUSA (Musicians Union of South Africa) were the only existing bodies that attempted to represent the sector.

Since then, however PANSAs (Performing Arts Network of South Africa) was launched in June 2001, and by 2003 was operational in 5 provinces with provisional committees in the other four provinces. Although PANSAs officially has only about 250 national members, it reaches a wide network through monthly newsletters, and a national coordinator and office was funded supported by Sida for the year 2003 which enabled administrative consolidation to take place. PANSAs exists to promote the performing arts industry, and does so through initiating various projects as well as acting as a watchdog and lobbying as a collective voice.

Details of PANSAs projects and policies may be found in the addendum, but it may be noted that PANSAs has served as a useful partner to the British Council, with a two year project in three cities, on the development of radio drama scripts through workshops and a competition run by the British Broadcast Co-operation. Funding was received through the Shuttle 02 project for a Festival of New Plays held in Cape Town in 2002, and the Royal Netherlands Embassy has supported the collation of a national data base of all arts practitioners throughout the country – a task hitherto avoided by the major statutory bodies, who only keep their own data. PANSAs has also hosted various administration training workshops for members, has established a working committee to generate suggested standards for wages in the theatre industry, and launched the Arts and Culture Marketing Association of South Africa (ACMASA) at the first-ever conference held in 2003.

In 2003, visual artists followed the PANSAs example with the launch of (Visual Arts Network of South Africa) VANSAs, and a new coalition, Network of Arts and Culture South Africa (NACSA) was also launched, as the main umbrella body for a variety of organisations.

NACSA's main resolutions concern the review of existing policies and provision of recommendations for improved formulation, implementation and management, via constructive and consultative engagement with major decision-makers; researching and pursuing the establishment of improved conditions for artists, and the protection of their rights through co-operation with UNESCO; the promotion and protection of cultural diversity in the light of global trade agreements; the building of the cultural contribution to NEPAD and other African initiatives; the planning and execution of events in celebration of ten years of democracy in 2003; and the formulation of dispute resolution and investigative mechanisms.

As has been shown with this above brief summary, many of the activities of these civic organizations are centered on reviewing and monitoring policy implementation and management, with a focus on taking responsibility to improve conditions within the sector. Therefore it is inevitable that the nature of these organizations in some cases has to be oppositional or challenging to the status quo as embodied by government. This demands dexterous leadership, extensive knowledge of contemporary issues, correct consultation procedures and appropriate communication with all stakeholders. Accountability to the members and the motivation of the vision of the organisation must prevail in order to maintain the integrity of the organisation and the positions it takes. These organizations are also usually formed in response to particular circumstances, and thus may be time-bound in their life-span; or may need to shift their focus as their aims are achieved or the situation changes.

2.3 Education and training imperatives

The need to formalize and integrate education within the cultural sector has resulted in the establishment of Create SA, which will promote training aligned to the National Qualifications Framework (NQF)¹⁶.

Create SA is the strategic project of the Media, Advertising, Publishing, Printing and Packaging Sector Education and Training Authority (MAPPP SETA), in partnership with the Dept of Arts and Culture, and funded by the Dept of Labour's National Skills Fund.¹⁷

Create SA grew out of the need to ensure that the Creative Industries are included in government programmes to promote skills development. The emphasis will be on the

¹⁶ This new education system is designed as an outcomes-based framework of competencies, attempting to address the severe deficit in education that accrued as result of apartheid's prejudicial allocation of education resources. It has taken time to adequately draft and revise this system, which is based on systems existing in New Zealand, Canada and other countries.

¹⁷ From 2001, all employers are required to pay a Skills Levy, which is calculated as a percentage of their annual salaries budget. This money is distributed to the various sectors of commerce through bodies called SETA's (Sector Educational Training Authorities), which are responsible for registering training programmes to enhance skills in that sector, with the NQF. Employees then have access to subsidized training according to their sector.

development of technical skills relevant to various sub-sectors¹⁸, as well as on key management skills: from basic literacy, numeracy and business skills through to more specialized skills in the areas of management, entrepreneurship, marketing, product development and the training of others.

An investigation of the vision of Create SA shows a strong bias towards a marketing or consumer model for the creative industries that is weighted towards job creation:

"The project is based on the conviction that the creative industries in South Africa have the potential to:

- *Develop into a major growth in the South African economy;*
- *Be globally competitive through the development of a product/service culture which is both informed by and exceeds international comparators in terms of quality and price of product and service; and*
- *Create sustainable work and meaningful livelihoods for hundreds of South Africans"* (Create SA, 2002)

Many of the Shuttle 99 projects concerned education or skills transfer of some kind. The contemporary South African educational environment means that similar programmes now would be under pressure to align to, or serve, the NQF imperatives. As a large scale roll out of training takes place across the country, learners are anxious to gain credits towards certification, which in turn requires intensive assessment procedures from accredited service providers. The situation is complicated by the fact that certification has not been registered for all aspects of cultural training, and inevitably there is some kind of backlog. The informal programmes of the previous years are now facing a kind of competition for credibility, and service providers are compelled to develop materials and teaching programmes that comply with this.

