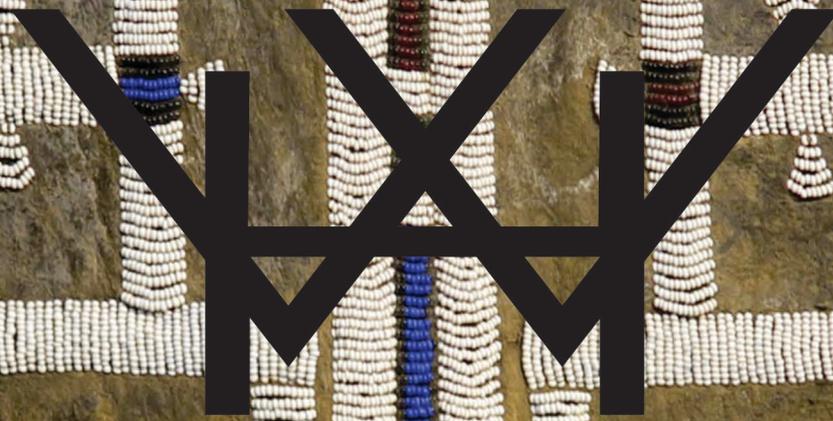




William Humphreys  
Art Gallery



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an agency of the  
**Department of Sport, Arts and Culture**

**STRATEGIC PLAN 2020/21 - 2024/25**

# **WILLIAM HUMPHREYS ART GALLERY**

**Five-year Strategic Plan**

**For**

**2020/21 – 2024/25**

**William Humphreys  
Art Gallery**



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**an agency of the**

**Department of Sport, Arts and Culture**

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## **ACCOUNTING AUTHORITY STATEMENT**

The William Humphreys Art Gallery (WHAG) has appointed a management team with the relevant qualifications and as such should be able to take the Gallery to new heights in the next five (5) years.

The past five (5) years were marred by unqualified reports, not having good relations with key stakeholders such as the Department of Public Works (building owners); operating with very few and outdated policies, especially in the Human Resource and Administration fields.

Management has committed to improving the situation, already finance policies have been updated, and Human Resource and Administration policies are in the process of being drafted. The relationship with the Department of Public Works has improved immensely as a result the HVAC (air conditioning system) that has not been serviced in the past five (5) years and was almost collapsing has been serviced. Management has managed to secure funds for the general maintenance and renovation of the leaking roof, rewiring of the electrical system and updating the security system.

The William Humphreys Art Gallery in its quest to meet government's seven (7) key priorities, have identified three (3) that speak directly to its mandate; namely, economic transformation, social cohesion and nation building and A better Africa and World. The WHAG programmes which speak directly to this include: -

### **Economic Transformation**

The WHAG Prison Project is an initiative where female offenders in the Kimberley prison system are provided with arts and craft skills to produce saleable products. The proceeds of the sales go directly back to the women. The skills learned provide a lifeline to these women offering them opportunities for self-employment when they are released from prison.

### **Social cohesion and nation building**

The WHAG envisages addressing this key priority by continuing with existing projects such as the Keadumela Project that utilises the arts to prepare pre-school children for school readiness; the Yonder project for the mentally disadvantaged; the partnership with MTN, which is about taking art, reading, technology and film to far flung places of the Northern Cape. New programmes have been introduced to enhance public participation such as mural art wall displays that engages the youth on key issues affecting them.

**A better Africa and World**

WHAG will address this key priority by exhibiting artworks of artists beyond our Southern African borders in the next five (5) years. This will be done to build stronger bridges of understanding by transferring knowledge and skills amongst transnational and local artists.

Despite human capital and budgetary constraints, with the commitment of management and staff, Council is confident that the WHAG 'star' will continue to rise in the next five years.



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P A Masilo  
Acting Chairperson

## ACCOUNTING OFFICER STATEMENT

Under new management, in the next five (5) years WHAG aims to make strides in improving its internal procedures to abide by good governance practices in all areas of operations. WHAG has committed to advancing three of government's seven (7) key priorities, namely; economic transformation, social cohesion and nation building and a better Africa and World. Over the next five (5) years these priorities will form an important basis for the planning and implementation of WHAG's programmes.

WHAG has begun the necessary process of reintroducing the entity to the Northern Cape community and the nation at large through its public programmes and proactive engagement with various stakeholders. A tangible result has been a greater interest in what WHAG can offer to the upliftment, education and social cohesion of the community. A greater attendance of individuals from previously disadvantaged communities has found their way to the institution as a result. Audience development remains a priority for WHAG as such, partnerships have proven to be instrumental in bringing together audiences of diverse ages and socio-economic backgrounds. Improved stakeholder relationships have extended to the entity participating in international exhibitions on behalf of the nation of South Africa. WHAG was able to showcase the creative production of the country's artists on an international platform and as a result, extend the entity's reach and reputation beyond its South African and African borders.

With a passionate team of professionals at the helm of the WHAG, the upcoming five (5) years will see a continued commitment to the inclusive acquisition, ethical conservation and showcasing of the nation's tangible and intangible African heritage. WHAG will make greater efforts through its outreach programmes to impart the much-needed knowledge of the importance and impact of art education to the communities it serves. Firmly rooted in upholding the international standards of professional practice and museum performance the WHAG will continue to provide educational support to a younger generation of future museum practitioners through structured internships ushering in an era of youthful energy and transformation into the sector. Lastly, the next five (5) years will see improved conditions in the entity's infrastructure further aiding it is the desire to be a museum of excellence on the African continent.



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Ms E White-Mifetu  
DIRECTOR

**OFFICIAL SIGN-OFF**

It is hereby certified that this Strategic Plan: -

- 1.) Was developed by the management of the William Humphreys Art Gallery (WHAG) under the guidance of the William Humphreys Art Gallery Council.
- 2.) Takes into account all the relevant policies, legislation and other mandates for which the William Humphreys Art Gallery is responsible.
- 3.) Accurately reflects the impact and outcomes which the William Humphreys Art Gallery will endeavour to achieve over the period 2020 - 2025

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**(Vacant post)**  
**Chief Financial Officer**



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**Ernestine White-Mifetu:**  
**Director**

**Approved By:**



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**Mr P A Masilo:**  
**Acting Chairperson**

## INTRODUCTION AND CONTEXT TO THE STRATEGIC PLAN

According to the Public Finance Management Act, the Council of the William Humphreys Art Gallery is the Accounting Authority responsible for strategic direction and leadership to ensure long term stability, sustainable development and growth on behalf of the Executive Authority which is the Minister of the Department of Sport, Arts & Culture. The Council is supported by the Director and Chief Financial Officer (CFO) making up the Executive Management, in implementing the approved Strategic Plan, the Annual Performance Plan as well as policies.

