

Sweden's Support to Mayibuye Centre, University of Western Cape, South Africa

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and Social Development**

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O. EXECUTIVE SUMMARY

This draft report is the result of an "Evaluation of Sweden's support to Mayibuye Centre, University of Western Cape, and an appraisal of Swedish support in the future." The evaluation was undertaken by Ms Inger A. Haldal and Ms. Jenny Hoffmann during October 1995.

The overall purpose of the evaluation is to evaluate Sweden's support to the Mayibuye Centre in the context of the process of change in South Africa, both in terms of SIDA's guidelines and in terms of the objectives of the Centre, and to make recommendations to Sida on future support.

The Centre's budget for this year is R 2 millions, of which SIDA has contributed R 228 246. Since its start in 1991, the Mayibuye Centre has received approximately SEK 2 220 000.

The Mayibuye Centre for History and Culture in South Africa was launched in 1991 at the University of Western Cape. In 1993 the Centre was formally incorporated into UWC structures as part of the Institute of Historical Research. The Centre was initiated during the final phase of the liberation struggle, and has been consolidated in the period following the democratic elections in April 1994. Today the director and one secretary are paid by the University, and the Centre is using space and facilities on the Campus without charge.

For the first time in South African history a framework for cultural policy based on principles of fundamental human rights, access, equity, redress, autonomy, sustainability and nation building is being developed.

The vision of the Mayibuye Centre is to become a unique, innovative, productive, internationally recognised South African historical and cultural project integral to the process of reconstruction and development in the country. Via the Gateway Project and the development of the future Robben Island museum, the Centre hopes to gain the status of a Declared National Cultural Institution by 1999, becoming state supported and financially self sufficient.

The Swedish support has made it possible for the Centre to be properly established and start a variety of activities that has led to positive response on different levels, from international recognition to widespread interest nationally and locally.

The Centre has the following departments:

- ◆ Historical papers/Archives
- ◆ Photographic, Film and Video
- ◆ Oral History
- ◆ Visual Arts and Publishing

Most of the documentation in the archives as well as the audio-visual material was previously banned and located outside the country, i.e. at the International Defence and Aid Fund (IDAF) in London. Through exhibitions, publications, videos, TV and radio-programmes that reaches a broad audience, and also through activities on the Campus, the Centre gives people access to information and knowledge about their own history, thereby contributing to the development of a new South African identity.

The Centre has a positive impact on the University of Western Cape as it:

- ◆ exposes the students to a different reality through history, arts and culture
- ◆ attracts researchers nationally and internationally, and contributes to creating a more challenging academic climate
- ◆ attracts attention locally, nationally and internationally which reflects positively on UWC

Through publishing, sales of photos and films and not least a CD-ROM on the apartheid struggle, the Centre generates a substantial income. This indicates that the Centre would be sustainable in the future even if the Gateway Project does not materialise.

The Centre has been an important eye-opener to the established museum sector. It has provided new models for cultural work that will and has influenced other national institutions and projects.

Through the involvement in ACTAG, WESTAG and now in the writing of the White Paper on Arts and Culture, the Centre has helped to place culture firmly on the national agenda and assisted with the formulation of a new democratic cultural policy. One can trace elements of Swedish cultural policy in the debate, which reflects the constructive working relationship between SIDA and the democratic cultural sector in South Africa.

Since a major part of the SIDA funding has been given to “Gender and Affirmative Action” programmes, this section has been given special attention. There is clearly a will on the managerial level of the Centre to deal with gender issues and affirmative action in a serious and constructive way. Still, further awareness and understanding among the staff is important.

The Centre has two major weaknesses: the running of the Archives and the management of the Centre. Both the physical and especially the manpower situation at the archives are problematic. For the development of the archival section more and better space is absolutely necessary. The problem on the manpower level might be even more urgent, and a qualified and experienced archivist should be employed in addition to the actual staff.

The overall management of the Centre is weak. To be able to continue the impressive development of the Centre in the future, the management should become more professional both organisationally, financially and on the level of personnel management. The fact that SIDA only has given funding on a one year basis has caused a lot of uncertainty and frustration among the staff.

The Mayibuye Centre aims at establishing itself as a national cultural institution within 3-5 years via the Gateway/Robben Island project. In the period leading up to this, we recommend that SIDA continue funding the Centre, but that a more thorough debate on priorities and planning should take place between SIDA and the Centre, based on the findings in this evaluation report, and that SIDA urgently assists in strengthening the weaker parts of the projects, i.e. administration and archives..

The evaluators have made the following main recommendations for continued Swedish support to the Centre (a full presentation of recommendations is found in Section 4).

- ◆ The Centre needs to be assisted to develop a comprehensive planning and monitoring process which will set financial and non-financial objectives, outputs and indicators in

terms of quantity, quality and time frame. For the next two to three years much of the Swedish support should be concentrated on capacity building and the development of project management skills. This would enhance cost-effectiveness as well as sustainability. This would enable the staff to participate in a more pro-active way, and enhance democracy at the Centre.

- ◆ Capacity building should include better skills and knowledge when it comes to producing exhibitions in a creative, innovative way. Unless quality is maintained, the Centre might loose interest in the long run. Sweden has a long and strong tradition when it comes to educating people through arts and culture. A study tour to Svenska Riksstallningar, Kulturhuset and other Swedish institutions might be a good learning experience. (Generally speaking, exhibitions in South Africa are rather dull)
- ◆ A more long-term funding (3-5 years) commitment from SIDA should be made. This would make strategic planning easier, and further skills training and staff development.
- ◆ The Centre should take full responsibility for its own financial management in the interest of effectiveness and efficiency, and develop adequate internal controls.
- ◆ The Centre's financial statements should be audited each year, and a copy of the audited financial statements should be provided to each funder.
- ◆ To create awareness and a common understanding among the staff a gender training workshop should be organised internally. Strategies should be developed to ensure that a gender perspective is integrated into all aspects of the programmes together with gender awareness and affirmative action. SIDA should present their gender strategy.
- ◆ SIDA should issue clearer instructions and directives on project management procedures and requirements. A stronger emphasis on project objectives and expected outputs is required by all parties involved.
- ◆ The administrator of the Centre, Felicia S is attending the Arts and Culture Management Programme at Wits University, Johannesburg. This learning process should be actively integrated in the development of the Mayibuye Centre.

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1. INTRODUCTION

1.1 Purpose of Evaluation

The overall purpose is to evaluate Sweden's support to Mayibuye Centre in the context of the process of change in South Africa and make recommendations to SIDA on future support. The study shall also make recommendations on necessary changes, if any, in order to ensure that Mayibuye Centre achieves its objectives in a cost effective way

A detailed description of the purpose, scope and focus of the evaluation is presented in the Terms of Reference (see Appendix 1)

1.2 Methods Used in the Evaluation

In the meeting of the Terms of Reference the evaluators have used three main strategies: data collection, analysis of collected data and conclusions based on the outputs from the analysis.

The evaluation was carried out through studies of available documents at the Swedish Embassy and the Mayibuye Centre, through interviews with representatives of the Mayibuye Centre, the Embassy, the "established" museum sector, academics, cultural activists and end-users of Mayibuye's activities.

Documentation on objectives, plans of operations, budgets, progress reports, organisational structures, etc. have been collected and studied.

Complete lists of "Informants" and "Documents Consulted" are presented in Appendices 2 and 3.

It was difficult to use a goal-oriented evaluation strategy (Logical Framework Approach) to assess to what extent the planned project objectives have been met, since well defined indicators for monitoring did not exist, nor a clear hierarchy of goals and objectives.

We engaged in a very fruitful and constructive process evaluation through close interaction and follow up with the staff working at the Centre. We would recommend that this process continue.

SIDA's four main criteria for impact evaluation were considered:

- ◆ relevance
- ◆ achievements of project objectives

- ◆ cost-effectiveness and
- ◆ sustainability

Based on the outputs from the analysis, the evaluators have attempted to draw conclusions which would improve and secure Swedish support to the Centre in the future. Recommendations based on the conclusions are compiled and presented in Section 4 of this report.

1.3 The Evaluators

Inger A. Heldal and Jenny Hoffmann

Inger A. Heldal is a Norwegian consultant with a solid background in culture and development who has worked on Southern African issues and NGO-projects since 1985. From 1992 to 1995 she was monitoring Norwegian funding to the ANC. From 1976 to 1985 she worked as coordinator/administrator for different Norwegian arts and culture organisations, and before coming to South Africa in 1992 she worked for a short period at the UNESCO-office in Oslo coordinating the “UN Decade on Culture and Development”.

Jenny Hoffmann is a Chartered Accountant. She has worked as a freelance consultant for nearly two years and with a wide variety of NGOs over the last ten years, providing advice on financial and management systems, project planning and budgeting.

1.4 Report Disposition

The report starts with an Executive Summary followed by an Introduction and a presentation of the Centre’s background. The Findings address the issues stipulated in the Terms of Reference for the evaluation, and it covers the past, the present and the future. Each chapter has a section called Conclusion and Recommendations on which Chapter 4 - Recommendations - is based. The report also includes Appendices.

2. BACKGROUND

Since 1991 the Mayibuye Centre for History and Culture has received funds from SIDA as part of the Swedish support to culture in South Africa. The total Swedish support amounts to SEK 2 220 000. The grant for the fiscal year 1994/95 was SEK 450 000. The total Swedish support to culture in South Africa for 1995/95 was 15 MSEK.

SIDA has supported the infrastructure and the administration to start Mayibuye Centre, conservation and cataloguing, gender and affirmative action programmes and specific projects.

When SIDA decided to support Mayibuye Centre also in 1994/95 it was suggested that an evaluation should be carried out during the latter part of 1995 before SIDA takes a stand on continued support to Mayibuye Centre.

3. FINDINGS

As part of the evaluation exercise I had the pleasure of spending four days at the Centre. Previously I had visited the Centre on a couple of occasions as a “user”, and I have also seen several of their exhibitions.

In between interviews with staff and others, I observed a continuous stream of visitors from schoolchildren from Guguletu to a publisher from London. Occasionally I had to step in as a receptionist since people kept coming into the Centre for different reasons, and the real receptionist was attending computer training.

The director Andre Odendaal was about to leave for the United States for several weeks, and I believe that made the atmosphere even more electric than usual.

The staff did whatever they could to assist me in my tasks, and it really was a pleasure to spend time in such a dynamic and energetic environment. My brief is not to do in-depth analysis of the interrelations among the staff, but I do not think that the Centre, understaffed and overstressed as it is, and with only the director on a permanent pay-roll, much to everybody's concern and frustration, would have been able to create and produce so much if there had been serious interpersonal problems. Still I did detect some concern about the white male domination, style of leadership and lack of communication.

It has been difficult to evaluate a project with such a positive reputation. The quality of the work is good. The level of activity impressive. The training relevant to the changing South Africa. The Establishment within the museum sector is delighted to have some provocative door- and eye-openers, the Cultural Policy developers have received very useful comments from the Centre. The only question would be: “Is the Mayibuye Centre a representative project, or is it a “one- man (or two men) show?”

I have tried to remain objective and not get carried away by the enthusiasm and the visions, I have tried to apply different Evaluation Methods - from LFA to SWOP to SWAT - but the conclusion remains the same:

The Mayibuye Centre is a very necessary and relevant project in the New South Africa, and the Centre definitely has a very important role to play in the years to come.

As Ahmed M. Kathrada, now Parliamentary Counsellor in the Office of the President, and who has spent 18 years on Robben Island and 9 years in other prisons said:

“My own material from prison days was in a mess. The Centre was prepared to handle it and I feel that my material is safe there. People in South Africa are very interested in the history of the struggle, but they are terribly ignorant due to apartheid and the distortion of history on every level. If you were young in 1960's and experienced the Sharpsville Massacre you think history started there, and if you were young in 1976 you think the Struggle started then. We need a place like Mayibuye, and combined with a museum on Robben Island, this would make an invaluable contribution to the education of our people.”