2.3 Policy and new legislation

With the first democratic elections in 1994, came a restructuring of portfolio's that set Arts and Culture with Science and Technology, and not with Education as in the previous government. The major policy document informing the Department of Arts, Culture, Science and Technology was the White Paper on Arts and Culture, authored in 1996. Not surprisingly, the major theme of this paper was the redistribution of resources, in an attempt to address the imbalances of the past. Against the wider, more pressing social and economic reforms, culture and the arts received relatively little attention and funding. It was only from about 1998, with the establishment of the various statutory bodies for funding, and the promulgation of new legislation dealing with heritage and language equality, that it is possible to draw a clearer picture of the priorities influencing the roll-out of support for arts and culture from DAC.¹⁹

¹⁸ The sub-sectors within the creative industries that have been prioritised for development are Craft and Design, Heritage, Music, the Performing Arts, Film and Video Production, Technical Production Services for Events, Multi-Media including website and leisure software design.

¹⁹ The Department of Arts, Culture, Science and Technology split into two in June 2002, giving rise to the Department of Arts and Culture (DAC) responsible for the cultural sector. The ministry, however, remains as Arts, Culture, Science and Technology.

DAC underwent a serious restructuring and revisioning of their role early in 2002, and the revised operational frameworks for the various directorates are now detailed and available on their website (which was only set up and really operational at the same time).

An overview of this latest policy and positioning reveals the following information, which is useful when considering international exchange projects and their design and implementation:

1. Of the four main programmes of action, the bulk of the budget (62%) is allocated to Heritage, National Archives and Library Services.
2. The programme of Cultural Development and International Relations has since 1999/2000 received the largest increase in budget – from 20 988 to 44 647 in 2001/2002.
3. The milestones set out as indicators for progress contain “Finalise Swedish Fund” and “Establish funding strategies with 8 countries, including Norway”.

Furthermore, the national strategic objectives which inform these priorities are listed as:

- Human Resource Development
- Poverty Alleviation
- Job Creation
- Urban Renewal
- Integrated Rural Development
- Cultural Industries
- NEPAD (New Economic Partnership for African Development)

During the years under present review (2001/02), only five government departments delivered on Poverty Alleviation (which includes sustainability, empowerment etc) and DAC is one of them.

3. Comment from the South African Department of Arts and Culture on Shuttle 99

The South African government, represented by Mr Victor Julius, Director of Cultural Development and International Relations, has a generally positive view of Shuttle 99. Fortunately he is one of the few officials who was in the Department at the time of the Shuttle, and is able to comment with personal experience. Mr Julius remembered well the initial visits from representatives of the Steering Committee in the planning of the project and readily acknowledged that the relationship between the Nordic Council of Ministers (as represented by that Committee) and the SA Department of Arts, Culture, Science and Technology (as it was then) was not terribly close.

He was regretful that there had not been more engagement with the Nordic Council of Ministers when it was in South Africa, as it has a useful model for regional cultural co-operation particularly in the Southern African Development Community (SADC). In May 2003, the SADC ministers, representing the cultural cluster within SADC, met in

Pretoria at the invitation of the South African Minister of Arts, Culture, Science and Technology, Minister BS Ngubane, to discuss the role of culture in NEPAD and strengthen partnerships towards regional cultural development. The Ministers unanimously endorsed the New Partnership for Africa's Development²⁰ (NEPAD) sectorial priorities and concluded that culture has an integral and vital part to play in the development of the continent both socially and economically.²¹

He did acknowledge that even though the Nordic Council of Ministers didn't draw on government sources that much, Shuttle 99 ended up working with the appropriate people and bodies anyway. Bringing government into everything doesn't always help, but it could help by putting frameworks in place, and making it possible for collaborations to lead to government relationships.

The interaction with Shuttle 99 assisted the Department of Arts and Culture (as it is now) with building new and more useful relationships with Sweden and Sida. It helped both countries review the relationships that had developed in the past, and enabled the Sida officials engage positively with DAC, to re-position various collaborations. This is what led to the creation of the Swedish South African Cultural Partnership Programme (as referred to in Section 1.2 above). However, this was really the only useful relationship building aspect of Shuttle 99 as other relations with the other Nordic countries have not shifted substantially, except more recently with Norway.

Serious talks have centred around Norad's possible support to a digitized musical archive, called Afrofile – a project that has financial support and commitment from DAC. This project has been initiated and researched by a Norwegian company called Artspages, whose director is Bendik Hopseth, who was very involved with Shuttle 99 as part of the Shuttle Band. Hopseth began his research into the viability and need for Afrofile in 2000, as a result of his work with South African musicians. The Afrofile project now has the SA government drawing closer to Norway through the Ministries of Culture, which has not happened before.

It is a major concern with the Department of Arts and Culture (DAC), that projects of international exchange be partnerships, with equal input from both sides in design and implementation. Shuttle 99 as it eventually took form, did not have these characteristics, being solely financed from the Nordic countries, with project designs that didn't take major cognisance of official national priorities. DAC is moving away from the notion of donor-recipient international exchanges, and is insistent on building relationships that contain mutual responsibilities and decision-making powers.

²⁰ Tailored along the lines of the US plan for European reconstruction after World War II, NEPAD involves six wide-ranging targets: political governance, economic governance, market access, infrastructure, debt reduction and banking.

²¹ This meeting resulted in the signature of what is known as the Pretoria Statement, Colloquium of Ministers of Culture of SADC on the occasion of the first SADC multi-disciplinary festival.

4. Comment from the Nordic Embassies on Shuttle 99 and cultural relations post Shuttle

Generally speaking, Shuttle 99 has not left much of an institutional memory in the Nordic Embassies.