In line with the 6<sup>th</sup> Administration, the Department of Monitoring and Evaluation (DPME) has issued a revised Framework for Strategic Plans and Annual Performance Plans (2019). In terms of the PFMA, all government departments and entities are required to produce and table a 2020/21 – 2024/25 Strategic Plan and an aligned 2020/21 Annual Performance Plan.

Therefore, the Council of the William Humphreys Art Gallery convened a strategic review session on the 4<sup>th</sup> October 2019, to develop the 2020/21 – 2024/25 Strategic Plan and the 2020/21 Annual Performance Plan. The workshop included all staff members for the first time in the history of the WHAG.

As this was the first time that the Council organised such a session, Council felt it was important to involve all staff members, to explain the importance of the President's State of the Nation Address (SONA); including the 6<sup>th</sup> Administration and key Presidential points. It was important to ensure that staff understood that the key Presidential points which emanate from the election manifesto of predominately the ruling party and those of the other parties to a lesser extent, are translated into policy and adopted for implementation by all departments and entities. It was also explained that from the President's key points the relevant ministers, adopt key points that are specific for their departments for implementation.

The session was very interactive and focused on critically examining the strategic framework, high impacts, outcomes and performance measures to ensure that they are specific, measurable, achievable, and realistic as well as time bound, as per the SMART principle. The outcome is reflected in this document.

## PART A: OUR MANDATE

### 1. CONSTITUTIONAL MANDATE

The Constitution of the Republic of South Africa, is the supreme law, with the Bill of Rights it forms the foundation of a democratic South Africa. Both set up the rights and duties of its citizens and defines the structure of the government. All laws of the country must be consistent with the Constitution. In addition, the constitution requires all structures of government to work together to address, poverty, underdevelopment, marginalisation of individuals and communities including legacies of Apartheid such as discrimination.

As an entity of the National Department of Sport, Arts and Culture, in this document, the WHAG aligns its primary mandate to the Constitution of the Republic of South Africa's Act 108, of 1996. Therefore, WHAG's five (5) year Strategic Plan, and in its programmes will demonstrate its contribution to economic development, job creation, social cohesion and nation building and a better Africa and World, as some of the 7 (seven) priorities identified by the 6<sup>th</sup> South African Government Administration, led by President Cyril Ramaphosa.

The following sections of the constitution's preamble pertaining to Chapter 2 outlines some of WHAG's constitutional and legislative mandates:

- 1) **Section 9(3) - Equality:** "The state may not unfairly discriminate directly or indirectly against anyone on one or more grounds, including race, gender, pregnancy, marital status, ethnic or social origin, sexual orientation, age, disability, religion, conscience, belief, culture, language and birth".
- 2) **Section 10 - Human Dignity:** "Everyone has inherent dignity and the right to have their dignity respected and protected".
- 3) **Section 16(1) - Freedom of expression:** "Everyone has the right to freedom of expression, which includes:
  - a. Freedom of the press and other media;
  - b. Freedom to receive or impart information or ideas;
  - c. Freedom of artistic creativity; and
  - d. Academic freedom and freedom of scientific research".

4) **Section 30 - Language and culture:** “Everyone has the right to use the language and to participate in the cultural life of their choice, but no one exercising these rights may do so in a manner inconsistent with any provision of the Bill of Rights”

(a) *These are fundamental considerations for DSAC and its entities in developing and expanding inclusivity and transformation across its programmes, language and culture being key responsibilities of the Department.*

As the department responsible for the preservation of the arts, culture and heritage sector, Section 16(1) has direct relevance to DSAC and the Institutions under its governance.

## 2. LEGISLATIVE AND POLICY MANDATES

The William Humphreys Art Gallery has been established in terms of the Cultural Institution’s Act 119 of 1998 and operates as a state-owned entity under the Department of Sport, Arts and Culture, with the mandate prescribed as: -

***“To collect, preserve, conserve and document, research as well as to exhibit works of art which represent the artistic heritage of all South Africans and utilises its assets for the edification, enrichment and enjoyment of the people”.***

Other legislative Acts that the William Humphreys Art Gallery adheres to are the following but not limited to: -

- Public Finance Management Act, No. 1 of 1999
- Labour Relations Act, No. 66 of 1995
- Basic Conditions of Employment Act, No. 75 of 1997
- Employment Equity Act, No. 55 of 1998
- Occupational Health and Safety Act, No. 85 of 1993
- Preferential Procurement Policy Framework Act, No. 5 of 2000

### **3. INSTITUTIONAL POLICIES AND STRATEGIES GOVERNING THE FIVE-YEAR PLANNING PERIOD**

The key focus at the WHAG is and will continue to be examining existing external and internal constraints to service delivery. The following strategies have been identified to transform the WHAG's organisational environment over the next five (5) years.

#### **3.1 Policies**

In the next five (5) years the WHAG commits to making substantial strides to develop and implement Human Resource Management (HRM), Administration and updating Supply Chain Management (SCM) including financial policies. Finalisation and implementation of these policies will positively impact on the day-to-day operations of the Gallery and contribute greatly to ensuring that the Gallery fulfils its mandate beyond the five (5) years.

#### **3.2 Staff Capacity**

In the next 5 (five) years WHAG will have evaluated and addressed its staff complement inadequacies and commits to operating optimally. Partnerships with tertiary institutions will be sought to provide augmented assistance by providing students who have completed their studies with opportunities to participate in internships. WHAG is in the process of entering into an agreement with the Culture, Art, Tourism, Hospitality, and Sports Sector Education and Training Authority (CATHSSETA) to ensure that those who form part of the internship programme are remunerated.

#### **3.3 Infrastructure**

The current WHAG offices are on lease from the Department of Public Works (DPW). The building is deteriorating due to inadequate maintenance. The HVAC has not been operating optimally since 2017; water pipes have rusted resulting in water not being fit for consumption, putting the health and safety of staff and visitors at risk of illness. Therefore, priority in the next five (5) years will see the full renovation of the following infrastructure: -

- fully functional central air-conditioning system (HVAC);
- the rewiring of the entire building electrical system;
- the replacement of old water pipes;
- renovated roofs, interior floors and walls;
- the installation of state-of-the-art museum quality LED lighting;
- installation of an ICT and security system, with wireless access to WiFi;
- construction of additional storage.

### **3.4 Decolonised Collection**

A recent audit of the WHAG's collection revealed a lack of transformation and equity in the representation of artists. 2019 saw a concerted effort by Council and Management to correct this disparity, by developing and implementing an Acquisitions Policy which provides clear guidelines to the Gallery's key mandate, which is to collect, preserve and conserve the nation's art, culture and heritage assets, that is more reflective of South Africa's society. This will continue to be an important guide for the WHAG's acquisitions process for the next few years and beyond.