3.1 The Cultural and Academic Sector in which the Mayibuye Centre works

3.1.1. The Cultural Sector - RDP and ACTAG - Visions and Reality

This evaluation is being done at a point of time in South African history where transformation on every level and in every sphere from years of oppressive colonialism and apartheid into a democratic, non-racist, non-sexist society, is or should be taking place. The Reconstruction and Development Programme has placed Arts and Culture as a central component of “Developing Our Human Resources”, and as part of the process a new policy framework on organisation, governance and funding within the field of culture is being developed. (Chapter 3, 3.4):

- ◆ Arts and culture embrace custom, tradition, belief, religion, language, crafts, and all the art forms like music, dance, the visual arts, film, theatre, written and oral literature. Arts and culture permeate all aspects of society and are integral parts of social and economic life, as well as business and industry based upon the arts.

As a follow up to the RDP programme, the Minister of Arts, Culture, Science and Technology, Dr Ben Ngubane, recognising the need for a democratic arts and culture policy, appointed an Arts and Culture Task Group (ACTAG) on 4 November 1994. 23 persons representing the various fields of arts and culture, race, gender and region were appointed.

Reflecting the respect the Mayibuye Centre has earned nationally, Director Andre Odendaal was one of the 23 people selected from over 300 nominations to serve on ACTAG, and another staff member, Mr Gordon Metz, was selected as vice chairperson of the Western Cape regional ACTAG.

In June 1995 ACTAG presented a 387 page report to the Minister, **Dr. B S Ngubane: Towards A Democratic Arts Policy for South Africa**. The short, medium and long-term objectives shall be to establish a democratic and just cultural dispensation which will meet the needs of all South Africans. The ACTAG Report forms the basis for a White Paper on Culture to be presented later this year. Gordon Metz is part of the team that is writing the White Paper.

To comprehend the origins and role of the Mayibuye Centre requires an understanding on the one hand of the suppression of black history and culture and the resistance against white minority rule, on the other hand the aspirations of the oppressed for cultural restoration and renewal.

Mayibuye Centre must be seen in the context of change in South Africa. For the first time in South African history a framework for cultural policy based on principles of fundamental human rights, access, equity, redress, autonomy, sustainability and nation building is being developed.

The Centre was initiated during the final phase of the liberation struggle, and has been

consolidated in the period following from the democratic elections in April 1994 and the formation of a Government of National Unity.

One of the main objectives of the Centre is to:

Start a Centre of national stature in a way that:

- ◆ promotes development and the process of post-apartheid reconstruction and transformation (**also by impacting on future state policy via involvement in national policy study projects and the activities of national cultural bodies**)

Under colonialism and apartheid the culture of the majority of South Africans was neglected, distorted and suppressed. Freedom of expression and creativity were stifled. People and communities were denied access to resources and facilities to exercise and develop their need for cultural and artistic expression. Illiteracy, the lack of an effective educational system, and extreme poverty compounded this cultural deprivation. **The Reconstruction and Development Programme (RDP) aim to:**

- ◆ promote the development of a unifying national culture, representing the aspirations of all South Africa's people
- ◆ ensure that resources and facilities for both the production and the appreciation of arts and culture are made available and accessible to all
- ◆ conserve, promote and revitalise our national cultural heritage so it is accessible to all communities (historical and cultural collections, resources and sites must fully reflect the many components of our cultural heritage and, in particular, neglected and suppressed aspects of our people's culture must be conserved).

3.1.2 Points of departure for ACTAG

(This evaluation does not include an evaluation of ACTAG, but uses ACTAG as the frame for a new cultural policy)

The objectives of a new arts and culture policy shall be guided by the context, realities and needs of South Africa. The short, medium and long-term objectives shall be to establish a democratic and just cultural dispensation which will meet the needs of all South Africans.

“Culture” shall refer to language, heritage conservation (including museums, archives, libraries, historical sites) monuments and architecture.

The establishment of ACTAG was the beginning of a process to arrive at a new arts and culture dispensation consistent with the new constitution. New arts and culture policies will be devised, implemented and refined over time. In the context of the RDP priorities, resources for the arts and culture will not increase significantly, so that reallocation of existing resources need to be

addressed as a matter of urgency.

- ◆ (4.3) **Access to, and participation in** the cultural life of a community, must be seen as a **fundamental human right** and not as a privilege. In this regard Article 27 of the Universal Declaration of Human Rights adopted by the **United Nations** states: “Everyone has the right to freely participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.” This right is also guaranteed in the interim **Constitution of the Republic of South Africa**. “Every person shall have the right to use the language and participate in the cultural life of his or her choice.”
- ◆ (4.4) It therefore calls for the development of a **people-centred, integrated and dynamic approach** which will enable unhindered individual and community participation in culture and the arts on the one hand, while culture and arts will, on the other hand, be able to contribute freely to every sphere of life. **In this regard the contribution that culture and the arts could make to the cultivation of a democratic, tolerant, peaceful and sustainable society shall be factored into all policies concerned with public life.**
- ◆ (4.5) The recognition given to arts and culture in the base document of the Reconstruction and Development Programme adopted by the first democratic government in South Africa, is therefore of great importance. Culture and the arts are viewed as important to one of the five basic programmes of the RDP, namely, **developing the human resources of South Africa**. It is also integral to the four other key programmes, namely meeting the basic needs of peoples, building the economy, democratising the state and society, as well as the implementation of the RDP-programme.
- ◆ (4.7) Furthermore, the arts and culture are industries. Theatre, dance, music, film, visual arts, craft, design, publishing, museums, libraries, language and information, all **provide jobs** and are indispensable elements of modern economics and trade.
- ◆ (4.9) An integrated approach which embraces all aspects of culture and all forms of art is recommended for South Africa. It shall be grounded in community cultural development which will **enable communities to reclaim their cultures, history and dignity and effect change in access, ownership and management of local and national resources**. It shall harness every available resource to meet the cultural and artistic needs of all the people of South Africa. Such a policy will contribute directly towards improving the quality of life for all.

3.1.3 Principles for a democratic Arts and Culture Policy

- ◆ (5.1) **Human rights** Shall ensure that all persons, groups and communities have the right to equal opportunities to participate in the arts and culture, to conserve and develop their cultural heritage.
- ◆ (5.3) **Access:** Shall ensure unhindered access to the means of artistic and cultural activity, information and enjoyment in both financial and geographical senses,
- ◆ (5.6) **Autonomy:** Shall ensure the full independence of publicly-funded arts institutions,

organisations and practitioners from party political and state interference.

- ◆ **(5.11) Redress:** Shall ensure the correction of historical and existing imbalances through development, education, training and affirmative action with regard to race, gender, rural and urban considerations.
- ◆ **(5.14) Conservation:** Shall be committed to conserve the full diversity of South African heritage and traditions
- ◆ **(5.17) Co-operation:** Shall encourage interdisciplinary co-operation and resource sharing between different art forms and institutions.
- ◆ **(5.18) Nation Building:** Shall foster a sense of pride and knowledge in all aspects of South African culture, heritage and the arts. Shall further encourage mutual respect and tolerance and inter-cultural exchange between the various cultures and forms of art to facilitate the mergence of a shared cultural identity constituted by diversity.
- ◆ **(5.19) Sustainability:** Shall encourage self-sufficiency, sustainability and viability in the arts and culture.
- ◆ A democratic arts policy will not succeed if it is not adequately financed. Given the vast needs and the financial constraints within which the State has to operate, it will be imperative that all the available resources are utilized effectively. **State departments responsible for arts and culture, must mobilise for an increase in the funds available to the arts.** It shall be an objective to create conditions and provide incentives that will ensure a healthy mix in funding sources for the arts and culture. The objective must be to create multiple sources for funding the arts and culture and to encourage greater sustainability and self-sufficiency in institutions and projects.

3.1.4 Priorities and targets

Immediate Priorities for 1995:

- ◆ Legislation,
- ◆ Financial Resources
- ◆ Curriculum Reform
- ◆ Reconstruction and Development.

Medium-term priorities 1996 to 2000:

- ◆ Education and Training
- ◆ Redress
- ◆ Community Needs
- ◆ Research
- ◆ Development
- ◆ Exchange
- ◆ Rights of Artists

Long-term priorities:

- ◆ Equity
- ◆ Achievement
- ◆ Viability

3.1.5 Archives and Museums

- ◆ **Archives** help to preserve the collective memory of our past so that future generations can know how we lived, organised our lives and responded to the conditions we found ourselves in. They are an integral part of our national heritage. Archives have an important cultural value. Properly utilised and openly accessible, they can become a vital source of information, education, community development and cultural identity. They also have an important legal value for the exercise and protection of civil rights, protecting people's rights to citizenship, freedoms, land etc. Now that South Africa is for the first time a democracy, archives can help to unlock the neglected and suppressed history of our past. Archives must also be freely accessible to ensure a cardinal constitutional principle of freedom of information.
- ◆ In terms of the principles of the new constitution, the people of SA have the right to free access to state information for research purposes, so that democratic accountability and freedom of expression are fostered.
- ◆ There are also non-state archives managed by universities, businesses, private individuals etc. which help shed light on neglected aspects of South African history.

Museums are community and education centres which exist to interpret the cultural and natural world to the public through general programmes and the study and use of real objects. The more than 400 museums in South Africa employ nearly 3000 people and are being governed and financed by some 15 state or provincial departments as well as by municipalities and private organisations. In 1987 there were 18 so-called "national" museums directly funded by central government. They treated black and white history separately, with black history invariably being dealt with in anthropological and ethnographic displays.

For example, while the South African Cultural Museum in Cape Town focuses exclusively on white history and culture, the nearby South African Museum focuses on the natural sciences and ethnography which results in the indigenous peoples of South Africa being displayed in a museum of animals. At its worst, the museums depict the triumph and progress of "white civilisation" over the forces of "barbarism". The number of African curators or museologists in position of management nationwide, could easily be counted on one hand.

Under apartheid, the black majority was written out of history. Textbooks, schools, the radio, distorted and ignored the story of their past. Although the South African National Gallery was started in 1871 during the British colonial era, Gerard Sekoto's paintings, Yellow House, remained the sole work by a black artist in any public collection until the 1960's. (Sekoto left for

Paris in 1947, and died in 1993 without having returned to South Africa.)

Due to apartheid the most vibrant and dynamic expression of South African culture - the culture of resistance - never found its way into South African museums. Since the unbanning of political organisations in 1990, the debate about the future of museums has centred around two policy initiatives. The one known as "Museums for South Africa" (MUSA) was prepared by a committee of senior professionals from within the museums establishment appointed by the previous government, who overrode the protests of the ANC. The other was prepared by a commission set up by the ANC's Department of Arts and Culture.

The ANC's policy for the transformation and development of the museum sector is directly linked to the RDP. The RDP makes the point that culture must be firmly linked to areas of national priority such as education, health, housing and tourism to ensure that culture is entrenched as a fundamental component of development in the future.

- ◆ A major problem with existing museum administration is that no co-ordinate structures or policies exist. Museums of different kinds are run by private, municipal, local, regional, provincial and national bodies. Broad policy guidelines and ideas for restructuring are needed so that museums can apply them to meet their own specific circumstances and requirements.
- ◆ Outside of the national and provincial structure, there are museums in more than eight government departments that were established and maintained independently with little control over the collections and standard. Ex. The District Six Museum and the Worker's Museum could not be accommodated in the old apartheid "own affairs" departments. So called site-museums that have been set up at places of interest away from established museums also need to be included in local and regional structures. Yet another example is the proposed museum on Robben Island that could bridge the disciplines of living culture, archives, museums and monuments as a national symbol of the struggle.

It is clear that South African museums must become organic to the greater South African community until they reflect the composition, history and cultural diversity of all our people. Since 1990 some institutions have tried to shift away from their historical alienation from the majority and a number of interesting and informative developments are taking place.

Both the South Africa Museum and The Castle in Cape Town have organised exhibitions and events together with the Mayibuye Centre. The Castle is the oldest colonial building in South Africa, and to work with the Centre has been an eye-opening experience on different levels. To have the Dutch Anti-Apartheid Exhibition at the Castle, the exhibition on Group Areas Act, "Setting Apart" and discussion forums with leaders of squatter communities, city planners and academics as participants, has changed the Castle.