1. The transient nature of the staffing means that as people move on, so does the personal involvement with projects that are past. The same people are no longer there and so personal memories do not contribute to institutional memory.
2. There is a lack of Nordic Embassies co-ordination around cultural activities. The major cultural event most common on nearly everyone's calendar is the EU Cultural Commission International Film Festival, which encompasses other Embassies in the EU and not all the Nordic countries, as Norway and Iceland are not part of the EU. There is a sense that by participating in this event, most cultural responsibility is taken care of.
3. The distinction between "culture" and "development" is clearly drawn within the Embassies, with very different budgets and priorities. Most often, cultural activities that are developmental or educational in approach are serviced by the relevant development agencies, whose mandate comes from abroad. This means relatively little engagement or participation from the diplomatic staff in South Africa, beyond being official representatives. This is entrenched where a programme such as Mmino, is considered the conduit and receptacle for anything cultural that comes through the Embassy. It means little engagement by the Embassy staff actually.
4. The funding for promotion of Nordic culture abroad is relatively little – e.g. The Swedish Embassy has 80 000 SEK for funding Swedish cultural activities in South Africa for 2003. In addition, the time allocated to culture is also small compared to other duties. The Danish Embassy reported that they were granted funding to support the EU International Film Festival and that was all.
5. In some cases, the Shuttle 99 project was seen as based on strong personalities, with particular histories in the cultural sector, and once those people moved away, there was no link. Examples quoted were Christina Björk and Lene Thiesen. This can be interpreted in different ways however, as project documentation was always left behind, and perhaps it was merely convenient to allow an outsider to take care of this sector completely.
6. The lack of very clear aims of Shuttle 99 meant no measurable evaluation and follow up. This contributed to people not knowing about the project.²²

However, there are some exceptions to these generalizations, notably the Finnish Embassy who reported a burgeoning of interest in cultural activities after Shuttle 99. In their opinion, Shuttle 99 gave culture a status, and made a useful opening for cultural relations. The Finnish Embassy continued to support the Newtown Film and TV School, and have on-going relationships with management there to the present. The relationship has not always been one of direct funding, and has been inconsistent over the years, but

²² Most people were aware of, or had at least seen, the "big yellow book", which was the official and final report on the programme.

nevertheless present. It has also sometimes taken a rather indirect, national profile where a Finnish film-makers and teacher heard about the film school and the Finnish support and made her own, individual contributions to the school, outside of direct Embassy support.²³

The Swedish Embassy also reported very indirect links made in the cultural sector because of Shuttle 99, where the Swedish Institute initiated a project of taking writers to Sweden, as a result of the Shuttle 99 literature project.

The Danish Embassy noted that celebrations around the 100th anniversary of both H.C. Andersen and Auguste Bournonville were to take place in 2005, and that they would probably need to access the cultural network put in place by Shuttle 99 to put a programme in place.

Finally, it is worth reporting that all Embassy staff, whether present at the time of Shuttle 99 or not, did know about the project's existence, even if they were vague about the details.

Perhaps one of the questions that could be asked is not whether the Embassies found Shuttle 99 useful, but how the Embassies would see themselves as participating in such collaborations anyway?

²³ Taku Kaskela discovered the Newtown Film and TV School during the time of Shuttle 99 through a personal visit and offered her services as a teacher and editor without payment. She then met with the Shuttle sector co-ordinator and assisted with getting the donated equipment installed and operative in the school. Her time there was cut short by a car accident, but she keeps in good contact with students and intends to come back to continue sharing her knowledge and skills.

PART THREE

It is to make new earth rise.

Mandla Langa²⁴

Concluding Discussion

1. International Exchange and Development.

Any notion of a model of cultural exchange between the Nordic countries and South Africa has to be cognisant of the debate concerning culture and development. Whether it be the role of culture in development, or culture as development, or even the development of culture, these matters are inevitably the background to the design of any project frame, consciously or not. A discussion of the Shuttle model has to pay some attention to this, as it provides a vital context for any interpretations of relative success or failure; as well as for understanding how the project played out. However, this small section of the review cannot attempt to even partially cover the complexities of a subject that has been the focus of thousands of volumes, including an entire UNESCO Report of the World Commission on Culture and Development²⁵. For this purpose, a few brief points are made with direct reference to the Shuttle experience.

One of the most prominent features of any international exchange is the construction of power: as financial authority, administrative control and/or artistic audit and selection. How sensitive the project's management model is to these issues of empowerment (or lack thereof), influences the decision-making process and eventually the outcomes and nature of the collaboration. Closely related to this is the impact of perceived notions of "developing worlds" versus "the developed world", and which notion of "development" is informing the process and determining the results of such projects. The nature of a project's design and administration usually reveals much of these underpinning ideologies, as does the nature of the planning done before hand.

Some discussion has already been provided on the origin and the administrative framework for Shuttle 99 (Part One) which is also relevant here. Shuttle 99's origins were based on a whim; which in turn was supported by the unique and curious socio-political environment in South Africa post-94. The bulk of the finances came from the North as did the administrative control. As discussed, there was never any firm initial dictate from the Nordic Council of Ministers as to where this project fitted in the range of developmental possibilities. Each of the Nordic countries certainly had fairly well-established developmental agencies with experiences of Africa, if not South Africa, but

²⁴ Grey Areas Ibid

²⁵ Entitled "Our Cultural Diversity" and published in 1995.

the central issue of where Shuttle 99 would fit in this spectrum, was never articulated as a defining frame. The lack of a Senior Advisor within the Council for a period of more than six months, at this time of planning, possibly contributed to this. By the time an advisor was appointed (August 1998), most of the design of the various collaborations had taken place, with a variety of South African partners.