### **3.5 Public Engagement**

This programme is the most successful to date. WHAG's public programmes which focus on women, children and individuals with disabilities has reached audiences beyond its confines, by taking art directly to the communities it serves. WHAG's Prison Project, Keadumela, the learner outreach and its train the trainer programme provide opportunities for empowerment to individuals within these vulnerable sectors of society. Outreach in particular has taken the arts to marginalised communities.

Despite WHAG's efforts in engaging with the communities it serves, historical perceptions of exclusionary practices and the promotion of elitism continue to plague the Gallery. In addition to the existing programmes, greater effort will be made to correct these misconceptions by ensuring that the WHAG introduces more visible public programmes such as a public mural initiative and re-introducing the artist residency programme. These initiatives will bring the arts to the general public. Greater interaction with local communities and stakeholders along with strong partnerships will be paramount to create an institution that remains relevant to the communities it serves.

## **4. RELEVANT COURT RULINGS**

The William Humphreys Art Gallery has no court rulings.

## **PART B: OUR STRATEGIC FOCUS**

### **1. VISION**

A world class art gallery of excellence that is accessible and relevant to all.

### **2. MISSION**

To collect, preserve and conserve artworks that are representative of the cultural diversity and heritage of South Africa, Africa and beyond.

### **3. VALUES**

The values that the WHAG and staff subscribe to are:

- Ubuntu – Compassion and humanity shown to visitors, and stakeholders.
- Excellence – In everything we do.
- Professionalism – Showcased in all areas of stakeholder engagement.
- Teamwork – is central to creating a shared vision for the institution.
- Community engagement and empowerment – is at the core of all our projects and programmes.

### **4. SITUATIONAL ANALYSIS**

The William Humphreys Art Gallery's strategic goals are guided by the President's seven (7) key points including the Department of Sport, Arts and Culture's mandate to contribute to the development of an inclusive society that encourages the promotion of economic transformation, job creation and social cohesion plus nation-building. The Northern Cape and specifically Kimberley where the WHAG is situated continues to be hampered on various levels by the legacy of racial segregation, poverty, and exclusion from socio-economic opportunities especially of previously disadvantaged individuals.

The WHAG, with 67 years in existence has been directly affected by these legacies. Transformation is an ongoing necessary process that requires change firstly within the internal structures, systems, and processes and in addition, more proactive ways to combat the glaring legacies through its various public programmes and projects

## 5. EXTERNAL ENVIRONMENT ANALYSIS

Government's seven (7) key priorities listed below serve as an important guide to direct WHAG in meeting its institutional and constitutional mandate. These include:

- Economic transformation and job creation
- Education, skills and health
- Consolidation of the social wage through reliable and quality basic services
- Spatial integration, human settlements and local government
- Social cohesion and safe communities
- A capable, ethical and development state
- A better Africa and World

In the next five (5) years, WHAG will focus on contributing to three (3) out of the seven (7) key priorities that speak to its core mandate:

- Economic transformation and job creation
- Social cohesion and nation building
- A better Africa and World

WHAG is committed to contributing to the three (3) priorities and has identified the following areas as being relevant to the Gallery's mandate: -

### 5.1. Unemployment

According to the National Department of Statistics in South Africa (STATS SA), youth unemployment is at an all-time high reaching 55.2% percent in the 1st quarter of 2019. This is a sobering reality for young people under the age of 30.

WHAG, in its quest to contribute to the alleviation of unemployment, have partnered with the Sol Plaatje University to provide students with additional hands on training and experience in the museum sector through workshops and classes to assist in preparing the students for the job market. In addition, the WHAG Prison project, provides marketable arts and craft skills to female offenders in the Kimberley prison system; who then use these skills to create sellable products that will provide financial support to their families upon parole or release from prison.

In addition to this, WHAG has made a concerted effort to secure its goods and services mainly from organisations and individuals from previously disadvantaged communities through its procurement processes. The development of an Acquisitions Policy that mandates WHAG to acquire artworks from emerging artists of excellence from previously disadvantaged communities who are not represented by formal art galleries is an important step to provide much needed income to artists who are on the margins of the arts sector.

## **5.2 The 4<sup>th</sup> Industrial Revolution**

The 4<sup>th</sup> (fourth) industrial Revolution envisions a society in which there is a greater fusion and convergence between digital technologies, virtual reality and artificial intelligence (AI). The incorporation of technology into the daily operations of the WHAG has begun through the use of iCloud technology that will safely allow WHAG to store its data virtually providing for greater assurance of its safety and security.

WHAG has secured funds from DSAC's national infrastructure unit and plans to install WiFi throughout the museum to provide greater opportunity to disseminate information to visitors. In addition to this, WHAG through its partnership with MTN has secured thirty (30) hand held tablets that will contribute to the desired outcome of making its exhibitions and public programmes more interactive and provide an important opportunity to visitors with translated text in a number of South African languages.

WHAG will also commit to expand and lead in incorporating interdisciplinary, experimental and media arts into the collection (directly linked to technological advances from the Fourth Industrial Revolution) through commission or purchasing of work that utilises technology as a medium itself.

The digitisation of WHAG's collection in the next five (5) years will also allow for greater access beyond the four walled confines of the physical building thereby contributing to ensuring greater inclusivity in the dissemination of knowledge through web-based technologies.

WHAG is committing to make greater effort to utilise other forms of media such as social media in order to ensure that there is a greater awareness of its activities, programmes and available opportunities to the community.

## **6. INTERNAL ENVIRONMENT ANALYSIS**

WHAG reviewed its internal environment to assess and uncover the strategies required to make improvements in all areas of its daily operations. WHAG will build on its strengths and address weaknesses to show tangible evidence of change and improvement by ensuring the implementation of its core mandate and the actualisation of the national imperatives outline in government's seven (7) key priority areas.

The WHAG will promote the continued strengthening of its internal controls through policy development and improving of its supply chain processes.

## **6.1 Skills Development**

Post-1994, South Africa continues to have unacceptably high levels of inequality in all levels of society with the gap between the rich and the poor at an all-time high. Within our sector, museum expertise is a rarity with far too many skills being outsourced to international candidates. Greater effort needs to be made to develop tertiary training and development of museum practitioners in South Africa. The WHAG will achieve this by strengthening and continuing to partner with its local secondary and tertiary institutions by engaging students in hands on classes and workshops. Thereby transferring knowledge and skills to the next generation of museum practitioners.

In addition to the above, WHAG will register as a member of the International Council of Museums (ICOM). ICOM offers national and international training that will expose staff to opportunities for career development.

## **6.2 Human Resources**

WHAG has secured the services of a HR consultant to assist in the much-needed development of policies, staff job descriptions, job grading and bench marking to ensure that the Gallery operates optimally.