The Centre has succeeded in what we could not do. There is still a lot of tension and political pressure around the projects, but people open up and things are getting easier. Gordon Metz has been important in facilitating discussions on the role of the museums in the future and on how to make the Castle more accessible, and the Centre has been very helpful and instrumental in this process of change. Now people and schoolkids from the townships are flocking to the Fort.

Paul Groebelaar, director, and Lalou Metler, The Castle.

Traditionally black people and animals were in the same museums, white peoples life and history in others. The Robbed Island Exhibition was our first contact with the Mayibuye Centre. Ex-political prisoners were involved in the making of the exhibition, and their total lack of bitterness was the biggest surprise. We were brought into contact with a different South African reality, and the exhibition was an eye-opener to the South African population. Maybe more for whites than for blacks. Our museum is increasingly being used by blacks, and there are changes in the interaction between people. (Graham Avery, South African Museum)

3.1.6 Training

- ◆ The social imbalances of the past have meant that trained and qualified archivists are not representative of our population. Until the 1980's job reservation allowed only whites to be appointed to professional positions and the professional staff has remained predominantly white. Secondly, the re-structuring of local, provincial and national government has further exacerbated the acute imbalances that already exists.

3.1.7 Academic Milieu

The University of Western Cape (UWC) was started as a teacher training institution for coloureds in 1961, at one of the heights of apartheid. With the coming of the Black Consciousness Movement in the 1970's also came the first wave of student protests, supported by some black academics, among them Jakes Gerwel. In 1982 UWC had its first mission statement against apartheid. Up to then UWC was 100% coloured, today the majority of the students is African.

During the insurrectionary climate of the mid-1980's the demand for alternative education, and in particular "peoples history" became integral to the liberation struggle. There was an upsurge of alternative history on campuses, in communities and in classrooms. Old Eurocentric historical interpretations started to disintegrate, presaging the eventual political collapses of the white minority rule.

Against this background, a proposal was made in 1986 at the UWC that had then become "The Intellectual Home of the Left" for a project along the lines of a "holocaust museum" for South Africa. In 1987 the Rector of the University set up a committee to investigate the establishment of a museum and archive on apartheid and resistance.

After a sabbatical year and extensive studies of resistance/struggle/ museums in the United States, Cuba, Russia and Europe, professor Andre Odendaal submitted a proposal for a new Centre on campus in 1990, and a working group of the Academic Planning Committee was constituted to look into the feasibility of the project. In 1991 Dr Odendaal was seconded from the History Department to work full- time on setting up the Centre. The Centre was named the Mayibuye Centre and became operative the same year.

In 1993 the Centre was formally incorporated into UWC structures as part of the Institute for

Historical Research. Today the director is paid by the University, and the Centre is using space and facilities on the Campus without charge. The estimated value of this support is close to R 900 000. UWC sees the Centre as a flagship project on campus, and it has a very positive impact on the University on different levels as it:

- ◆ exposes the students to a different reality through history, arts and culture
- ◆ attracts researchers nationally and internationally, and contributes to creating a more challenging academic climate
- ◆ attracts attention locally, nationally and internationally which reflects positively on UWC.

Ideally UWC would have liked to contribute more to the running of the Centre, but the UWC is an overstressed institution with 16 000 students and very scarce resources. Because of financial pressure, no new posts could be created university wide in 1995. The Vice rector Colin Bundy expresses hope that the financial situation next year will be easier.

3.1.8 Archives and documentation

The Mayibuye Centre was given a major boost when it received a large ready-made multi-media archive from the International Defence and Aid Fund (IDAF) in London after they closed down in 1991. This core collection instantly provided the Centre with major holdings and opportunities to initiate various activities.

The Historical Papers section of the MC, housed in the Institute for Historic Research building, can be divided in two categories: documents from personal papers, organisational archives and court records on the one hand, and periodicals and press clippings on the other.

The task of sorting, cataloguing and shelving the Centre's historical papers commenced in earnest in September 1992 when Bertie Fritz assumed duty as the Centre's archivist. A basic inventory was drawn up, and catalogues prepared for some of the more important collections. From 1993 the Centre has given researchers controlled access to its papers.

The Centre has a large collection of historical and cultural material of national importance. Articles, books and dissertations based on the Centre's collections are now starting to appear, and in 1994 nine catalogues were printed by the Centre, for example on: International Defence and Aid Fund for Southern Africa, Mayibuye Centre Oral History Collection, African National Congress papers (Lusaka and London, 1960-1991) and Robben Island Archives.

Among those who assisted with the sorting and cataloguing of material were visiting scholars, Dr. Karel Roskam from the African-European Institute in Amsterdam and Ms Dorothy Woodson from the State University of New York. The Centre's archives continue to receive a steady flow of valuable historical material like the archives of the Women's National Coalition, the National Education Crisis/Coordination Committee and the former Soviet Afro-Asian Solidarity Committee, the diaries of Klaas de Jonge, the personal papers of Minister Kader Asmal and Constitutional Court Judge Albie Sachs.

On the negative side, lack of space, understaffing, damp, security and temperature control remain

points of concern which needs to be seriously addressed.

Compared to the audio-visual and other sections, the archival section of the Centre is developing less positively. It has a number of interesting and valuable collections of documents, but the physical and especially the manpower situation at the archives are problematic. The old library building used for the archives is too small and there is no climate control. Hence the preservation of the historical collections is difficult and there is no effective space for new collections to be stored and made accessible. For the development of the archival section in the long run more and better space is absolutely necessary.

The problem on the manpower level might be even more urgent. There is only one person working full-time at the archives, someone who is dedicated and definitely with qualities, but still not well enough qualified and experienced as a senior archivist. This one person has to do everything from all the organisational and practical work to developing archiving policy, and from training student assistants to doing real archival work like cataloguing.

Consequently both on the level of day-to-day archival work on the collections and the development of an effective archival policy of the Centre, progress is still slow. Unless a qualified and experienced archivist is being employed in addition, this problem will not be solved.

A sub-committee of the Institute for Historic Research Board has been set up to assess, report and make recommendations on the physical and personell needs in the documentary archives.

If you cannot find what you are looking for easily, it becomes impossible, despite of the valuable material, the archive could become an academic graveyard. It is very important to have skilled people that can carry the archive. (Bertie Fritz, archivist)

The Centre has a collection of unique material, even if we were not to get another item, we have enough to work on for years and years to come. But we desperately need more infrastructure, and we need more professional assistance. (A. Odendaal, Professor/Director)

"The Mayibuye Centre is a very important source of information. The Centre influences other institutions in an important period of time, it is very important for the "establishment institutions" to become acceptable. The Robben Island project also has a humanitarian aspect. It shows that the veterans from the Island are not forgotten, many ex-prisoners feel sidelined and struggle to survive. In my book "ANC - A view from Moscow" I have made 234 references to the Archives. There is a lot of sensitive material about politics, peoples private lives etc. There is a need for a code of conduct for researchers???? The archive needs a lot of assistance, a team of qualified people should work here urgently now. If not the material will be lost. The archive is a treasure, but it must be treated seriously now. Many of the people involved are dying already." (Dr Vladimir Shubin, Researcher)

Some of the material collected:

Historical papers 7000 box files from: United Democratic Front, South African Non-Racial

Olympic Committee, Irish Anti-Apartheid Movement, Dutch Anti-Apartheid groups, United Women's Congress, Women's National Coalition, National Education Crisis (Coordination) Committee, General Recreation Committee of Robben Island prisoners and ANC official papers from Lusaka and London, South African Pressclips Service, more than 100 newspapers, journals and magazines, and the personal papers of Kader Asmal and Albie Sachs among others.

Photography - A collection of 30 000 negatives and 50 000 prints documenting every aspect of the liberation struggle and life under apartheid.

Film and Video - A collection of over 1 000 documentary productions, several hundred hours of news footage, "raw" stock footage from more than 200 films and video production projects and a comprehensive shotlist to facilitate access. Most of this material was banned in South Africa prior to 1990.

Oral History 1000 interviews, transcribed or on cassette, including the oral history on the exile experience.

Visual Arts 1000 pieces of fine art, posters, banners 5000 cartoons

Publications Mayibuye History and Literature Series, numbers 1-52, (many titles previously banned) bringing in an income of over R 100 000

This material is an important source for students, academics, film-makers, publishers and communities seeking to recover the "lost" history of South Africa.

3.1.9 The development of the Mayibuye Centre

After several years of planning, the Mayibuye Centre for History and Culture was launched in 1991. The name Mayibuye means "Let it return" in the Nguni languages of Xhosa and Zulu. The Centre focuses on all aspects of apartheid, resistance, social life and culture, and the aim is to be a "living" community-oriented resource, serving not only the university, but also the broader community and a democratic South Africa. The Centre aims to help recover aspects of South African history which were neglected in the past and to create space for cultural creativity and expression in a way that encourages the process of reconstruction and change.

The Centre have positive support from the liberation movements. Many ex-Robbed Island prisoners donated their material to the Centre and some helped prepare the Robbed Island Exhibition. The Centre consists of several sectors or departments responsible for:

- ◆ Historical papers
- ◆ Photographic, Film and Video
- ◆ Oral History
- ◆ Visual Arts and Publishing

Most of the documentation in the archive as well as the audio-visual material, was previously banned and located outside the country.

The Mayibuye History and Literature Series has published 52 books helping to expose South Africans to a history previously denied to them. Over half of South Africans are illiterate so oral history is vital: the Centre has so far recorded the experience of more than 1 000 ordinary South Africans. Its Robbed Island archive on historical papers, popularly known as the "Apple Box" archive (Because on release prisoners inevitably left the island carrying their meagre possessions in cardboard apple-boxes, and many of these found their way to the Centre) is one of many important collections received from numerous individuals and more than 25 organisations.

Besides support from the University of Western Cape, the Centre has a long list of international and national funders, of which SIDA remains the most important. Through publishing, sales of photos and films and not least a CD-ROM on the apartheid struggle, the Centre generates a substantial income. In order to do this the Centre continuously produces exhibitions, films and publications, conduct oral history projects, workshops and undertake consultancies. Funding for staff is built into the funding applications for projects. In 1995 the Centre has a staff of 15 people.

Most of the staff members have been activists in the struggle. Only one (Gordon Metz) has worked in a museum before. As activists they are closely in touch with current community issues, and this gives the Centre a high community profile. When it comes to planning and implementing projects, the staff are able to apply years of "hand on" activist experience and tested methods for community mobilisation and engagement. On the other hand, the "activist approach" might not be the best approach to more long term planning and management of the organisation.

The academic qualifications and functions are also important, especially since the Centre is campus based. Of the small staff there is a Ph.D, an MA, two MA's in progress and several post-graduates students. The more long-term planning and management should be based on professionalism combined with activism.

The Centre invites and facilitates projects and initiatives that arise from within the community itself. In this way Mayibuye has been claimed by the community. You will find numerous "outside" people working on projects, including artists, academics, ex-political prisoners, hostel dwellers, community activists, students, teachers etc.

The projects themselves are "people centered": relatively small and self-contained. They are not too technical or difficult to realise. They build upon the skills that exist within the community and the individuals involved. To conceptualise a project, put it together oneself, acquire new skills along the way, and see the results within a relatively short space of time, is empowering for people who have not had these opportunities before. The Centre in turn has been significantly enriched by the exchange of material, ideas and creative energy that occurs.

The Centre occupies the ground floor of the university library. Facilities are limited, and many of those we spoke to claimed that access to the Centre was difficult. There is no exhibition space that is distinct from the office space. The result is that visitors are exposed to the normal "behind the scenes" museum activities, but also that the staff working there are frequently interrupted. Whereas this presents certain organisational drawbacks, the benefits of giving an historically alienated constituency an intimate insight into the previously mystifying day to day functions of a museum, are obvious.

The approach to collecting and research is once again a collaborative one. Exhibitions are generally planned in collaboration with communities, organisations and individuals who help collect, research and display, and then often locate the final product in the permanent collections. Publications, film and oral history projects are approached in the same way.