Despite this rather loose starting point, it must be said that the heart of Shuttle 99 was ‘developmental’ even if the intellectual ‘head’ had not defined it so. This is a vital point, because the perceptions of Shuttle 99 from South Africa are that it was not an impersonal development project, but a deeply ‘heartfelt’ one between people.

Adrienne Sichel, one of South Africa’s premier arts journalists who plays an important observer role in all international cultural activities, commented that the Shuttle 99 process

“worked democratically, even when we weren’t democratic. It tapped into energies and created synergies in the south that we could not have done alone at that point in our history,”.

“The extraordinary range and spread of projects allowed for growth and development in a variety of ways; created lasting relationships and was characterized by warmth and personal interactions. Central to Shuttle was development, but not bureaucratically – which is why it was so successful,”²⁶.

South African partners were sought and found through unavoidably subjective approaches by the various co-ordinators – some used established networks (such as the Swedes), while others forged new links beginning with Embassy contacts and artists who had had some international prominence due to their “struggle” identities. Setting up and pursuing adequate consultation was not easy in circumstances where the cultural sector was in flux, relatively unorganized in terms of representational bodies, and still highly segregated along racial and other lines.

Most co-ordinators allowed generously for time to meet and discuss various ideas, and generally speaking, the various projects finally created, responded to needs and wishes expressed by South Africans. The process of getting to these points however, was accompanied by more or less sensitivity to the power issues referred to above, depending on personalities. The long history of human and civil rights that the Nordic countries have experienced, however, did positively inform many of these interactions.

By this point, the control within the Nordic Council of Ministers was compacted to an administrative and accounting function. The obligation to exercise and consider an ideological framework for Shuttle 99, was subsumed by the practicalities that were now requiring urgent implementation.

This is rather a chaotic approach in many respects, and yet in some ways fortunately so, because the situation could not have embraced a more rigid method, or one that had to rely on full and equal co-operation from the South African side, formally or informally. Funding from the South African government was certainly not available at that time, but

²⁶ Sichel was close to both Shuttle projects from the inception, and was invited as part of the South African Press Delegation to tour the Nordic countries in 1998.

the official approval for the project was given without reservation or interference.²⁷ The good will, energy and commitment of the co-ordinators, who were predominantly arts experts, and not development experts, somehow meshed with the surge of optimism within South Africa.

It is generally agreed that worthwhile and appropriately constructed projects were identified and created with a range of participants and types of interventions. The development and sharing of knowledge and expertise was the common denominator. It may also have helped that the Nordic participants and administrators had a history of dealing with non-governmental organizations, or where at least willing to begin dialogue where no structures existed. In addition, it has also been noted with appreciation that the both Shuttle projects did not exclude white people, although everyone knew that redress²⁸ was vital and that this could take place in many different ways. In the closing phase of 1999, feedback seminars for participants allowed discussion of the process²⁹ and in South Africa, questions were asked around how participants were chosen, and why the project was implemented. Even participants were unclear as to how this project came about and where it was situated in the range of development activities!

The general memory of Shuttle 99 however, is not of a series of projects imposed upon the arts communities of South Africa, but of artist-driven projects between people. It is spoken of as one of the biggest, bravest exchanges we have experienced that left legacies in ways that are still being uncovered and re-played to the present. It created a certain affinity with the Nordic countries, which manifests in the on-going warm reception of Nordic performers and teachers, and served to cement the relationships generated by the Nordic support of the freedom struggle.

However, it must be said that it is dubious whether this would be the outcome, if the same, somewhat chaotic, approach was relied on today.

More structures exist in the South African cultural sector now than in 1996 – both formally and informally; governmentally and non-governmentally. There are more demands that certain channels be followed, which in some cases can distance project initiatives from the very people they are intended to reach. Government policies and capabilities around international liaison have become more complex, more defining and in some ways, more exacting. The corollary to this is that the South African government is more able to contribute financially to exchange projects, and wishes to do so, to equalize relationships where possible. South Africa is also now part of Africa, with the additional imperatives of regional and continental co-operation.

Democratic South Africa's entry into the international community has provided many opportunities for cultural interactions with the so-called 'developed world', which was eager to explore new territory. In too many cases, explorations became exploitations.

²⁷ A Dept of Arts and Culture official commented that in the end the Shuttle co-ordinators spoke to everyone DAC would have recommended anyway.

²⁸ Redress is a common term used in the post-1994 South African context, and refers to the need to correct deficits and imbalance left by apartheid policies, in order to normalize and democratize the new society.

²⁹ Full records of both South African and Nordic seminars are found in the official report pg 126

All too easily the needs and vulnerabilities of the infant nation became secondary to the consumerist desire the outside world had for the novelty of the New South Africa. Hard lessons have been learned by many South African cultural practitioners, and not all interactions and partnerships have been mutually beneficial. Ten years on, a certain suspicion and cynicism regarding international exchange with the “developed” world can now be detected. It is not sufficient for one’s work to be validated only by the belonging to a (clichéd) construct of a “Rainbow Nation”. Artists and practitioners claim their right to manifest a variety of identities through a range of subject matter, even if it does not conform to European perceptions. Nor do all South Africans believe that they have everything to learn from Europe, if and when those nations decide (for whatever reasons) to focus on a “third world” as a development initiative.

The crux of the matter, is therefore, the intention and process of any international exchange and intervention. Attention paid to the ideological frame from which the project comes, pays off with greater acceptance and understanding from all concerned.