## **6.3 Supply Chain Management (SCM) Processes**

WHAG has as a result of capacity constraints put measures in place to mitigate against risks related to non-compliance in Supply Chain Management processes by securing specific services over a long-term period to streamline daily operations such the services of ICT, transport, printing, cleaning to name a few.

## **6.4 Infrastructure**

Since the opening of the William Humphreys Art Gallery in 1952, very little has been done to improve the infrastructure of the building as a result of six (6) decades of neglect which has resulted in the eventual deterioration of the building. Renovation to its Humidity, Ventilation and Air Conditioning (HVAC) systems, leaking roofs, deteriorating pipe system that has rendered the buildings water not fit for human consumption as well as outdated lighting, and exhibition spaces has been prioritized for the next five (5) years. The DSAC's infrastructure Unit, has offered assistance to the WHAG to correct the challenges by availing funds to secure a project manager to work with the Department of Public Works to ensure that all infrastructure problems are addressed.

**Table 1. WHAG SWOT**

| <b>STRENGTHS – S (internal)</b>  | <b>WEAKNESSES – W</b>  |
|--|--|
| <ol style="list-style-type: none"> <li>1. Capacity to reach broader communities through mobile museums and outreach programmes</li> <li>2. Passionate and skilled staff</li> <li>3. Continued delivery of strategic plan and targets despite limited financial and human resources</li> <li>4. Support/relationship with institution of higher learning</li> <li>5. Improved relationship with government departments</li> <li>6. Improved audit outcome</li> </ol>  | <ol style="list-style-type: none"> <li>1. Silo mentality in some areas of our work (not leveraging on collaboration)</li> <li>2. Inability to retain and attract skilled human capacity</li> <li>3. Untransformed collections</li> <li>4. Inadequate maintenance of infrastructure, systems and policies</li> <li>5. Over dependence on the conditional grant</li> <li>6. Limited partnerships</li> <li>7. Failure to introduce other languages in all areas of exhibitions and public programmes</li> <li>8. Inadequate utilisation of technology to improve access for the youth (new technology – Digitisation)</li> <li>9. Inadequate community engagement around various projects and programmes</li> <li>10. Lack of brand awareness/ Ineffective marketing strategies</li> <li>11. Poor risk management</li> <li>12. Lack of succession planning</li> </ol> |
| <b>OPPORTUNITIES – O</b>   | <b>THREATS – T</b>   |
| <ol style="list-style-type: none"> <li>1. Improved relations with provincial Department of Public Works and the provincial and national Departments of Sports, Arts and Culture</li> <li>2. Partnerships with other countries that impact positively on the institutions brand awareness, the city and the country broadly</li> <li>3. Utilisation of technology to improve access for the youth (New technology – Digitisation)</li> <li>4. Art, Culture and Heritage spaces can become community spaces</li> </ol> | <ol style="list-style-type: none"> <li>1. Non-relevance of collections and related exhibition and public programmes</li> <li>2. Technology overuse by youth leading to the neglect of the traditional spaces</li> <li>3. Shrinking local interest and trust in the Arts, Culture and Heritage sector</li> <li>4. Inadequate internal policies</li> <li>5. Reduction of the Conditional Grant</li> <li>6. Stakeholder grant funding shrinking</li> </ol>  |

## PART C: MEASURING OUR PERFORMANCE

### 1. INSTITUTIONAL PERFORMANCE INFORMATION

WHAG seeks to provide a roadmap to reach its goals by ensuring that it continues to respond to the national imperatives of nation-building and social cohesion. WHAG has identified four (4) Strategic Objectives that will guide its focus for the next five (5) years:

1. To improve compliance with government prescripts
2. To improve the collection and preservation of artworks
3. Showcasing heritage assets for the promotion of economic transformation, social cohesion and nation building
4. Transformation of stakeholder engagement by building on WHAG's existing public programmes and introducing at least one new project that will engage the youth in particular as its legacy project for the next five (5) years.

### 2. IMPACT STATEMENT

|                  |  |
|------------------|--|
| Impact Statement | The William Humphreys Art Gallery (WHAG) aims to create opportunities to acquire, preserve, conserve and showcase the creative production of the arts, culture, and heritage from South Africa, and beyond, for future generations thereby enabling social cohesion and nation-building. |
|------------------|--|

### 3. MEASURING OUR OUTCOMES

#### Programme 1. Administration

This objective is to ensure WHAG's timeous, compliant, efficient financial and management processes. In addition, it aims to ensure ethical conduct and corporate governance best practice in the monitoring of WHAG's performance. This is in line with financial management practices and good corporate governance.

**Table 2. Programme 1: Outcomes and Indicators**

| Outcome   | Outcome indicator                         | Baseline        | Five-year target                           |
|---|---|-----------------|--|
| Improved governance and accountability by obtaining an unqualified audit opinion without findings | Unqualified audit report without findings | (New Indicator) | Unqualified audit outcome with no findings |

**Programme 2: Collections Management**

The objective of this programme is to ensure that the WHAG collects, preserves and conserves works of art for its permanent collection with a focus on correcting the imbalances of the past and presenting a collection that is more representative of the country’s demographics.

- Acquisition – The WHAG collection houses some of the nation’s most valued art objects that span the breadth of medium, technique and time periods. Inclusive representation and demographic diversity of the collected artists and artworks requires improvement as such, WHAG’s collection policy subscribes to supporting artists from various disadvantaged communities in an effort to be more reflective of the current South African society.
- Preservation and Conservation management – The Acquisition of an artwork into the permanent collection follows two strategies to ensure its longevity and safety, one requires the safe storage or exhibition display of an art object, the other requires specialised processes to repair art objects that have been damaged with time, environmental conditions or human error. To combat these risks WHAG continues to provide and support the ongoing training of key staff members in the specialised field of conservation. In addition, regular site visits by conservation specialists provide ongoing invaluable assessment of the condition of each art object.
- Digitisation – The systematic archiving of the collection in the form of a photographic archive will be integral to WHAG’s goal of ensuring access to all. By including information on the contents of the WHAG collection online this initiative will enable citizens in the far reaches of the country to have visual access through a digital form. In addition, the initiative will further contribute to the field of South African Art history by providing scholars with access to a comprehensive digital archive of the collection.

**Table 3. Programme 2: Outcomes and Indicators**

| Outcome   | Outcome indicator   | Baseline        | Five-year target |
|---|---|-----------------|------------------|
| Transformed and developed WHAG permanent collection | Number of artworks acquired from previously disadvantaged emerging artists    | (New Indicator) | 80               |
|   | Number of artworks acquired from previously disadvantaged established artists | (New Indicator) | 120              |
| Preservation of collections                         | Number of artworks conserved  | 8               | 40               |
|   | Number of artworks digitised  | (New Indicator) | 120              |

### **Programme 3: Public Engagement**

The primary objective is to create awareness of WHAG’s projects and programmes amongst its diverse stakeholders and to communicate with relevant bodies and individuals regarding the services offered.