The result is that the Centre is inundated with people and organisations wishing to locate their material in the collections, and they see themselves as contributing to the making of history. In a way that affirms their individual and collective contribution to the building of a new nation.

Towards the end of 1994 the Victoria and Alfred Waterfront Company decided to give the Centre a site at the Waterfront in Cape Town to develop the Gateway Project. A Section 21 Company has been set up to draw up business plans and run the project. Via the Gateway Project and the development of the future Robben Island museum, the Centre hopes to gain the status of a Declared National Cultural Institution by 1999, becoming state supported and financially self sufficient.

The Vision of the Mayibuye Centre is:

In general - becoming a unique, innovative, productive, internationally recognised South African historical and cultural project integral to the process of reconstruction and development in this country.

Despite of the overall very positive impression you get of the Centre, there is one aspect that needs to be looked into, and that is the overall management. Already in January 1993 Director Andre Odendaal writes:

The approach has been a frenetically pro-active one geared towards "making things happen" and showing what is possible. However the time has come for consolidation. The priority now has to be on developing a solid infrastructure and capacity. The current staffing infrastructure is wholly inadequate for the current and envisaged operation of the MC and the Centre regards it as essential that core staff are put on the university establishment if it is to fulfil its potential (or indeed survive) as a dynamic UWC operation.

The main driving forces behind the Centre now is Andre Odendaal and Gordon Metz. They are first and foremost people committed to their work - the rich historical and cultural heritage of the struggle against apartheid - and not so much into the proper management of the organisation and its personnel. To be able to continue the impressive development of the Centre up till now in the years to come, the management ought to become more professional both organisationally, financially and on the level of personnel management.

1994 was the year of "Democracy and Development" , and in the miraculous transformation process to democracy, the Centre played a very active, high-profile role, providing information, producing exhibitions and books, organising debates and receiving visitors.

1995 should have been the year of consolidation, but then the ACTAG-process absorbed both Andre Odendaal and Gordon Metz. Through their involvement in this process, they made a major impact on future state policy, and thereby achieved one of the Centre's main objectives. But again, consolidation has been pushed into the future.

3.2 Assessment of Swedish support in terms of SIDA's guidelines and in terms of the objectives of Mayibuye Centre

3.2.1 General

Reading through the Mayibuye Centre's annual reports, including press clippings on activities, and also through interviewing different target groups and the people working at the Centre, one cannot but be very impressed by the level of activity, creativity, energy and innovative thinking that dominates the place. The Centre is fortunate to have, despite limited financial resources, a very committed and competent staff, including a director who is an "achiever" in the most positive sense of the word. Despite this, in trying to assess the impact of the activities on the objectives, the question of the Centre being too widespread and not properly focused arose.

The Mayibuye Centre has received funding from SIDA since 1991 as part of the Swedish support to culture in South Africa. The total support amounts to SEK 2 200 000, and the grant for the fiscal year 1994/95 was SEK 450 000. Most Swedish funding to the cultural sector in South Africa has been channelled through Swedish Riksstallningar, but the funding to the Centre has come directly through the Swedish Embassy. Funding to the Centre started as a natural follow-up of the Swedish support to IDAF in London, an information centre that was reestablished in London in the 1960's after having been forced to close down its activities in South Africa.

The aim of IDAF was to counteract the propaganda machinery of the South African regime, and over the years IDAF received substantial funding from the international community that was opposed to apartheid.

SIDA is the major funder of the Centre, outside of the UWC-funding, and grants have been allocated to:

- ◆ Transfer of IDAF-material and personnel
- ◆ Conservation and Cataloguing
- ◆ Gender and Affirmative Action Programme
- ◆ Community Outreach
- ◆ Projects, infrastructure and salaries.

The Swedish funding, combined with positive support and interest, has been crucial in getting the Centre started and *"making it a trend setting historical and cultural institution in the new democratic South Africa, playing a catalysing role at various levels and gaining much publicity for its innovative work."* (Application to SIDA, 7.12.1994)

3.2.2 SIDA: Guidelines and objectives

During 1994 SIDA worked out a new strategy for cultural development co-operation with focus on these key words:

- ◆ Democracy
- ◆ Cultural pluralism
- ◆ Strengthened infrastructure in the cultural sector

Democracy

SIDA's cultural development co-operation shall be aimed at projects that promote *democratic development* by supporting:

- ◆ *Freedom of speech and freedom of expression*
- ◆ Artistic and cultural *pluralism*
- ◆ Popular *participation* in artistic creation
- ◆ *Independent* cultural activities for individuals, groups and organisations
- ◆ Programmes to *build bridges* between :
 - Ethnic groups
 - Political factions
 - Rural and urban communities
 - Tradition and modernity
- ◆ Effort to achieve a *normalisation* of people's lives in societies that have been wounded by war, misuse of power, or natural disasters.

Cultural Pluralism

Cultural development co-operation shall support *cultural pluralism* by making it possible to:

- ◆ *Decentralise and give equal access* to activities and experiences in the cultural area for everyone - regardless of race, sex, or ethnic affiliation with consideration for geographic, economic or social situations.
- ◆ *Document and preserve* indigenous traditions, stimulate renewal and fruitfully bring together the old and the new
- ◆ Aspire to strengthen individual, group, and national *identity and self-knowledge* without it leading to intolerance

Infrastructure

To strengthen the status of culture, the cultural development co-operation shall support programmes that:

- ◆ Strengthen the cultural *infrastructure*
- ◆ Promote *artistic training, competence, development, and sharing of experience*
- ◆ Build up regional and international *networks*
- ◆ Contribute toward the *upgrading* of the status of culture and the cultural worker among politicians, those in power and decision makers
- ◆ Result in *legislation* within cultural areas, for example copyrighting, illegal export of cultural objects, and preservation of culturally valuable sites
- ◆ Lead to establishment of a *cultural policy* in countries where such does not exist.

3.2.3 The main objectives for the Mayibuye Centre are as follows:

1. To start a Centre of national stature in a way that:

- ◆ promotes development and the process of post-apartheid reconstruction and transformation (also by impacting on future state policy via involvement in national policy study projects and the activities of national cultural bodies)
- ◆ ensure that young disadvantaged South Africans acquire training and skills
- ◆ actively promotes popular participation of deprived communities and makes accessible to them information and material which was previously banned or financially out of reach
- ◆ encourage freedom of expression and cultural creativity within a non-sectarian framework

2. To help recover the rich historical and cultural heritage of black South Africans, which has been negated, ignored and distorted as a result of colonialism and apartheid

3. To record for posterity the history of apartheid and the struggle against it, including the significant contribution of the international community over the past three decades

4. To establish a centre of educational excellence (which will serve not only on campus, but also the community and country) and to help build an institution grossly disadvantaged by apartheid into a nationally and internationally recognised university.

The SIDA guidelines focuses on democracy, cultural pluralism and strengthened infrastructure in the cultural sector. As you try to analyse the objectives of the Centre, they become fairly vague and more like visions than objectives. The Centre is involved in a broad variety of activities, but it is difficult to assess what impact the activities have on the objectives. Since the objectives of the Centre could be interpreted in many directions, it is easy to say that they fit well with SIDA's guidelines.

SIDA's guidelines also fit with the new policy framework for culture as presented in the ACTAG report. This might be reflecting a long and mutually inspiring working relation between SIDA and the democratic cultural sector in South Africa. Both ACTAG and the SIDA document make references to the **United Nations Decade of Culture and Democracy** and the role of **UNESCO** in the national and international cultural climate.

3.2.4 Conclusions and recommendations

Despite the above comments, one can assume that through its activities and the work done the Centre has:

- ◆ Helped place "culture" firmly on the national political agenda
- ◆ Provided new models for cultural work that will and has influenced other national institutions and projects

- ◆ Challenged in practical and effective ways, old and inherited cultural values and practises.
- ◆ Assisted the new government in critical ways with the formulation of new cultural policy.
- ◆ Assured a continued dynamic relationship with international agencies, funders and countries in the field of culture and cultural relations.
- ◆ Created space for previously marginalised and suppressed voices within the cultural community , the Centre has claimed cultural space within the mainstream.

SIDA should assist the Centre in working out more specific aims and objectives, including strategies for implementation, both on a short and long-term basis based on:

- ◆ Goals/desired results and objectives
- ◆ Target group(s)
- ◆ Strategy-Activities
- ◆ Resource Allocation - Budget
- ◆ Time Frame
- ◆ Evaluation - Indicators

The fact that SIDA only has approved funding on a year to year basis has not facilitated the Centre's planning. The Centre has presented annual applications with a list of projects/activities. Looking at the applications and SIDA's decisions, there seem to be no real prioritising on either side. One year SIDA would support Community Outreach, next year Gender and Affirmative Action and Cataloguing and Conservation. There might have been discussions between the Centre and SIDA on priorities, but we have not been able to find any written documentation on this. Why did "Gender and Affirmative Action" become a major priority since there is very little on Gender in SIDA's guidelines (See Chapter on Gender)?.

More long-term funding would make strategic planning and skills development easier. SIDA and the Centre should discuss priorities in relation to Goals and Strategies. The staff should receive training in Project Planning and Evaluation to be able to participate in processes in a more proactive way. Through this the decision process in the organisation might also become more democratic.

3. 3 An assessment of the relevance of the objectives of the Mayibuye Centre in a changing South Africa and in relation to the target groups

Some of the key words for a democratic arts and culture policy in a changing South Africa as expressed in the RDP and ACTAG-documents are: **access, approach and redress:**

- ◆ Access to, and participation in cultural life, is a fundamental human right
- ◆ A people-centred, integrated and dynamic approach should be developed
- ◆ Culture shall ensure the correction of historical and existing imbalances through development, education, training and affirmative action with regard to race, gender, rural and urban consideration

Having indicated that we find the objectives of the Centre unclear, we choose to look more directly at the activities the Centre is involved in order to assess the relevance of the objectives.

The target groups of the Centre are:

- ◆ International Community
- ◆ National Community
- ◆ Local Community
- ◆ Academic Community, i.e. students and academics at the UWC and more broadly

The Departments of the Centre are:

- ◆ Archives/Historical Papers
- ◆ Photography, Film & Video
- ◆ Oral History
- ◆ Visual Arts and Publishing

The Centre's archive and historical papers provide a research facility with unique material for present and future scholars and academics. It is being used by students, researchers and international visitors, who also have assisted in cataloguing of material.

The Photographic, Film and Video department have started supplying SABC with material for their film-productions on South African history. The Photographic exhibitions produced by the Centre, and especially the one on "Lost Photographers", have been widely acclaimed and saw by thousands of people. International media-people visiting South Africa use the Centre frequently, and material are also being sent abroad. The Film Festivals were mentioned as very important by the students.

Oral history. This department has recorded some very moving accounts by people from exile, ex-prisoners and ordinary citizens. Oral history is an import tool for communities to start looking into their own history and developing their own history project.

Visual Arts and Publishing. The students we spoke to stressed the importance of having arts on campus. They have never really been exposed to art, and see the art trail as a unique way of learning about art. When the Centre have visitors, taking them around the Art-Trail is a very good way of seeing the UWC.

The overall vision of the Centre could be summarised in the following way:

Recognising that heritage provides inspiration and a frame of reference for creativity and creativity in turn produces what becomes our heritage, the Mayibuye Centre will collate and make accessible resistance, culture and social life of that part of our national heritage which in the past has been neglected, ignored and distorted.

In the past education and socialisation in South Africa was based on propaganda rather than real information. Asking questions was never part of the curriculum, and teaching and learning was based on certain fundamentalistic truths. IDAF's role in exile was to counteract the propaganda, and as the former official South African regime would distort the history completely, the "anti-

apartheid propaganda” also gave us - the outside world - a fairly simplified picture of a very complex situation. This was necessary to mobilize support, and can easily be justified.

But in the new South Africa, learning should be through questioning and critical reflection based on real information. The Centre should be very sensitive to this aspect, especially since one of their visions is to:

Produce the definitive apartheid exhibition to travel on a permanent basis internationally and in all 9 provinces.