The Shuttle 02 used the experiences of Shuttle 99 to finely hone its objectives and aims with greater clarity. The same “process-orientated network” was employed but with less confusion from the inter-Nordic demands of Shuttle 99, as it focused on only certain sectors (dance, music and art administration) and with a definite position within the developmental frame.

In summation therefore, it must be said that the Shuttle model of dialogue and interaction is an appropriate one for establishing cultural exchange relations with South Africa. Both Shuttle 99 and Shuttle 02 have set a very sound basis for further exchange, which can only be improved with the acknowledgement of some of these more sensitive points discussed above. It must be stressed that just because the Shuttle 99 model would not work exactly in the same way in South Africa post 2004, that this means there should be no Nordic co-operation. All situations change, and the Shuttle model paves the way for future collaborations to even greater effect.

2 Time and the Bottom line. Approaching the concept of sustainability.

Analyses of developmental projects usually have to consider the likelihood of project life after the donor has withdrawn; and whether the project will be able to reach a level of self-sustainment. The reasoning usually is that sustainable projects are those that continue because they are well-rooted in the target community, fulfilling an obvious need for which alternative funding or income will be generated after the donor’s participation. Sustainable projects are important to donors because it suggests that their project design and focus was appropriate and they can feel satisfied that they were on target. The notion of sustainability is important to critics and disgruntled stakeholders because it is a key concept that has gained political correctness and currency, that can be quickly and easily used very generally to approve or dismiss a project. Evidence of sustainability is usually sought through demonstrations of economic equilibrium and/or by chronological continuation. All too often, the viability of a project model is evaluated primarily against the former.

This ignores the fact that sometimes projects have to exist with donor funding simply because there is no local funding available; or that some projects will never generate

sufficient income to be independently financially viable but nevertheless fulfill vital roles in a community. Sometimes the income generated by a project is not financial capital but social capital or cultural capital, for which there is no easy bottom line calculation. Conversely, some projects may also continue and keep receiving funding while not actually generating anything worthwhile.

If the notion of sustainability is linked to responsibility, there it becomes more useful as an evaluating tool. The question would then be “is this project sustainable, and is it responsible to the majority of its stakeholders?”.

Shuttle 99 as the whole package of projects had a defined life span – two years, beginning 1998 and ending 1999. It intended to set in place a series of projects during that time, but did not guarantee anything beyond that time frame. The whole structure of Shuttle 99 was clearly not sustainable after this time, and was never intended to be so. Projects under Shuttle 99 always had a starting and end point for funding, which was always fully acknowledged and communicated. This can be seen as a fairly responsible stance and the possibility that activities might continue with their own momentum after this point, was not discounted. Attempts were made to situate projects with partners that had some institutional foundation as this might assist with further activities but this could not always apply. The otherwise ‘chaotic’ frame of Shuttle 99 with the lack of articulated specific goals didn’t offer much else on which to forecast sustainability.

When it comes to funding sustainability:

Within each project, the issue of sustainability was dealt with in different ways in the various sectors – for example, the Swedes had accounted for this, by extending their existing support and network, which would continue after Shuttle 99. The subsequent establishment of the Mmino fund and the impending establishment of the Swedish Cultural Fund, are significant resources (including funding) which have helped to sustain many projects started by Shuttle 99, and initiate many more in a similar vein. Shuttle 02, of course, cemented and provided enormous emphasis and opportunities to extending the life and value of the projects. However, this is all by association and these initiatives were never part of the planning for Shuttle 99.

Shuttle 99 ended and there was no clear statement about where the burgeoning Nordic/South African relationships could look to for additional information or assistance of any kind. The Nordic Embassies had their own mandates which did not include a united Nordic front in respect of cultural funding or advice. For a while the South African co-ordinator fielded questions and enquiries as a general but inadequate Nordic “help-line”. From that stage, each project was on its own, and either found ways forward or came to an end.

When it comes to looking at life span and longevity:

Although there are too many to go into full detail, it may be useful to look at the defining features of some projects/relationships that have had an on-going life after Shuttle 99 as far as can be recorded to the present:

- *Real identified market and an unique selling point of the cultural product* – e.g. Papaya and their concerts, many of the South African musicians being repeatedly invited to the North, eg Madala, Sisters Unite, Drums Across .
- *A unique skills transfer or unique product development* – e.g. Edu-Dance from South Africa to Sweden, the work with Kore Hanken and the University of Port

Elizabeth choir programme, South African Roadies Association (SARA) and their technical work with Roskilde, Lars Sørensen the lighting designer who changed South African dance theatre lighting fundamentally, the African Dance Seminar and Dance Research Project whose papers are now used as course references in academic institutions

- *Strong institutions/individuals with an identified market that is driven commercially* – e.g. Awesome Africa and Kongsberg and Oslo World Festival
- *Strong institutions with a common social/community need* e.g. Field Band and the NMF, the Steps into the Future film project
- *Individual personalities who had such a solid and positive experience with other individuals that they find personal ways to maintain or build further relationships* – e.g. Angie Buckland and the photographic communities people, choreographers Lianne Loots and Lene Østergaard,
- *Projects or people that had a solid and overwhelmingly positive experience of the exchange first time around, which also means that difficulties or idiosyncracies of the different places were not impediments* e.g. Drums Across who have returned repeatedly to perform in all venues, links between the Helsinki photographic community and photographers in Cape Town and Durban,
- *Projects that had experienced co-ordinators or administrators who could find other ways and other systems after the project ended, which included other funding, understanding how to network and had electronic resources to do so etc*³⁰ e.g. Jomba! Dance Festival, Dance Umbrella, First Words in Print Literature Project, Floating Outfit Project,
- *Projects that managed to balance and fulfil the needs of both partners, perhaps in different ways* e.g. Jomba! which accesses the different Nordic styles for audiences while providing a new platform Nordic performances and workshops; Brolin-Tani's work with the Pact Contemporary Dance Theatre dancers – she accessed new talent, they got work and additions to their repertoire; the Kaos Pilots who provided strategic and management input to many projects, gaining valuable experiences in return; Joakim Eskildsen's work with young photographers, leading to the production of his award-winning "ChickenMoon" publication;