- Temporary loan exhibitions – Loan exhibitions form an integral component of the WHAG’s public programmes as they do not just provide the local visitor with access to works of art missing from the permanent collection but also provide an opportunity to obtain insight and exposure into the talent that is showcased on a national scale.
- Permanent collection exhibitions – These exhibitions provide WHAG with an opportunity to showcase works rarely seen by the general public on a more regular basis. In addition to this, school going learners and tertiary education students within the local communities are provided with a rare opportunity to view works first hand that forms part of the school curriculum or syllabus.
- Outreach – WHAG staff travels four times a year to the most remote areas of the Northern Cape Province with a collection of artworks and a mobile library to presents art workshops, in addition to teacher trainer initiatives that encourage the love of reading to residents from some of the most marginalised communities in the country.

**Table 4. Programme 3: Outcomes and Indicators**

| <b>Outcome</b>  | <b>Outcome indicator</b>                             | <b>Baseline</b>                    | <b>Five-year target</b>             |
|---|--|------------------------------------|-------------------------------------|
| Increased awareness of South Africa's cultural identity | Number of temporary loan exhibitions presented       | 4 Temporary Loan Exhibitions       | 20 Temporary Loan Exhibitions       |
|   | Number of permanent collection exhibitions presented | 6 Permanent collection Exhibitions | 30 Permanent collection Exhibitions |
|   | Number of Outreach programmes presented              | 4 Outreach programmes              | 20 Outreach programmes              |
|   | Present 1 Artist residency programme                 | (New indicator)                    | 5 residency programmes              |
| Mainstream role of arts, culture and heritage           | Number of community projects implemented             | 3 Projects implemented             | 15 Projects implemented             |
| Access and audience development                         | Number of film screenings presented                  | 30 Screenings                      | 150 Screenings                      |
| Developed specialist reference library                  | Number of publications acquired                      | 40 publications acquired           | 200 Publications acquired           |

### **3.1 EXPLANATION OF PLANNED PERFORMANCE OVER THE FIVE-YEAR PERIOD**

The WHAG has over the past five (5) years focused on strengthening the existing programmes that are aimed at the empowerment, education, and giving access to women, children, and individuals with disabilities to experience the arts. The programmes below showcase the WHAG's contribution to fulfilling its institutional mandate. In addition, the WHAG has introduced new programmes to further meet the requirements of its mandate.

#### **3.1.1 WHAG Prison Project – (PRIORITY: WOMEN)**

The WHAG in its goal to mainstream the role of arts, culture, and heritage in the local community acknowledges the challenges facing women in society and as such introduced the WHAG Prison Project, which aims to create opportunities to empower, female offenders in the Kimberley prison system by providing creative and interactive ways to express themselves through arts and crafts. The programme also provides invaluable skills that offer potential opportunities for entrepreneurial ventures once the offenders are reintegrated into society. This long-standing programme will continue for the next five (5) years and beyond. It is hoped that the WHAG can be instrumental in providing these offenders with entrepreneurial training through local partnerships, once re-integrated into society.

#### **3.1.2 Train the Trainer (PRIORITY: WOMEN & CHILDREN)**

This project is a collaboration between WHAG and schools throughout the Northern Cape region. It has been instrumental in providing teachers in rural communities of the Northern Cape Province with much needed practical Art Education Training as well as access to information on arts training as some of the far communities of the province this experience still remains limited. This training has also provided learners in those communities with opportunities for creative expression and a glimpse into the opportunities that are possible within the arts, culture and heritage sector. This is a continuing project.

#### **3.1.3 Keadumela (PRIORITY: CHILDREN)**

Children in the marginalised communities of Kimberley remain at a disadvantage when it comes to access to basic art lessons. The purpose of this project is to reduce the gap and to provide early childhood development programmes, aimed at preparing pre-school children with art-related activities and to provide stimulation. This programme will continue for the next five (5) years and beyond for as long as it remains relevant to the communities it serves.

#### **3.1.4 Outreach programme (PRIORITY: CHILDREN)**

In the past seventeen (17) years WHAG has been instrumental in taking art to marginalised communities throughout the Northern Cape. The project provides much-needed access to art for school-going learners, by showcasing visual arts, and engaging the learners in art workshops. This is to assist the learners to develop an interest in reading through the mobile library. This programme also provides a vital opportunity for those who would not otherwise be exposed to the arts and culture sector. This project also gives the children an opportunity to be exposed to technology. This is a joint project of the WHAG and MTN. MTN has given the WHAG tablets for the children to use for art purposes. In addition, the children are shown art related films. WHAG intends to continue with this programme for the next five (5) years and beyond for as long as there is a need.

#### **3.1.5 Yonder (PRIORITY: INDIVIDUALS WITH DISABILITIES)**

The Yonder Centre for Adults with Intellectual disabilities has been an important local community partnership that the WHAG has developed over several years. The programme is aimed at providing a creative outlet for individuals with varied intellectual challenges. WHAG will continue with this programme for the next five (5) years and beyond for as long as there is a need.

#### **3.1.6 WHAGfilm (PRIORITY: CHILDREN/EDUCATION/AUDIENCE DEVELOPMENT)**

The visual language of film serves as a vital tool to engage with national and global issues of the day such as xenophobia, racism and climate change to name a few. By showcasing South African and African films to local audiences this programme contributes to a greater understanding and tolerance of the lived realities of individuals living within and beyond our African borders. Film at WHAG has also been an integral component in assisting learners and teachers with subjects based on their school curriculum. WHAG will continue showcasing the best films that the African continent has to offer for as long as it serves the community.

### **3.1.7 If Walls Could Talk (PRIORITY: COMMUNITY DEVELOPMENT)**

This programme is a new initiative and aims at involving the public in art murals across the Kimberley city landscape. Its main purpose is taking art beyond the confines of the WHAG Gallery space. This programme will directly take art to the communities it serves. As a WHAG legacy project, this initiative will be made possible through public and private partnerships over the next five (5) years to positively contribute to the visual regeneration of the city landscape and to bring together local and national artists to share knowledge and to transfer skills to Kimberley based artists.

### **3.1.8 Artist Residency Programme: (PRIORITY: SKILLS TRANSFER)**

The WHAG Artist residency programme is being re-introduced and will provide an important opportunity for local, national and artists from the African continent to develop a body of work over a period of one month. Through an exhibition, public discussions and workshops initiated by the artist, the programme will not just serve a vital role in providing local artists with an opportunity to engage with creatives beyond their borders but to transfer knowledge and skills for their professional development.