How will you define The Definitive Apartheid History? (In my country , Norway, 50 years after the German nazi-invasion ended, historians are still struggling continuously to write **The** History, and access to some archives is still impossible)

Conclusion and recommendation: The objectives are relevant in a changing South Africa, and also in relation to the target groups, but they should be more clearly defined, i.e. more focused.. The heritage of struggle and resistance to apartheid is fragmented and incomplete due to the censorship and oppression of the majority of South Africans. To record this history and make it accessible to all South Africans will take many years, and many skilled people.

For the next two to three years much of the Swedish support should be concentrated on capacity building, human resource development and skills training. Both technical skills like computer training and more academic skills like critical thinking should be highlighted.

3.4 Analysis of the future role of Mayibuye Centre in South Africa and its relationship to other similar South African Institutions, i.e. Fort Hare

The Mayibuye Centre aims at establishing itself as a national cultural institution within 3-5 years via the Robben Island project. The Centre is hoping to become responsible for the most important cultural project in South Africa, given the symbolism of Robben Island.

The Centre try to seek other institutions for exhibitions in order to cooperate with them. There is a need for pluralism, and there should be more than enough work to do for different institutions and universities.

Ideally there should be as much co-operation as possible with Fort Hare, but due to conflicts on political and personnel level at Fort Hare, the archives there have not made much progress. There has been no practical co-operation so far, but the Centre hopes practical co-operation will happen as soon as Fort Hare is ready.

3.5 Assessment of the sustainability of Mayibuye Centre

The Centre needs funding for each project, and this uncertainty is negative. Despite this the level of productivity at the Centre is steadily increasing and very impressive. In 1985 eight new books

have been published, and income from sales has reached a record level of R 174 000. A CD-rom including 50 titles is currently being marketed internationally. A shop has been set up within the Centre to cater for visitors in a structured way.

There have been several broadcasts of the Centre's productions this year: Transmissions by NNTV, BopTV and Western Cape Regional TV. Funds from SIDA helped complete a new production: "George Pempa: Painter of the People" which will have its first transmission on NNTV on 16 November. The last production is being marketed abroad, including Sweden, and will be packaged with a publication aimed at schools. This video is linked with a major retrospective exhibition for April 1996 produced by the Centre in cooperation with the South African National Gallery which will travel nationally and internationally. The Centre has also been active on the executive of the Western Cape Community TV programme.

More than 90 groups have been received this year and given orientations.

Through exhibitions, production of books and videos, photography, TV-programs and CD-Roms, the Centre has developed a solid outreach program that provides increased income and also interest.

Conclusions and recommendations:

Even if the Mayibuye Centre were to remain as it is, without the Gateway/Robben Island project becoming a reality, the Centre would be sustainable in the future, provided the weaknesses pointed out - archives, management, quality more than quantity - are sorted out.

If/when the Gateway/Robben Island project materializes, the sustainability will have to be looked at from a totally different reality.

3.6 Assessment of how the gender aspects have been included in the projects

3.6.1 General

As a result of intense lobbying by women in the pre-election period in South Africa there have been a number of significant gains for women in respect of legislation and government structures. The present Constitutional Principles state that there should be no discrimination in terms of race and gender. When it comes to the setting up of new structures and enactment of legislation, progress is slow and resources limited.

Today South Africa compares very favourably with some of the most advanced countries in the world with regards to the representation of women in parliament. Almost one third of the members in the National Assembly are women, of the ninety senators, sixteen are women, and of the 27 cabinet ministers, three are women while three out of fourteen deputy ministers are women. However, women are woefully under-represented in some of the major sectors of the public sector, management, the judiciary, the police, the military and the foreign service. Not one of the premiers is a women, not one director-general is a women. A number of women in parliament

have not had any secondary or tertiary education and some are in fact semi-literate and have great difficulties coping with the exigencies of government.

In the NGO sector gender as an issue has often come from the top down, i.e. from funders and as a result it has been dealt with in a tokenistic manner. *It is common in project proposals to see reference to women's involvement in an activity and a general statement about the importance of gender, without the back up of any real gender and development analysis or programme*

In Sida's strategy document "The Role of Culture in Development" this is the only quote we find on the gender aspect in cultural development co-operation:

"Many cultural activities involve women or highlight in different ways the gender issue, for example within theatre and literature. SIDA puts heavy emphasis on equal sex distribution in organisations, boards and consumer groups. The gender issue will receive a more prominent role and a more conscious profile in the continued planning."

The Mayibuye Centre does not have their own gender strategy, but the overall Gender Policy of the UWC as expressed in the Mission Statement of the Gender Equity Unit (established in 1993) also applies to the Centre. The mission of the Gender Equity Unit is:

to promote a culture of gender awareness by designing gender equity policies and facilitating educational programmes to transform the educational environment at the UC. Our main objective, therefore, is to monitor the implementation of those policies and programmes, to combat gender discrimination by challenging employment practices with regards to admissions, recruitment and selection, by training female staff and students for leadership in the university community, and by encouraging them to enter both traditional and non-traditional fields of study. Furthermore, we aim to extend opportunities for development and leadership to women in the broader community off-campus.

The gender aspect of the Centre could be looked at from three dimensions:

- ◆ The staffing of the Centre
- ◆ The program they offer
- ◆ General awareness building

3.6.2 Staffing

The staffing of the Centre has been fairly stable since its inception with a strong white male domination in the top positions (partly inherited from IDAF). In 1995 the Centre has 16 people employed, including five trainees. The Director and the two coordinators are the only white people employed. The other posts are: Archivist (M), Film Librarian (F), Sales and Orders post, Administrator (F), two Secretaries, a Shop Assistant (F) and a General Assistant.

For 1996 the Centre has approved a new staffing strategy, (depending on the financial situation) to upgrade existing posts (and salaries) into new co-ordinators positions as part of a staff development, affirmative action and rationalisation process. This should broaden the management

base of the Centre and ensure a better racial and gender balance at that level. One of the former student assistants, librarian Anthea Josias, will be appointed as co-ordinator for collections and computerisation.

As part of the gender awareness and affirmative action programme, there are staff development courses, ranging from computer literacy to the administrator Felicia Siebritz attending the Arts and Culture Management Programme at Wits, being organised. The staff is being encouraged to register for formal degree courses and being given opportunities to travel/attend conferences locally and abroad.

3.6.3 Programs

Mayibuye Centre publishes books by women authors, they have embarked on a women's film project, they have had murals painted by women artists, the latest on the Womens' Conference in Beijing, and they invite prominent women speaker's to deliver keynote address on a regular basis. The theme for 1993 was "Women and Change", and a seminar programme was organised in conjunction with the office of the Gender-Coordinator on campus. A book was planned, why did it not materialize. In 1994, the Centre participated actively in the "Women's Study Winter School" organised by the Gender Equity Unit, and in 1995 "Women and Customary Law" and murals by women artists marked the Heritage Day.

Rhoda Kadalie, head of the Gender Equity Unit has the following comments:

We have a lot of cooperation with the Centre, but we do it all for free. We would like to cooperate more, but on more equal terms. Projects like exhibitions in museums and on Campus have been very good, and the debates like the one on Women and Customary Laws where both chiefs and lawyers participated, are very interesting. But we have never really been consulted on gender issues, the Centre just call on us to be part of their cultural programme.

It would be important to have a gender perspective, and to look more closely at "Gender Projects." Maybe the gender perspective is more to please donors than anything else.

My conclusion is that the Centre is excellent for what it is, it is dominated by white males and is very ad-hoc on gender.

3.6.4 Trainees Programme

The Trainees Programme is aimed at developing of a new generation of black women social scientists and professionals by employing and training young scholars in various capacities. The broadening of the narrow existing base of research skills and intellectual confidence is an enterprise to which UC is committed, and the Mayibuye Centre, with its multifaceted activities, lends itself naturally to such ends. The Centre would be able to help the students not only to improve their qualifications, but also to develop their skills in a way that will contribute to the process of reconstruction in SA. At the same time the Trainees help very much to strengthen the

infrastructure of the centre.

Two women post-graduate students, Shanaaz Isaacs and Tholakele Nzuza were appointed as trainees in January 1994 as part of the SIDA funding. Altogether the Centre has a total of five trainees this year. They gain practical experience in doing research and working in various department of the Centre, i.e. oral history, interviews, computer skills etc. in the mornings and then work on their thesis in the afternoons. The programme lasts for two years, the trainees receive a basic salary.

Shanaaz is 28 years old. She was an assistant at the History Department engaged in People's History before she was accepted as a trainee. She is now doing her theses on "Women and Change in South Africa" at the Institute for Social Development. In 1994 she was collecting material on the Elections, especially voter education material from the churches, unions and VEETU. She has learned how the archives work, and does general administrative work. She works closely with Gordon Metz, and have been involved in the Robben Island project, Heritage Day, conferences involving other departments.

Shanaaz sees being at the Centre as very important learning experience:

I come from a deprived background. I had only been inside a museum once before when I was in school. We could not possibly identify with what was inside, and we were never motivated to use museums. Through the Robben Island exhibition we were given access to museums in a different way, and the Centre plays a very important role when it comes to bridging the gap between the way we were introduced to history in school and our real history.

I had never been exposed to anything like the Centre before. I would very much like to work on the Robben Island project. The training complement my studies, and I see the links between development and culture. As an activist I had mainly seen development in terms of social issues, poverty, housing, health, education. Now I see for the first time the importance of cultural upliftment, my own background and identity, and the need for cultural centres in the townships. The forced removals from District 6 was also about crushing people's ability to resist through crushing their culture.

The role of the Centre is very crucial when it comes to education in the new South Africa. The children of the 80's had their youth taken away. I was detained for the first time when I was 17. Young people today have a different history. There is a hunger for information, young people are trying to understand the struggle and development. Mayibuye Centre has an important role to play when it comes to change in curriculum and textbooks, and also when it comes to making the struggle outside of South Africa, the life in exile and international solidarity known inside the country.

The most important things for me is the support and the encouragement I get in my own academic process

Tholakela is 26 years old, history student, and started as a trainee in 1994 in the Publication Department with Barry Feinberg. She does administrative work, including book-keeping which is

a new and challenging field, in the publishing department and participates in organising book-launches, poetry sessions with students and she was a co-ordinator for the Heritage Festival. She finds the training useful, challenging and frustrating. It helps Tholakela to understand the history of South Africa, and it is fascinating to meet people that have really been living the history.

I feel lucky to work in this place, especially with Popular Culture on Robben Island, Arts & Resistance. It was interesting to learn more about the resistance among the prisoners, but also among people on the outside. You feel quite honoured to be in a place like this at this time of history. I get a lot of positive support, and it is a good feeling that you also can contribute and give back. But the short term perspective is very frustrating. I wish the Centre would know more about the financial situation in the future. I would like to be more involved, especially in decision making, and I would like new challenges and not be stuck on one level.

Early this year I got a scholarship to learn Japanese in Japan through Andre and the Centre. It worked well, and it is very useful to speak Japanese at the Centre since we have many guests from Japan. But it was difficult being there. People are very hardworking and serious

The gender aspect of the Trainees Programme had never really been raised with the trainees, but the fact that two out of five trainees are women might be enough to satisfy SIDA's concern about **equal sex distribution in organisations, boards and consumer groups..**

3.6.5 General Awareness Building

When we asked the staff about gender issues, only a few had thought about it, and more often so the white men rather than the black women. The Centre has never had an internal gender workshop, and the Centre does not have their own, consolidated strategy on gender issues, but refers to the Mission Statement of the Gender Equity Unit as their guidelines.

In line with the SIDA-strategy, counting numbers of females and males and referring to books written by women, seemed to be the answer of the gender question rather than looking at relationships and interaction between the sexes at the workplace.

The female trainees were very happy with their programmes, and felt that they were making real progress on different levels. Gender was not really an issue for them.

In the overall gender analysis of development there has been a shift from a Women in Development Approach (WID) to an integrated Gender and Development Approach (GAD), and it is widely accepted that sustainable development is not possible without the full involvement of both women and men in the development process. The issues of gender and affirmative action are difficult since they relate to gender, race and class and easily can create tensions and conflicts at both personal and political levels. The process of addressing gender in organisations through strategic planning is complex and dynamic, since it raises questions about people's own gender awareness, the context in which they are working, the analysis of the problems they are trying to address and the types of interventions they want to make.. And implementation of gender strategies does not automatically follow on from gender awareness training.