3. Regional co-operation – a speciality of Nordic international exchange?

The notion of Regional Co-operation is a currently a very popular one. Victor Julius (SA Dept of Arts and Culture) and Olaf Gerlach Hansen (Danish Centre for Culture and Development) referred to it and possible future directions for the Shuttle model and the Nordic Council of Ministers is the most emphatic example of such collaboration. A seminar entitled *Reviewing Regional Integration in Southern Africa: Comparative International Experiences*, was held in Johannesburg in 2000, funded and convened by the Nordic Council of Ministers with the South African Institute of International Affairs

³⁰ It is important to note that Shuttle 02 paid more attention than Shuttle 99 did to the building of networks and the support of administration, thus attempting directly to address this aspect of sustainability.

(SAIIA), and there was some time given to a working group on the topic “Cultural co-operation and grass-roots input”.

Regional cultural co-operation is already happening in southern Africa in some cases, complete with some Nordic instigation. It is one of the explicitly stated revised aims of Mmino presented as part of their strategic plan at their Annual meeting between the Royal Norwegian Embassy and the National Arts Council, to pay attention to project co-operation with countries within SADAC. A good example is the Culture Carpet project run by Per Skoglund, Director of the St Croix House, Frederikstad, which links youth from Zimbabwe, Mozambique and South Africa, as well as students from Norway, in an annual camp where music and other performance techniques are shared, learned and performed. However, this is not a large scale Shuttle model of co-operation.

There are obvious challenges to the recommendation that the Shuttle model be applied in the southern African region including:

- The various socio-economic climates of the countries in SADAC – South Africa has a different set of parameters in comparison with its fellow countries, and again with regard to the Nordic countries. This means a much larger range of social, economic and political factors which have to be straddled.
- The time taken to set up means of dialogue and consultation will be extensive. Communication systems, infrastructure and representative networks are not equally well established across SADAC, and to take time to travel and adequately set up equitable basis for collaborative planning is very expensive.
- Any cultural development project working across such a region would have to skillfully negotiate and establish appropriate boundaries and roles of the governments and civil society/the artists representatives, play in the design and implementation of such projects. Government authorities may hold the dictates of political relations, (regional or bilateral, SADAC or NEPAD) first, while arts practitioners may have different priorities, relating to practical needs directly related to the issues of their craft.
- Getting consensus from the variety of governments currently in the region will take time. Artists are often hindered by projects relying too closely on government approval or regulation. This was a comment noted in the South African feedback seminar of Shuttle 99, whose healthy lack of reliance on government processes was applauded.
- As yet, real results of the political commitment to SADAC have not yet manifested in, or been substantially recorded or appreciated by, the cultural communities in South Africa. South Africa has still to break down their isolation from the front-line states, and overcome prejudices and historical perceptions. Cultural tolerance and a real appreciation of diversity must be brought through specific, measurable and communicated events that inspire confidence and trust.
- The history of development aid to Africa from the North (whether of Nordic or other European origins) means that some networks, some initiatives and some projects surely exist or have taken place in the region. It would make sense to utilize these prior experiences and to build positively on them. The challenge is to access the information and build a useful set of combined records, and then to

plan with this history in mind. It may in some cases mean overcoming negative perceptions, or counter-productive notions of on-going foreign donor aid, requiring no local responsibility for sustainability or ownership.

4. Revolving doors of governmental policies

How the project is linked to government structures has to be an important consideration for any international exchange model. Thiesen, in her Shuttle 02 report lists her reasons for requiring stronger government support:

“Partly to back up in concrete situations, partly to engage in a dialogue with governmental partners in South Africa, partly to consider any long term results and possible actions which might be required and partly to respond to any eventual spin offs or acute needs,”³¹.

All of these arguments hold true for Shuttle 99 to some extent. The important difference is that Shuttle 99 was a project of five Nordic countries, and couldn't fulfill the various policies and positions of all these governments equally. It is acknowledged that the role of the government structures did need to be clarified. It was noted by many Shuttle 99 participants that the parts played by the Embassies was not obvious; and certainly the general feeling from within the Embassies was that Shuttle 99 was somehow external to their concerns. The possibilities for usefully extending the impetus of Shuttle within their own sphere were not generally taken up³².

This could be a question of ownership, where these structures were not brought into the planning early enough to make a contribution. It could also be a result of the diverse objectives that “Development” and “Foreign Affairs” have for cultural activities, and differing manifestations and projects that result.

Thiesen makes the point too, that Shuttle 02 should have enjoyed more support as it was in-line with a (then) recently adopted Danish policy on culture and development with the non-western world. This raises the question of how seriously culture is taken, and what roles it is given, that exchange projects align to, or offer how they may provide alternatives in some cases.