### **3.1.9 Specialist Reference Library: (PRIORITY: KNOWLEDGE GENERATION)**

Within Kimberley and the greater Northern Cape, WHAG remains the only national art museum in the region and as such serves an important role in providing the general public, learners and tertiary education students with reference information related to South African and African artists. The continued acquisition of books, catalogues and newsletters containing art historical content contributes to improving the local knowledge of the lived realities of artists living and working on the African continent but also serves to facilitate the generation of new local art historical content.

#### 4. KEY RISK AND MITIGATIONS

**Table 5. KEY RISK AND MITIGATIONS**

| <b>PROGRAMME 1: ADMINISTRATION</b>  |   |  |
|---|---|--|
| <b>Outcomes</b>   | <b>Key Risks</b>  | <b>Risk Mitigation</b>   |
| Improved governance and accountability by obtaining an unqualified audit opinion without findings | Non-compliance with legislation, regulations and prescripts   | Appoint service providers to update policies; ensure templates are current and updated with changes in legislation, regulations and prescripts   |
|   | Continuity and sustainability threat  | Skills audit to be implemented; Request increased staff establishment;<br>Repairs and maintenance to be secured and DSAC infrastructure funding received                                 |
|   | Inadequate stakeholder relations  | Annual review of MoU's<br>Increased activity on social media   |
|   | Inadequate infrastructure and security  | Appointment of Project Manager will allow for the development of ToR's for all critical infrastructure projects as well as the sourcing of appropriate contractors.                      |
|   | Inadequate ICT infrastructure systems   | Sourcing service providers in the relevant fields to develop policies for WHAG;<br>Updated IT infrastructure with the allocation as per the approved retention of funds submission.      |
|   | Ineffective corporate governance  | HRM ToR / Acquisitions ToR to be developed; Sourcing service providers in the relevant fields to develop policies for WHAG.  |
|   | Inadequate transformation of collections  | Annual review of policy  |
|   | Theft, fraud and corruption   | Sourcing service providers in the relevant fields to develop WHAG policies; Electronic locks/ updated interior, external alarm, CCTV system and security measures.                       |
| <b>Programme 2: Collections Management Risks</b>  |   |  |
| <b>Outcomes</b>   | <b>Key Risks</b>  | <b>Risk Mitigation</b>   |
| Transformation and development of the WHAG permanent collection                                   | In adequate transformation progress in the collection   | Policies and procedures have been implemented to address redress and inclusivity in collection   |
| Preservation of collections   | Limited/poorly maintained infrastructure (building owned and managed by the Department of Public Works) | Partnerships with national and provincial departments are to be strengthened to ensure the buy in and completion of infrastructure processes   |
|   | Inadequate and outdated security systems  | Out-dated computers, viruses and unintegrated computers. The museum intends to purchase newer versions of equipment, install antivirus software and integrate computers into one system. |

| <b>Programme 2: Collections Management Risks</b>                |   |   |
|---|---|---|
| <b>Outcomes</b>   | <b>Key Risks</b>  | <b>Risk Mitigation</b>  |
| Transformation and development of the WHAG permanent collection | In adequate transformation progress in the collection   | Policies and procedures have been implemented to address redress and inclusivity in collection  |
| Preservation of collections                                     | Limited/poorly maintained infrastructure (building owned and managed by the Department of Public Works)                 | Partnerships with national and provincial departments are to be strengthened to ensure the buy in and completion of infrastructure processes  |
|   | Inadequate and outdated security systems  | Out-dated computers, viruses and unintegrated computers. The museum intends to purchase newer versions of equipment, install antivirus software and integrate computers into one system.  |
| <b>Programme 3: Public Engagement Risks</b>                     |   |   |
| <b>Outcomes</b>   | <b>Key Risks</b>  | <b>Risk Mitigation</b>  |
| Increased awareness of South Africa's cultural identity         | Inadequate funding for exhibitions  | Strategies to attract corporate funders (Standard Bank, Sanlam, MTN) engaging with local collectors are required to augment the need for world class exhibitions.   |
|   | Inadequate funding for public programmes  | Strategies to attract corporate funders (Standard Bank, Sanlam, MTN) engaging with local collectors are required to augment the need for public programmes.<br><br>Align value for money to WHAG projects   |
| Access and audience development                                 | Stakeholder perception of arts as non-essential   | Participate in school going programmes that highlight careers.<br><br>Develop creative and interactive projects and programmes that are incorporated into daily life initiatives (i.e. Public Art).   |
| Mainstream the role of arts, culture and heritage               | Lack of appeal to the youth   | Greater efforts are required to utilise technology and social media to develop interactive programmes.  |
| Access and audience development                                 | Inadequate stakeholder awareness<br><br>Perception of location as unsafe<br><br>Strategies to develop public programmes | Beyond its walls of the institution is required to create brand awareness is required.<br><br>Stronger partnerships with the local municipality and police are required to combat this ongoing problem.<br><br>Develop public programmes that encourage the use of outside spaces.  |
| Development of a specialist reference library                   | Lack of awareness of the space as a vital resource to learners, students and academics                                  | Promotion of the space and its content to school going learners through reading sessions with authors of story books.<br>Development of programmes that encourage reading<br><br>Showcase the acquisition of new books online.<br>Subscribe to specialist online digital libraries. |

## 5. PUBLIC ENTITIES

This is not applicable to the William Humphreys Art Gallery.

### PART D: TECHNICAL INDICATOR DESCRIPTION

#### PROGRAMME 1: ADMINISTRATION

Table 6. Programme: Unqualified Audit Report without findings

|  |   |
|--|---|
| <b>Indicator title</b>                           | Unqualified Audit Report without findings   |
| <b>Definition</b>                                | Opinion on financial statements with no material findings on compliance and performance information   |
| <b>Purpose/importance</b>                        | The achievement of this objective will contribute to a functional civil service   |
| <b>Source of data</b>                            | Auditor General report  |
| <b>Method of Calculation/ Assessment</b>         | Simple count and auditing procedures  |
| <b>Means of verification</b>                     | Financial Records   |
| <b>Assumptions</b>                               | <ul style="list-style-type: none"> <li>• Effective and efficient financial management</li> <li>• Compliance measures and monitoring in place</li> </ul> |
| <b>Disaggregation of Beneficiaries</b>           | Not Applicable  |
| <b>Spatial Transformation (where applicable)</b> | Not Applicable  |
| <b>Reporting cycle</b>                           | Quarterly   |
| <b>Desired performance</b>                       | 100% of allocation spent as per budget  |
| <b>Indicator responsibility</b>                  | Chief Financial Officer   |