Gender issues can be understood on different levels: is it about how many women are on a projects committee and what role they play in decision making, is it about the integration of women into the current status quo or is it about using a gender development perspective which will lead to an ultimate transformation of gender relations in society?

3.6.6 Conclusions and recommendations:

There is clearly a will on the managerial level of the Centre to deal with gender issues and affirmative action in a serious and constructive way. But to create awareness and a common understanding of the issue among the staff - women and men, blacks and whites - a gender training workshop should be organised internally, maybe with the assistance from the Gender Equity Unit or WUS South Africa that also has a good gender awareness programme. From there strategies should be developed to ensure that a gender perspective is integrated into all aspects of the programmes together with gender awareness and affirmative action. It would also be useful if SIDA could present their Gender Strategy, and maybe a debate on the issue also could assist SIDA in their continued planning.

Indicators for measuring change could be:

- ◆ Changes in the staffing
- ◆ Culture of the organisation
- ◆ a shift in the structure and a change/development in the activities of the organisation

3.7 A description and analysis of the organisational structure of the project.

3.7.1 Present position

A copy of the organogram showing the organisational structure planned for next year is enclosed. The idea is to develop management potential, improve communication and accountability and ensure greater delegation . When resources are available, the aim is to create 2 or 3 deputy directorships. While ultimate responsibility will lie with the director, the aim is to develop a more collective approach and responsibility, with major decisions being taken at the working group level (which is already the case generally).

Co-ordinators will have committees consisting of staff from other departments, as well as outside people. This exists already on the editorial board for publishing, computerisation committee and visitors reception committee.

Monthly working group (or management) meetings are held as well as quarterly staff meetings. The director also has to report to the Board of the Institute for Historic Research. From the IHR Board level reports are made to the Arts Faculty, Senate and Council respectively.

This is an attempt to rationalise certain conflicting reporting lines which existed previously, where a member of staff was required to report both to a unit head and directly to the director of the Centre.

The structure of an organisation has to do with the way in which work and the various strategies are divided between individuals and across sub-structures and how the relevant authority and responsibility is delegated. The structure allows leadership to coordinate all the different aspects of an organisation - its roles, strategies, people and resources, in a coherent way. When designing an organisational structure, the key issues which need to be borne in mind are:

- ◆ decision making,
- ◆ accountability and
- ◆ communication.

It is important that the different units do not operate in isolation from each other. One unit may have skills, resources and experience required by another programme or unit.

The structure was previously based on a pyramid structure with the director and the heads of the two departments at the apex. The structure is now referred to as a “pancake” structure. The director remains at the apex but there are now six members of staff reporting directly and only to him.

The Centre falls under the constitution of the Institute for Historical Research. There are no financial and administrative policy documents.

3.7.2 Recommendations

The advantages of the new structure are:

- ◆ there is no longer a conflict about lines of authority
- ◆ management committee meetings should theoretically allow the opportunity for increased communication.

However there might be several possible problems with this approach:

- ◆ The management team has now become enlarged to such an extent that, while apparently very democratic (and within the theoretical maximum size for a management team), it may become a rather unwieldy instrument for decision making and management.
- ◆ This structure may make the Centre structurally further dependent on the caliber of whoever holds the position of director without providing any mechanism for building up the management capacity of potential successors. Only the director will have more than one specialised area of authority. This depends on how the management team is used.
- ◆ The director will have to delegate authority for certain products and functions to six staff and will have the sole responsibility for supervising and monitoring these people. Due to the inevitable workload and absences of the director, the Centre is therefore dependent on being able to continue to find staff of a high level of responsibility and maturity for all six positions.

It is very important that the organisational structure fits the culture of the organisation, and that there is a consensus as to how the organisation should operate.

Since this new model is planned as from 1996, we would recommend that it is looked into and discussed further with SIDA when the evaluation is presented.

3.8 An assessment of the cost effectiveness of the support given in terms of inputs and outputs.

3.8.1 Present position

In order to evaluate the cost effectiveness of a programme, it would be necessary to review concrete objectives or outputs and their related direct and allocated costs. In addition to quantitative and financial monitoring of performance one would hope to have

me qualitative monitoring of performance. For example the number of visitors visiting the Centre is recorded but there is very little information on why the visits occurred and what benefit was received. There is also no follow up of visitors once the visit has occurred. There is obviously much work being done and we have no reason to believe that funds are not being spent carefully but the information presented by the Centre therefore makes a cost benefit exercise impossible.

The monitoring and evaluation of outputs at present concentrates on the quantities produced and there is very little attention paid to the quality (in terms of reporting) and the impact on the targeted group.

At present we feel that the planning process is inadequate. At the staff and working group meetings in July/August 1995 the staff was asked by the director to identify needs and outline planned projects and activities for 1996 by September 1995. This was followed up by two letters of reminder, and at the January planning meeting the practical implementation of the programme for the year was finalised. Still several members of the staff felt that they should be more actively involved in the overall planning process.

In January of each year, staff are asked to present proposals of projects to be undertaken which should include a budget. The budget is frequently limited by the constraints of existing funding. Income earned is treated as a bonus to be added to the pool of funds rather than as a tool to measure the effectiveness of the output.

3.8.2 Recommendations

Strategic thinking involves planning and goal setting and evaluation. Strategies need to be continuously evaluated in order that they may be adapted, refined or changed in response to failure, or to a changing environment, or even to a successes which may have resulted in an altered context. Organisations need to develop their learning systems. This includes methods and procedures for evaluating the impact of particular strategies as well as the development of comprehensive management information systems which collect and arrange the data necessary for ongoing monitoring of strategy.

Mayibuye needs to be assisted to develop a comprehensive planning and monitoring process which will set financial and non financial objectives, outputs and indicators in terms of quantity, quality and time frame.

They should look at similar organisations offering comparable products, locally and internationally and use their information on costing and outputs to provide benchmarks for "industry norms". We would suggest that for the planning process, the Centre budgets for an experienced and skilful facilitator to manage the process.

We believe that the concept of cost effectiveness has not been sufficiently recognised at the Centre as important for sustainability, and would therefore have to be introduced as part of the planning and monitoring process. (The director disagree with the evaluator Jenny Hoffmann on this point. Since dr. Odendaal is in th USA and Jenny Hoffmann in England, this should be looked into once more when they are both back in South Africa).

3.9 A description of the Swedish contribution in relation to other donors

See attached schedule of expenditure for 1994/5

The schedule shows that the Centre received R21,574 from the German Consulate General which was spent in the first three months of 1995. The Netherlands provided a grant of R152,706.41 for 1994 and have apparently approved in principle a grant of R338,500 for 1995. The University of the Western Cape contributes the salary costs of the Director and his secretary, administration costs and office and storage accommodation.

The report to the Embassy on 5 March 1995 lists all income which may be available to the Centre for 1995. However the report does not clarify which amounts are fee income, which are grants, and exactly which costs will be covered by each contribution. Therefore it is impossible to assure ourselves that there is no further double funding.

1995 budgeted income	R	Other currencies
SIDA	228,246	
Netherlands government	338,000	
UWC	273,000	
UWC deemed amount for rent etc	600,000	
Dutch groups for AA exhibition		144,239 Dutch guilders
Ford Foundation - Oral history		50,000 US dollars
Social Science Research Council		15,000 US dollars
Justice in transition	50,000	
Rowland and Leta Hill Trust	25,000	
German consulate	22,000	
Danish consulate	10,000	
City of Rotterdam (visiting Fellowship)		10,000 Dutch guilders
Panasonic Business Systems (equipment)	10,000	
Simpson McKie (exhibition and publicity)	5,000	
1995 projected expenditure	R2,000,000	

For recommendations for presentation of financial information see below. The planning processes suggested above will also provide useful information for future funding proposals.

3.10 An assessment of the capacity of Mayibuye Centre in administering the Swedish support, accounting and reporting procedures.

3.10.1 Present Position

At present funds are held and administered by the Finance Department of the University of the Western Cape (UWC) and cheques are issued in response to a cheque requisition authorised only by Professor Odendaal.

There is no specific Mayibuye audit unless specifically requested by a funder. In this case the UWC auditors, Ernst and Young will audit the expenses allocated to that funder only and produce a financial statement.

The statements produced by the university only give income and expenditure in terms of generic line items such as salaries, postage. There are three “General Ledger” statements produced; one for administrative costs, one for the direct costs of the Audio-visual programme and one for the direct costs of the archive or library. Although the statement is called a General Ledger, all items are shown in chronological order. In other words it is a cash book and there is no expenditure to date of any line item. We have been told that although the different types of expenditure have different codes it has not been possible to receive a statement showing expenditure for each code. There is therefore no automatic statement produced for either programmes, projects or funders. As a result of this, and the need to allocate manually when accounting for programme expenditure to funders, we have picked up a couple of items (neither major) which have been allocated to two funders.

These shortcomings make it very difficult and time consuming for the Centre to undertake any financial management.

The statements produced by the Centre for funders such as SIDA are confusing because they do not state exactly during what period the expenditure took place. There is also not always clarity as to when expenditure relating to a project is a direct expense and when it relates to fixed costs such as administration or salaries. This becomes even more confusing when there is more than one funder involved in supporting core costs and programme costs.

3.10.2 Recommendations:

In the coming year the Centre is intending to produce its own financial statements with the assistance of a simple computerised accounting package. This would be to some extent a duplication of the service provided by UWC, but would hopefully be able to provide adequate financial information specific to the needs of Mayibuye.

Whether the accounts are produced by UWC or by Mayibuye we would suggest that expenditure is allocated to:

- ◆ Agreed costs centres such as Publishing, Audio-visual, Education (one could look at allocating administration and management costs to these cost centres or having them as cost centres in their own right).
- ◆ Project costs such as the Pemba documentary, the Anti- apartheid exhibition, within these cost centres
- ◆ Line items such as salaries, stationery, photographs
- ◆ Funders

Budgets would be produced in the same format.

Once the Centre is able to produce statements showing the first three items, it may be relatively easy to produce a manual statement on a spread sheet showing the allocation of expenditure to each funder and other income received.

Expenditure should be shown as monthly and year to date using the budgeted figures as comparatives.

Projects which have earned income should show Turnover, Cost of sales and gross profit or loss. This allows the Centre to assess the subsidy required if any for this project and provides information that may be required by the tax authorities.

Although the administration of funds by UWC is intended to provide additional controls and expertise we feel that in reality it does neither.

Financial expertise:

As described above, the Centre is finding it necessary to produce its own financial statements for reporting and management purposes. It should be ascertained whether the university system is capable of producing adequate statements within its present parameters. We suspect that it would be unable to provide the required allocations. Therefore the Centre will be required to provide some financial expertise.

Financial control:

We believe that controls are inadequate since all cheque requisitions in excess of 1,000 are signed by the same employee regardless of who has requisitioned the expenditure and the University is provided with no documentation showing approved budget figures or amount spent to date.

We would therefore suggest that, again regardless of whether the Centre continues to use the “services” of the university. Cheque requisitions should be signed by two authorised employees neither of whom originated the expenditure, and budget information should be attached and reviewed.

However we would strongly recommend that the Centre takes full responsibility for its own financial management in the interest of effectiveness and efficiency and develops adequate internal controls. It is planned to employ a bookkeeper when funding is available. I would also propose that the Centres financial statements are audited each year and a copy of the audited financial statements is provided to each funder.

4. Conclusions and Recommendations

4.1 General

The overall impression of the Mayibuye Centre is positive, and the Centre has an important role to play in the new South Africa on many levels. The Centre has two main weaknesses: the running of the archival section and the overall management of the Centre.

4..2 The Cultural and Academic Sector

The Centre has a positive impact on the University of Western Cape:

- ◆ exposes the students to a different reality through history, arts and culture
- ◆ attracts researchers nationally and internationally, and contributes to creating a more challenging academic climate
- ◆ attracts attention locally, nationally and internationally which reflects positively on the UWC

The Centre has been an important eye-opener to the established museum sector, and played an important role in facilitating discussions on the role of museums in the future. It has provided new models for cultural work that will and has influenced other national institutions and projects.