Governments change and policies change with them. It may be relevant and interesting to note recent research³³ in South Africa which tracks how cultural capital is being regarded as social capital in the service of nation-building. It is suggested that South African policy makers are concerned about competing in the global cultural market. The entry of cultural productions from America, the United Kingdom and Australia since 1994 has set up stiff competition for local products internally. This is further complicated by the need to balance the potential (and desire) for South African products to compete globally, with the danger of homogenization of the diversity to the “indige-

³¹ Co-Ordinator's response and Conclusion pg 62

³² It is noted however, that in recent interviews, some Embassy staff suggested that it might be useful if the Nordic Embassies somehow worked together in their support towards South African culture, rather than separately.

³³ *What holds us together. Social cohesion in South Africa.* Chidester, Dexter and James, Human Sciences Research Council: 2003

nous” – not only for this global market but for the purpose of nation-building by the post-colonial state. In other words, many post-colonial nations build national identities through the amalgamation of discrete cultural identities, which inevitably leads to a distinction and implied value judgement between “indigenous” and “non-indigenous” cultures. This outlook can in turn be detrimental to the cultural diversity so vigorously upheld from human rights and other perspectives. Ironically, it may also deny the very niche that South Africa occupies in the cultural market – as a place of cultural diversity.

This point is raised as it is relevant to the discussion of what foreign governments might be seeking through international exchanges, and what opportunities they perceive and are played out through their local diplomatic representatives. How the exchange partners perceive these possibilities and how they are directed or informed by governmental stances, sets up important dynamics for the exchange project design.

The official word from the South African government on the subject of a future Nordic/South African Shuttle is unquestionably affirmative, with the request that there be more partnership at governmental level and more equality in terms of decision-making powers.

Shuttle 02 was very successful in terms of listening and hearing the needs directly from the cultural practitioners. This ultimately allowed for the development from 12 planned to 20 eventual projects that were hugely successful. This didn’t come from adherence to government policy however, and it must be concluded that a balance needs to be found, in which the realities of the practitioners on the ground play as large a role as their government representatives.

5. Evaluation – different ways of telling a story

Documentation of projects in the various reports obviously provides evidence of the activities within an overall exchange programme. Certain statistics, particular narrative descriptions of events, budgets and action plans all offer selected knowledge about the results of projects results. Cost-benefits analyses (elaborate or simple) can add to an understanding of the overall cost effectiveness. This is the sort of data usually investigated to provide an evaluation. But as many different reports as there are, there are different kinds of information. Different styles of collecting information, different concepts of what useful information might be that ought to be collected, information considered not useful or not sufficiently formal, unquantifiable information – all provide the foundation for the theme “evaluation”.

The projects of Shuttle 99 grew out of happy chaos and possibilities unbridled by overly-present frames or initial questions that needed to be answered. Built upon dialogue, the organic development of projects according to need and the building of relationships between people and institutions, most of these projects never had clearly defined aims and objectives against which certain statistics could offer an independent and final assessment.

There are however, a variety of internal project reports and there is substantial record through media comment and documentation. Balance sheets offer financial documentation and there is no suggestion that there was any misuse of funds of any kind. The official ‘yellow report’ of Shuttle 99 offers a comprehensive data base of people and organizations, as does the Shuttle 02 report. These are useful and still used by people

today as a resource. Whether these documents are sufficient to produce a final summative evaluation of Shuttle 99 or not, is debatable. It depends largely on what criteria would be used to accord a project success or failure, and how these criteria were communicated initially.

The Nordic Council Ministers Annual Report of 2002 mentions the need to make cultural development more visible, and one way is through the increase in the number of projects. In this respect, the Shuttle models can be said to be highly successful – Shuttle 02 intended to undertake 12 projects, but as a process of ‘natural development’ due to the responsive flexibility of the model, a final number of 20 projects were carried out. It is easier to measure this quantifiably with Shuttle 02 than Shuttle 99, where it was not decided how many projects would be encompassed at the start, but the model made it possible for over 100 eventually to be completed.

It is of course impossible to completely track the more intangible consequences of international exchange programmes – emotional responses to arts activities or national expressions; intellectual shifts or prejudices; an increase in a generic openness to new possibilities; improved sense of self or a contrary sense of hopelessness, amplified sense of national identity or confirmation of national stereotyping; an awareness of common problems and of unique solutions, of extraordinary circumstances and universal impulses.

This kind of impact can only be detected through personal stories and anecdotes which form the living foundation for the other kinds of statistics that evaluation reports normally focus on. It is the story of the young Norwegian who feels his life has been changed after his time of teaching with the Field Band Foundation in South Africa; it is the story of the South African photographers on a seminar in Helsinki who eventually asked to have an afternoon in the seminar room to themselves because this was the first time they had been in a neutral space and were able to begin the dialogue that years of apartheid had never really allowed; the stories of three young KaosPilots who set up a computer centre in a school in rural KwaZulu-Natal that only recently got electricity and how they learned about dignity under duress.

Most evaluations don’t consider these vignettes of experience in their reports, as they are usually informal, emotional and can’t be quantified. And yet, the very basis of cultural expression is story-telling and nowhere is this form more practiced and respected than in Africa. Listening out and making space for the human stories is what makes programmes like Shuttle 99 live. It is a very significant part of the experience of international exchange, and we do the sector of culture a serious disservice if we do not allow for these qualitative and subjective accounts as part of the appraisal and summative of project models.