#### PROGRAMME 2: COLLECTIONS MANAGEMENT

Table 7. Number of artworks acquired from previously disadvantaged emerging artists

|   |   |
|---|---|
| <b>Indicator title</b>                                    | Number of artworks acquired from previously disadvantaged emerging artists                            |
| <b>Definition</b>   | To purchase artwork for permanent collection in order to redress imbalance and representivity         |
| <b>Purpose/importance</b>                                 | This objective will improve the quality of the collection   |
| <b>Source of data</b>                                     | Acquisitions register and Council minutes   |
| <b>Method of Calculation/ Assessment</b>                  | Simple count and auditing procedures  |
| <b>Means of verification</b>                              | Exhibition invitations, photographs, reports, public programmes, Outreach program                     |
| <b>Assumptions</b>  | New policy will assist in more equitable and progressive acquisitions.                                |
| <b>Disaggregation of Beneficiaries (where applicable)</b> | Not Applicable  |
| <b>Spatial Transformation (where applicable)</b>          | Reconfigure exhibition spaces containing historical collection / Source additional space for storage. |
| <b>Reporting cycle</b>                                    | Quarterly   |
| <b>Desired performance</b>                                | 4 artworks acquired per quarter   |
| <b>Indicator responsibility</b>                           | Director  |

**Table 8. Number of artworks acquired from previously disadvantaged established artists**

|   |   |
|---|---|
| <b>Indicator title</b>                                    | Number of artworks acquired from previously disadvantaged established artists                         |
| <b>Definition</b>   | To purchase artwork for permanent collection in order to redress imbalance and representivity.        |
| <b>Purpose/importance</b>                                 | This objective will improve the quality of the collection   |
| <b>Source of data</b>                                     | Acquisitions register and Council minutes   |
| <b>Method of Calculation/ Assessment</b>                  | Simple count and auditing procedures  |
| <b>Means of verification</b>                              | Exhibition invitations, photographs, reports, public programmes, Outreach program                     |
| <b>Assumptions</b>  | New policy will assist in more equitable and progressive acquisitions.                                |
| <b>Disaggregation of Beneficiaries (where applicable)</b> | Not Applicable  |
| <b>Spatial Transformation (where applicable)</b>          | Reconfigure exhibition spaces containing historical collection / Source additional space for storage. |
| <b>Reporting cycle</b>                                    | Quarterly   |
| <b>Desired performance</b>                                | 6 artworks acquired per quarter   |
| <b>Indicator responsibility</b>                           | Director  |

**Table 9. Number of artworks digitised**

|   |   |
|---|---|
| <b>Indicator title</b>                                    | Number of artworks digitised  |
| <b>Definition</b>   | To photograph in high resolution the entire WHAG collection.  |
| <b>Purpose/importance</b>                                 | The collection must be professionally photographed and archived for record purposes   |
| <b>Source of data</b>                                     | Curatorial Assistant records  |
| <b>Method of Calculation / Assessment</b>                 | Simple count  |
| <b>Means of verification</b>                              | Exhibition invitations, photographs, reports, public programmes, Outreach program   |
| <b>Assumptions</b>  | <ul style="list-style-type: none"> <li>• Audit of state of collection will guide priorities</li> <li>• Digitisation plan will be developed</li> <li>• Appropriate arrangements can be made with reputable service providers in the country</li> </ul> |
| <b>Disaggregation of Beneficiaries (where applicable)</b> | None  |
| <b>Spatial Transformation (where applicable)</b>          | Source additional hardware for data storage   |
| <b>Reporting cycle</b>                                    | Quarterly   |
| <b>Desired Performance</b>                                | 6 artworks digitised  |
| <b>Indicator responsibility</b>                           | Project Leader / Curatorial Assistant   |

**Table 10. Number of artworks conserved**

|   |   |
|---|---|
| <b>Indicator title</b>                                    | Number of artworks conserved  |
| <b>Definition</b>   | Approved restorers to do site inspections and make recommendations  |
| <b>Purpose/importance</b>                                 | The collection must remain in a stable condition and all events and evidence of deterioration must be attended to   |
| <b>Source of data</b>                                     | Conservation Technician and Curatorial Assistant records  |
| <b>Method of Calculation / Assessment</b>                 | Simple count and auditing procedures  |
| <b>Means of verification</b>                              | Exhibition invitations, photographs, reports, public programmes, Outreach program   |
| <b>Assumptions</b>  | <ul style="list-style-type: none"> <li>• Audit of state of collection will guide priorities</li> <li>• Conservation and restoration plan will be developed</li> <li>• Appropriate arrangements can be made with a small number of credible conservators in the country</li> </ul> |
| <b>Disaggregation of Beneficiaries (where applicable)</b> | None  |
| <b>Spatial Transformation (where applicable)</b>          | Source additional space for storage   |
| <b>Reporting cycle</b>                                    | Quarterly   |
| <b>Desired Performance</b>                                | 2 artworks per quarter  |
| <b>Indicator responsibility</b>                           | Project Leader / Curatorial Assistant   |

**PROGRAMME 3: PUBLIC ENGAGEMENT**

**Table 11. Number of temporary loan exhibitions presented**

|   |   |
|---|---|
| <b>Indicator title</b>                                    | Number of temporary loan exhibitions presented  |
| <b>Definition</b>   | Exhibitions displayed at the Gallery that come from other centres or private collections  |
| <b>Source of data</b>                                     | Projects Leader and Curatorial Assistant  |
| <b>Method of Calculation / Assessment</b>                 | Simple count and auditing procedures  |
| <b>Means of verification</b>                              | Exhibition invitations, photographs, reports, public programmes, Outreach program   |
| <b>Assumptions</b>  | <ul style="list-style-type: none"> <li>• WHAG is able to identify relevant exhibitions and or artists who are willing to cooperate.</li> <li>• Available exhibitions could be brought to WHAG within budget</li> <li>• WHAG can successfully negotiate artists fees to affordable levels</li> </ul> |
| <b>Disaggregation of Beneficiaries (where applicable)</b> | 25% for Women<br>25% for Youth<br>10% for people with disabilities  |
| <b>Spatial Transformation (where applicable)</b>          | Reconfigure exhibition spaces   |
| <b>Reporting cycle</b>                                    | Quarterly   |
| <b>Desired performance</b>                                | 4 exhibitions per annum   |
| <b>Indicator responsibility</b>                           | Project Leader / Curatorial Assistant   |