Through the involvement in WESTAG, ACTAG and now in the writing of the White Paper on Arts and Culture, the Centre has helped to place culture firmly on the national political agenda and assisted in critical ways with the formulation of a new cultural policy.

The SIDA guidelines on culture focuses on democracy, cultural pluralism and strengthened infrastructure in the cultural sector. They fit with the new policy framework for culture as presented in the ACTAG-report. This might be reflecting a long and mutually inspiring working relation between SIDA and the democratic cultural sector in South Africa.

This aspect of the Centre is important and should be maintained.

4.3 The Archives:

Compared to the audio-visual and other sections, the archival section of the Centre is developing less positively. It has a number of interesting and valuable collections, but both the physical and especially the manpower situation at the archives are problematic. For the development of the archival section more and better space is absolutely necessary. The problem on the manpower level might be even more urgent, and a qualified and experienced archivist should be employed in addition to the actual.

Recommendations:

More and better space for the archival section should be provided.

A qualified and experienced archivist should be employed. The archivist has been trained in Sweden. SIDA should assist in getting more and better qualified staff at the archives more long-term funding and training.

4.4 The management of the Centre

The overall management of the Centre is weak. To be able to continue the impressive development of the Centre, the management ought to become more professional both organisationally, financially and on the level of personnel management.

The monitoring and evaluation of outputs at present concentrates on the quantities produced and there is very little attention paid to the quality and the impact on the targeted groups. Capacity building should include better skills and knowledge when it comes to producing exhibitions in a creative, innovative way. Sweden has a long and strong tradition when it comes to educating people through arts and culture. A study tour to Svenska Riksutställningar, Kulturhuset and other Swedish institutions might be a good learning experience. (Generally speaking exhibitions in South Africa are rather dull).

The concept of cost effectiveness has not been fully recognised at the Centre as important for sustainability, and would therefore have to be introduced as part of the planning. Lack of long-term funding has made proper planning, staff development and capacity building difficult. One year employment contracts are very unsatisfactory for the staff.

Human resource development, capacity building and skills training among the staff and the target groups are important components to assure a positive development of the Centre.

The Centre has presented annual applications with a list of projects. Looking at the applications and SIDA's decisions, there seem to be no real prioritising on either side.

Recommendations:

The Centre needs to be assisted to develop a comprehensive planning and monitoring process which will set financial and non financial objectives, outputs and indicators in terms of quantity, quality and timeframe. Aims and objectives, including strategies for implementation should be based on:

- ◆ Goals/desired results and objectives
- ◆ Target groups
- ◆ Strategy/Activities
- ◆ Resource Allocation- Budget
- ◆ Time Frame
- ◆ Evaluation - Indicators

More long-term funding would make strategic planning easier. SIDA and the Centre should discuss priorities in relation to Goals and Strategies. The staff should receive training in Project Planning and Evaluation to be able to participate in processes in a more pro-active way. This would enable the staff to participate in a more pro-active way, and through this decision process the organisation might also become more democratic. Possibilities of long-term funding - 3 to 5 years - should be looked into.

SIDA should issue clearer instructions and directives on project management procedures and requirements. A stronger emphasis on project objectives and expected outputs is required by all parties involved.

The Centre should take full responsibility for its own financial management in the interest of effectiveness and efficiency and develop adequate internal controls. It is planned to employ a bookkeeper when funding is available. The Centre's financial statements should be audited each year, and a copy of the audited financial statements should be provided to each funder.

Future role

The Mayibuye Centre aims at establishing itself as a national cultural institution within 3-5 years via the Robben Island project. There is a need for networking with other institutions. Due to conflicts on political and personell level at Fort Hare, the archives there have not made much progress.

Sustainability

Even if the Gateway/Robben Island project does not materialise, the Centre, due to its production, activities and positive reputation should have the potential to be sustainable.

The Gender Aspects:

There is clearly a will on the managerial level of the Centre to deal with gender issues and affirmative action in a serious and constructive way. To create awareness and a common understanding among the staff a gender training workshops should be organised internally. From there strategies should be developed to ensure that a gender perspective is integrated into all aspects of the programmes together with gender awareness and affirmative action. SIDA should also present their gender strategy, and maybe a debate on the issue would assist SIDA in their continued planning.

5. LESSONS LEARNED

As a follow up to the evaluation, and to discuss lessons learned, a joint meeting between the staff at the Mauibuye Centre and Inger A. Heldal was held on 10 April 1996.

The staff agreed that the evaluation process had been very useful to them, and they appreciated a view from outside on their activities and working situation. The evaluation had created an extensive internal debate. In January a group of staff members wrote to the Director, indicating various grievances and needs. In response to the SIDA evaluation and this letter, the Director suggested a six months process of planning and discussion to develop better working relations, clearer lines of communication and responsibilities and a more clearly defined focus of the Centre. This was agreed to by the Centre as a whole, and this process is now well under way.

The Centre would appreciate assistance and advice from SIDA in working out more specific aims and objectives, including strategies for implementation based on (ref. Evaluation page 20):

- ◆ Goals/desired results and objectives
- ◆ Target group(s)
- ◆ Strategy-Activities

◆ Resource Allocation - Budget

How could SIDA/The Embassy assist with this? There are many competent strategic planning trainers in South Africa, and the Centre would like advise on where to get assistance.

Following on SIDA's evaluation and internal planning, the Centre has made it one of the 1996 priorities to put on a sound footing the management and care of its historical papers archive. Another reason is so that the Centre is properly prepared for the arrival of the outstanding IDAF material, currently in Johannesburg for use by the Truth and Reconciliation Commission. The following steps have already been taken in this respect:

- ◆ A decision not to renew the contract of the incumbent archivist for this year because of archival and management shortcomings.
- ◆ The closure of the archives to the public from January to June 1996 so that we can systematically reorganise the collections and space. This process is taking place under the direct supervision of myself and the Collections Co-ordinator, Ms Anthea Josias.
- ◆ We have inter alia separated out the large amount of newspapers and clippings (2500 box files) from the historical papers archive and put them in an alternative storage space in order to make room for the IDAF material. We, therefore, have the space right now to accommodate the IDAF material.
- ◆ The next step is to manage the collections. We will be advertising in the Mail and Guardian for an archivist to specifically manage the IDAF and legal files.
- ◆ This person we want to have in place by 1 July. S/he will be part of a new team of 3 or 4 archivists, supported by trainees and student assistants, which we plan to appoint by the end of the year.
- ◆ One of the people will hopefully be Ms Annica van Gijlswyk from the Nordiska Afrika Institute in Uppsala, who has offered to work here for 10 months starting in October.
- ◆ The University has also agreed to set aside money this year for the secondment of a librarian/archivist from the library to work in the Centre's Archives.
- ◆ As part of the reorganisation, a set of professional procedures re conservation, cataloguing and access are being put in place to ensure the smooth functioning of the archives.

- ◆ In the past two months, over 270 donations and collections have been sorted and itemised as part of the reorganisation of the archives.
- ◆ Security doors will be installed in the archives in the next four weeks, and other security measures will accompany this.

Generally the Centre's function as a museum/archives is complex due to its position within the University. UWC like most tertiary institutions in South Africa is going through a very difficult period, and people are demoralised due to lack of financial and human resources. UWC is overstretched with 8 000 new students and relatively few new academic staff appointed in the last decade. It is therefore difficult to get the finance, physical space and necessary expertise and academic and professional assistance to develop the archival side.

Nevertheless, the Centre sees the archives as a very important part of their activities, and the material they are storing is extremely valuable. But if the Centre is not able to properly run the archives, some other institution must do it. "But we will not let this happen" was the conclusion of the staff.

All the staff members feel that they are overworked and tired. Some felt close to burnt out, but as we were discussing the different activities and projects they are involved in, it became clear to all that they really are involved in important and exciting work. This meeting was also a useful information exchange for the staff members, and the meeting ended on a positive note. There is still a lot of energy left, and the evaluation process has hopefully created a better understanding of the importance of mutual support and back-up during these sometimes difficult times. Once the future of the Gateway to Robben Island project is clear, the role and focus of the Centre will be easier to define. Right now there are many uncertainties outside of the Centre's control that is impacting on their future planning, and only when the practicalities have been sorted out will the Centre know its exact place and space. In the mean-time it is crucial to keep up and develop the human resources at the Centre.

A study tour to Svenska Riksstalningar and other institutions in Sweden (Scandinavia?) Would be most welcome, and would have a positive impact on the capacity building and human resource development at the Centre.

Funding from SIDA for a three years period would make proper planning and implementation of staff development easier.

The Centre is fortunate to have a student in Tourism, Agnes Darehe, to look at the Centre's potential as a tourist attraction. Agnes will be at the Centre until July, and will certainly come up with useful comments and advice.

The Centre, through the art curator Hamilton Bulaza, who was a trainee for two years, is involved in the development of an Art Centre in Khaylitsha that will be linked to tourism and the bringing of visitors to this squatter camp.

In conclusion, therefore, the Mayibuye has already responded directly to the main recommendations in the draft evaluation report of October/November last year. While there are areas in which the Director disagreed with certain conclusions - for example on cost effectiveness - and he pointed out that an outside evaluation inevitably misses some of the intricacies of an organisation and its work, he and the Centre have used the report to help identify and act on weaknesses rather than having a defensive or explanatory focus in response. This energetic and self-critical approach not only helps explain why the Centre has achieved so much already, but why it will probably continue to grow in the future.

TERMS OF REFERENCE

Evaluation of Sweden's Support to Mayibuye Centre, University of Western Cape, and an Appraisal of Swedish Support in the Future

1. Background

Since 1991 the Mayibuye Centre for History and Culture has received funds from SIDA as part of Swedish support to culture in South Africa. The total Swedish support amounts to SEK 2.220.000. The grant for the fiscal year 1994/95 was SEK 450.000.

The total Swedish support to culture in South Africa for 1995/95 was 15 MSEK.

SIDA has supported the infrastructure and the administration to start Mayibuye Centre, conservation and cataloguing, and specific projects.

When SIDA decided to support Mayibuye Centre also in 1994/95 it was suggested that an evaluation should be carried out during the latter part of 1995 before Sida takes a stand on continued support to Mayibuye Centre.

2. Purpose of the Evaluation

The overall purpose is to evaluate Sweden's support to Mayibuye Centre in the context of the process of change in South Africa and make recommendations to Sida on future support.

The study shall also make recommendations on necessary changes, if any, in order to ensure that Mayibuye Centre achieves its objectives in a cost effective way.

3. Scope and Focus of the Evaluation

The following should be covered:

- a short description of the cultural and academic sector in which the Mayibuye Centre works, archives and documentation, in an overall and problem oriented way,
- a description of the development of Mayibuye Centre,

- an assessment of Swedish support in terms of SIDA's guidelines and in terms of the objectives of Mayibuye Centre,
- an assessment of the relevance of the objectives of Mayibuye Centre in a changing South Africa and in relation to the target groups,
- an analysis of the future role of Mayibuye Centre in South Africa and its relationship to other similar South African institutions i e Fort Hare,
- an assessment of the sustainability of Mayibuye Centre,
- an assessment of how gender aspects have been included in the projects,
- a description and analysis of the organisational structure of the project,
- an assessment of the cost effectiveness of the support given in terms of inputs and outputs,
- a description of the Swedish contribution in relation to other donors,
- an assessment of the capacity of Mayibuye Centre in administrating the Swedish support, accounting and reporting procedures.

4. Methodology, Evaluation Team and Time schedule

4.1 Method

The task shall be carried out through studies of available documents at the Swedish Embassy and Mayibuye Centre, interviews with representatives of Mayibuye Centre, the Embassy and end-users of Mayibuye's activities.

4.2 Evaluation Team

Team members shall have adequate expertise and be approved by Mayibuye Centre and Sida. The evaluators shall have knowledge of the cultural sector in South Africa, development cooperation, NGOs working in culture and experience of evaluations including cost benefit analysis.