6. Weaving a new pattern

With the changing circumstances in South Africa that have been described and with the above critique and discussion of how the original Shuttle 99 model played out, the question remains as to what adjustments to the model would be recommended to put in place future Nordic/South African exchange programmes?

It must be stated very clearly that there is an unambiguously welcoming response from the arts community in general, who look forward to additional Nordic collaborations.

There is also some regret and surprise that there is no Nordic cultural presence planned for 2004 to participate in the decade of democracy celebrations. A nostalgic but nonetheless very real link exists between South Africans and Nordic people because of their anti-apartheid support and because of the substantial contribution that various Nordic countries made in the building of the new nation. The two Shuttle projects reinforced that and there is no doubt that an affinity towards Nordic cultural activities exists. South Africans are looking forward to future Shuttles!

As a starting point to guide a discussion about future Nordic/South African projects based on the Shuttle model, there are some issues that can be briefly highlighted as important guidelines or suggestions:

- A fine line and balance has to be found between the dictates of government policies and the articulated needs of artists – to just rely on direction from one side would not ultimately build the sector responsibly or effectively
- The existing good will and network of both Shuttle projects should be built on and incorporated as much as possible, as this represents a huge of institutional memories and experiences.
- South Africans would like to know what the Nordic artists and administrators themselves would like to get out of the exchange – this would support the definition of the overall target and aims, but also allows the South African partners to own a sense of the value they bring to the interactions
- The importance of neutral but highly knowledgeable co-ordinators cannot be over-estimated. The personalities of these people and their attitudes towards the process of building projects, is vital. They have to be truly creative in their openness to dialogue while maintaining integrity and sensitivity towards complex ideological issues.
- Target areas for future projects or development should be well clarified so that everyone knows what the criteria and ideological stance will be, and understands the limitations and expectations. It would be important for example to appreciate how many previous Shuttle projects would be included in order to deepen the experience and capitalize on ground covered, and how new areas would be sought and investigated.
- South Africa's cultural sector faces severe challenges with the need for new leadership and more skilled administration capabilities – this is an area which is ripe for assistance and relationship building and which will have huge consequences for the future
- New representative structures and bodies within the cultural sector in South Africa would need to be engaged with, in order to responsibly cast the net wider and allow for new voices to be heard
- If possible, projects should not be obstructed by the red tape of too much bureaucracy, or administrators should be skilled in collecting and producing the appropriate information early on. This would assist in gathering useful material for reports and evaluations
- Communication and information release about the project and overall aims should be more timely and frequent. Some journalists complained that it was difficult for them to find out what exactly was going on, particularly when pro-

jects were simultaneous across sectors³⁴. It must also be remembered that not all South African individuals and organizations have easy internet access, and there is still a large reliance on printed data and documentation.

- The notion of business sponsorship of the arts and globalization could perhaps serve a post-project period with opportunities for other forms of income. Nordic companies looking to open markets in South Africa or Southern Africa could be brought on board as viable sponsors through mutually beneficial relationships. Business and Arts South Africa (BASA) is a successful and well-established government supported initiative building corporate support of the arts sector, based on a model from the United Kingdom. If there are Nordic equivalents, there could be useful synergy that could reach beyond the development and culture sector, into the commercial or economic sectors.
- The roles of the Nordic Embassies in South Africa would need discussion and clarification. They would need to understand how they could support future projects in ways that also serve their particular mandates. This would have to consider structures such as Mmino and the Swedish Culture Fund already in place, and somehow add positively to their portfolios rather than be an imposition that increases workload and causes resentment.

³⁴ This applies more to Shuttle 99 with its multiple sectors, than to Shuttle 02 which was more defined to the areas of music, dance and arts administration.

People contacted
– personal interview/telephone/email

Elisabeth Anderson	Director: Centre for the Book
David April	Director: Moving Into Dance
Ingrid Ask	Second Secretary, Embassy of Sweden, Pretoria
Angela Buckland	Photographer
Dan Chiorbolli	Director: Awesome Africa Music Festival
Anriette Chorn	Mmino Co-Ordinator
Retha Cilliers	National Director: Field Band Foundation
Don Edkins	Steps into the Future
Nils Ekner	Danish Broadcast Corporation
Rikke Forchammer	Papaya Choir
Vibeke L. Jacobsen	Attache/Consul, Royal Danish Embassy Pretoria
Victor Julius	Director: International Liaison, Dept of Arts and Culture
Ove Fritz Larsen	Minister Counsellor, Dept for Southern Africa: Royal Danish Ministry of Foreign Affairs
Britte Lippescu	ex-teacher, Frederikssundsvejens Skole
Roger Lucey	Musician and Free Muse representative in South Africa
Lianne Loots	Artistic Director: Jomba! Contemporary Dance Festival
Roshnie Moonsammy	Freelance Music and Event Producer
Helen Nordenson	Embassy of Sweden, Pretoria
Freddie Nyathela	Director: South African Roadies Association
Monica Rorvik	Administrator: Music First! Educational Project
Peter Rorvik	Director: Centre for Creative Arts
Charlotte Schaer	Director: Curriculum Development Project
Masepeke Sekhukhuni	Director, Newtown Film and TV School
Lars Storck	Musican and teacher, Music Rhythmic Conservatory
Bongani Tembe	Director: KwaZulu-Natal Philharmonic Orchestra
Lene Thiesen	Shuttle 02 Co-ordinator
Iikka Vehkalahti	Producer, Finnish Broadcasting Company YLE
Jill Waterman	Dance Historian and Administrator