4.3 Time Schedule

The time estimated time for the study is 2 personnel weeks and it shall be carried out during October 1995.

4.4 Contacts

The evaluators shall liaise with the Embassy of Sweden in Pretoria, where the Minister (Development) or his substitute represents Sida. Mr André Odendaal represents Mayibuye Centre and will be responsible for giving the consultant access to all available information.

5. Reporting

5.1 Inception report

The evaluator shall submit a brief inception report explaining how he/she intends to complete the assignment. The report shall be submitted to Sida before commencing the field work, to allow Sida to comment on the report and agree on how the consultant shall pursue the assignment.

5.2 Draft Report

The consultant shall compile a written report summarizing her/his findings and recommendations. The report should include analysis of the findings.

The report shall be submitted in 3 copies to Sida and Mayibuye Centre for comments not later than two weeks after the completion of the study. The report shall be in English, preferably not more than 40 pages, and have the format presented in Annex 3 of "Evaluation manual for SIDA", attached.

5.3 Final Report

Within two weeks of receiving comments from Sida and Mayibuye Centre the consultants shall submit a final report in 5 copies to Sida for approval.

LIST OF INFORMANTS

STAFF, Mayibuye Centre:

Andre Odendaal, Director
Felicia Siebritz, Administrator
Barry Feinberg, Co-ordinator book and film production
Gordon Metz, Audio-Visual Curator
Rachidi Molapo, Co-ordinator oral history
Bertie Fritz, Archives and catalogues
Anthea Josias, Cataloguing & Conservation
Graham Goddard, Photographs, orders & conservation
Tholakela Nzuza, Trainee and exchange programme
Shanaar Isaacs, Trainee

OTHERS:

Mr. Ahmed M Kathrada, Parliamentary Councillor in the Office of the President
Mr. Colin Bundy, Vice-rector of the University of Western Cape
Ms. Rhoda Kadalie, Gender Equity Unit, UWC
Mr. Zayd Minty, Director of Community Arts Project and WESTAG representative
Ms. F. Petersen, History teacher from local school
Mr. Vladimir Shubin, Researcher, Centre for Southern African Studies
Mr. Graham Avery, South Africa Museum
Mr. Paul Grobbelaar, Director of William Fehr Collection, The Castle
Ms. Lalou Metler, The Castle
Ms. Pawla Beck, National Arts Coalition
Mr. Andre Plaaitjies, Student Voice journalist

DOCUMENTATION AND OTHER REFERENCES:

SIDAs policy document on culture
Annual Reports, the Mayibuye Centre
Reports to SIDA
ACTAG
The Reconstruction and Development Programme

Sheet1

Mayibuye Centre expenditure							
				SIDA	SIDA	German CG	Netherlands
				93/94	1994	Feb-Apr 95	1994
Total for the period				216,408.00	113,781.11	21,574.00	152,706.41
Community Outreach programme							
Exhibitions by black artists and photographers				10,000			10,694
Celebrating democracy winter school:							
Photography							9,695
Film documentary							5,093
Art							8,518
Event and part of film week				5,000			
Schools Open Day				5,000			12,841
Equipment for tour:							
Centre refurbishment (of which				2,704		2,574	21,850
R2574 also charged to Germans)							
Display screens and installation						19,000	
CD ROM and computer				5,450			5,550
Sound card installation				1,846			1,846
General							
Administration and management (UWC)							
Salaries							
Student assistants							
General administration							
Accommodation, rent and services							
Gender programme:							
Women and change seminars				4,000			
Women photographers on 1994 election				2,000			
Trainees (2) jan 1994 - Dec 1994				36,000			
Conservation and cataloguing							
Salary - audio visual and art collection				57,120			
Salary - documentary archive				48,384			
Salary - computer catalogue and data base				32,904	10,969		
Cataloguing costs					4,031		
Security					7,500		
Computer upgrading LAN					5,000		
Staff training					2,508		
Trainees programme (male)							41,520
Book and film production							
Various publications				6,000	25,000		
Township books							5,000
Robben Island book							30,000
Pemba documentary					25,773		
Production co-ordinator salary 6 months					33,000		
Balance of grant unspent							59,880

Staffing Structure 1995:

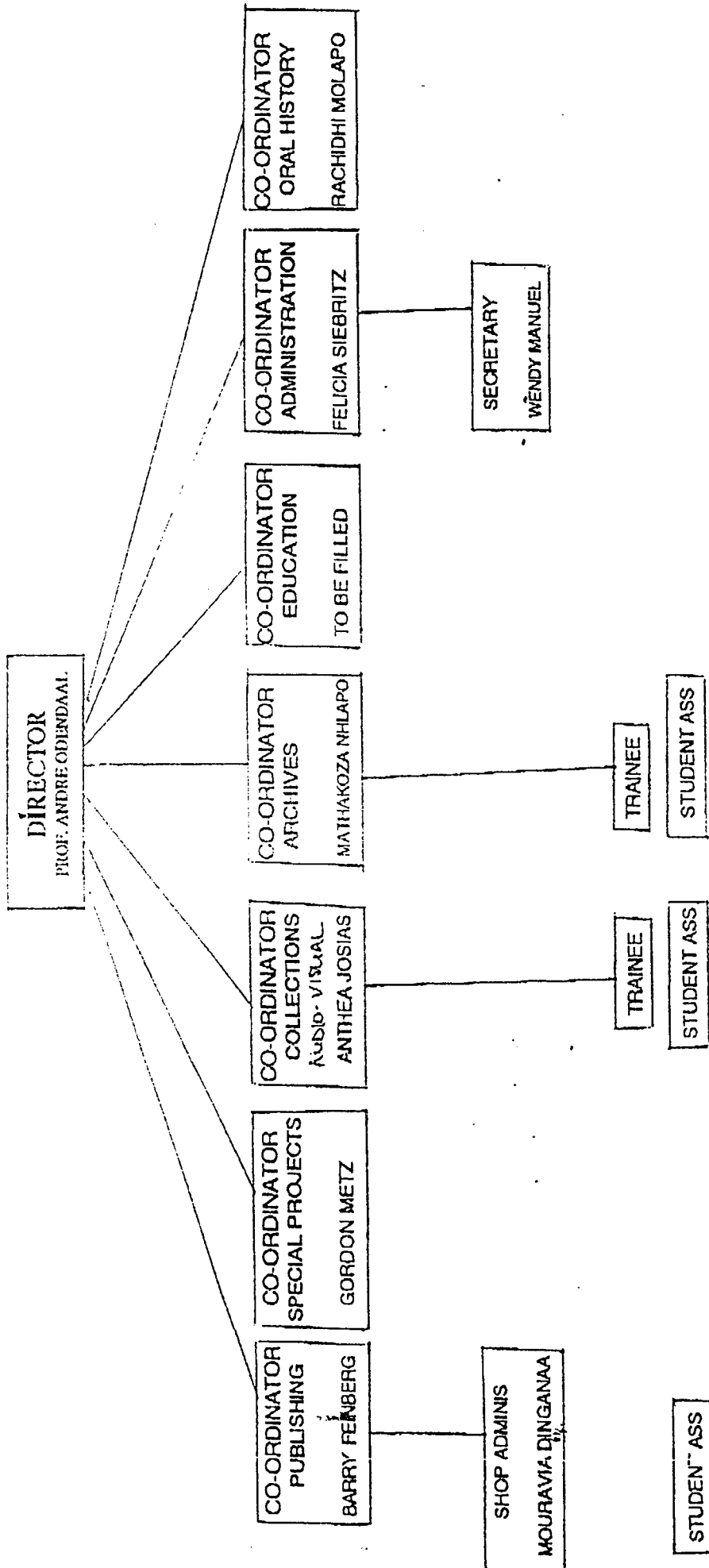
Director	Prof. André Odendaal
Administrator	Felicia Siebritz
Secretary	Wendy Manuel
Receptionist	Candice Sayster
Shop / Reception	Mouravia Dingana
Co-ordinator	Barry Feinberg (Publishing / Visits)
Oral Historian	Rachidi Molapo
Trainee	Tholakela Nzuza
Student Assistant X1	Elgien Ngema
Co-ordinator	Gordon Metz (Audio-visual)
Librarian	Anthea Josias
Sales & Orders	Graham Goddard
Trainee (Art)	Hamilton Budaza
Trainee	Shanaaz Isaacs
Student Assistant X2	Phumzile Ndimande
	Themba Kostile
Archivist	
Student Assistant X1	Lucky Makamba

Please note lines of reporting:

Co-ordinators , Administrator, Secretary and Archivist and Oral Historian reported directly to Director.

Oral Historian liaised with publishing co-ordinator re visits to the Centre.

- Others placed below co-ordinators reported to them.



THIS IS THE APPROVED AND ACCEPTED STRUCTURE FOR 1996

Sida Evaluations - 1996/97

- 96/40 Curriculum Development in Ethiopia, A Consultancy Study for the Ministry of Education in Ethiopia and for Sida. Mikael Palme, Wiggo Kilborn, Christopher Stroud, Oleg Popov
Department for Democracy and Social Development
- 96/41 Sida Support to Environmental Public Awareness and Training Projects through The Panos Institute, Gemini News Service and Television Trust for the Environment. Leo Kenny, Alice Petren
Department for Democracy and Social Development
- 96/42 Concessionary Credits in Support of Economic Development in Zimbabwe. Karlis Goppers
Department for Infrastructure and Economic Cooperation
- 96/43 Botswana Road Safety Improvement Projects. Rob Davey
Department for Infrastructure and Economic Cooperation
- 96/44 Programa de Estudo Pos Graduacao - PEP Guinea Bissau 1992-1996. Roy Carr Hill, Ahmed Dawalbeit
Department for Democracy and Social Development
- 96/45 Capacity Building and Networking, A meta-evaluation of African regional research networks. Jerker Carlsson, Lennart Wolgemuth
Department for Evaluation and Internal Audit
- 96/46 Support to the Maritime Sector in Lithuania. Nils Bruzelius
Department for Central and Eastern Europe
- 96/47 Local Development Programme in Nicaragua, PRODEL. Irene Vance, Jorge Vargas
Department for Infrastructure and Economic Development
- 96/48 The Planta Nicaragua Rehabilitation Programme. Consulting Services. Judith Muller, Per-Johan Svenningsson
Department for Infrastructure and Economic Development
- 96/49 Sida Support to the International Institute for Educational Planning, IIEP. Peter Williams, Lees Maxey
Department for Democracy and Social Development
- 96/50 The Human Factor. Cooperation in Public Administration between Sweden and Mongolia. Lennart Peck, Marianne Hultberg
Department for Infrastructure and Economic Cooperation
- 97/1 Swedish Consultancy Trust Funds with the African Development Bank. Karlis Goppers, Sven Öhlund
Department for Infrastructure and Economic Cooperation
- 97/2 Programa de Vivienda Social de FUPROVI, Costa Rica. Lillemor Andersson-Brolin, Bauricio Silva
Department for Infrastructure and Economic Cooperation
- 97/3 Sida's Assistance to the Environment Protection Training and Research Institute, EPTRI, India. Bo Lundberg, Bo Carlsson, K P Nyati
Department for Natural Resources and the Environment
- 97/4 Environment & Land Management Sector Activities, ELMS 1991-1995, Southern African Development Community, SADC
Department for Natural Resources and the Environment
- 97/5 Labour Construction Unit, LCU - Lesotho, 1997-1996. David Stiedl
Department for Infrastructure and Economic Cooperation

- 97/6 Sida's Support to the Start East Programme. Cecilia Karlstedt, Sven Hilding, Piotr Gryko
Department for Central and Eastern Europe
- 97/7 Sida's Cultural Support to Namibia, 1991-1996. Dorian Haarhoff
Department for Democracy and Social Development
- 97/8 Sida-SAREC's Support to the International Centre for Theoretical Physics. Olle Edqvist, John S
Nkoma
Department for Research Cooperation, SAREC
- 97/9 Sida Support to Dissemination Division at Instituto Nacional de Biodiversidad, INBIO, Costa Rica.
Bjorn Hansson
Department for Natural Resources and the Environment

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