**Table 12. Number of exhibitions from the permanent collection presented**

|  |   |
|--|---|
| <b>Indicator title</b>                                     | Number of exhibitions from the permanent collection presented   |
| <b>Short definition</b>                                    | Rotating exhibitions from the permanent collection  |
| <b>Source of data</b>                                      | Projects Leader and Curatorial Assistant  |
| <b>Method of Calculation / Assessment</b>                  | Simple count and auditing procedures  |
| <b>Means of verification</b>                               | Exhibition invitations, photographs, reports, public programmes, Outreach program   |
| <b>Assumptions</b>   | <ul style="list-style-type: none"> <li>• WHAG is able to identify artists of appropriate quality and relevance</li> <li>• Budget is adequate for 6 exhibitions</li> <li>• WHAG marketing and publicity will attract additional or new demographics</li> </ul> |
| <b>Disaggregation of Beneficiaries (where application)</b> | 25% for Women<br>25% for Youth<br>10% for people with disabilities  |
| <b>Spatial Transformation (where application)</b>          | Reconfigure exhibition spaces   |
| <b>Reporting cycle</b>                                     | Quarterly   |
| <b>Desired performance</b>                                 | 6 exhibitions per annum   |
| <b>Indicator responsibility</b>                            | Project Leader/ Curatorial Assistant  |

**Table 13. Number of outreach programmes presented**

|   |  |
|---|--|
| <b>Indicator title</b>                                    | Number of outreach programmes presented  |
| <b>Definition</b>   | Outreach programmes/exhibitions presented to learners in the Northern Cape   |
| <b>Source of data</b>                                     | Community Projects Leaders   |
| <b>Method of Calculation/ Assessment</b>                  | Simple count   |
| <b>Means of verification</b>                              | Exhibition invitations, photographs, reports, public programmes, Outreach program  |
| <b>Assumptions</b>  | <ul style="list-style-type: none"> <li>• Identify suitable schools willing to host outreach project</li> <li>• External funding grant will be delivered</li> <li>• Outreach project will capacitate and enrich local teachers, pupils and community</li> </ul> |
| <b>Disaggregation of Beneficiaries (where applicable)</b> | Not Applicable   |
| <b>Spatial Transformation (where applicable)</b>          | Not Applicable   |
| <b>Reporting cycle</b>                                    | Quarterly  |
| <b>Desired performance</b>                                | 4 Outreach programmes per annum  |
| <b>Indicator responsibility</b>                           | Community Projects Leader  |

**Table 14. Number of Artist Residency programmes presented**

|   |   |
|---|---|
| <b>Indicator title</b>                                    | Artist residency programme presented  |
| <b>Definition</b>   | Invitation of national and international artists to create work and to share skills with local artists  |
| <b>Source of data</b>                                     | Operational Plan and Community Projects Leaders records   |
| <b>Method of Calculation/ Assessment</b>                  | Simple count  |
| <b>Means of verification</b>                              | Exhibition invitations, photographs, reports, public programmes, Outreach program   |
| <b>Assumptions</b>  | <ul style="list-style-type: none"> <li>• Identify suitable artists willing to participate</li> <li>• External funding grant will be delivered</li> <li>• Project will capacitate and enrich local pupils, artists and community</li> <li>• Project partners continue to be available, committed and capacitated</li> <li>• Projects can be enriched through follow up activities and exhibitions</li> </ul> |
| <b>Disaggregation of Beneficiaries (where applicable)</b> | Not Applicable  |
| <b>Spatial Transformation (where applicable)</b>          | Reconfiguration of apartment space  |
| <b>Reporting cycle</b>                                    | Annually  |
| <b>Desired performance</b>                                | 1 artist residency programme per annum  |
| <b>Indicator responsibility</b>                           | Community Projects Leader / Curatorial Assistant  |

**Table 15. Number of special community projects presented**

|   |   |
|---|---|
| <b>Indicator title</b>                                    | Number of special community projects presented  |
| <b>Definition</b>   | Implementing community projects as a contribution to national building  |
| <b>Source of data</b>                                     | Projects Leaders  |
| <b>Method of Calculation/ Assessment</b>                  | Simple count  |
| <b>Means of verification</b>                              | Photographs, reports  |
| <b>Assumptions</b>  | <ul style="list-style-type: none"> <li>• Project partners continue to be available, committed and capacitated.</li> <li>• Part-time capacity and expertise remain available.</li> <li>• Project can be enriched through follow up activities and exhibitions</li> </ul> |
| <b>Disaggregation of Beneficiaries (where applicable)</b> | 25% Women<br>25% Youth<br>50% People with Disabilities  |
| <b>Spatial Transformation (where applicable)</b>          | Not Applicable  |
| <b>Reporting cycle</b>                                    | Quarterly   |
| <b>New indicator</b>                                      | No  |
| <b>Desired performance</b>                                | 3 special projects per quarter (Yonder; Keadumela and WHAG Prison Project)  |
| <b>Indicator responsibility</b>                           | Projects Leader   |

**Table 16. Film screenings presented**

| <b>Indicator title</b>                                    | <b>Number of screenings presented</b>   |
|---|---|
| <b>Definition</b>   | Film, music and literature set work screenings to add value to visitor experience   |
| <b>Source of data</b>                                     | Community Project Leader records  |
| <b>Method of Calculation / Assessment</b>                 | Simple count  |
| <b>Means of verification</b>                              | Invitation, posters, photographs, reports<br>Marketing and publicity will yield sufficient attendance to justify screening<br>WHAG will identify South African and African films of interest to the community<br>WHAG can identify films related to the relevant school curriculum topics<br>Issues of license and screenings fees can be clarified and amounts justified |
| <b>Assumptions</b>  |   |
| <b>Disaggregation of Beneficiaries (where applicable)</b> | Not Applicable  |
| <b>Spatial Transformation (where applicable)</b>          | Not Applicable  |
| <b>Reporting cycle</b>                                    | Quarterly   |
| <b>Desired performance</b>                                | 30 screenings   |
| <b>Indicator responsibility</b>                           | Community Projects Leader   |

**Table 17. Number of publications acquired**

| <b>Indicator title</b>                                    | <b>Number of publications acquired</b>   |
|---|--|
| <b>Short definition</b>                                   | Reference library developed as a tool to contribute to access and audience development   |
| <b>Purpose/importance</b>                                 | Resource available for the benefit of staff, school learners, tertiary students and researchers  |
| <b>Source of data</b>                                     | Librarian records  |
| <b>Method of Calculation / Assessment</b>                 | Simple count   |
| <b>Means of verification</b>                              | Register<br><ul style="list-style-type: none"> <li>• Budget is adequate to acquire appropriate items</li> <li>• WHAG can prioritise worthwhile acquisitions which will add value to community</li> <li>• WHAG reference library will be productively utilised by stakeholders</li> </ul> |
| <b>Assumptions</b>  |  |
| <b>Disaggregation of Beneficiaries (where applicable)</b> | Not Applicable   |
| <b>Spatial Transformation (where applicable)</b>          | Not Applicable   |
| <b>Reporting cycle</b>                                    | Quarterly  |
| <b>Desired performance</b>                                | 40 publications acquired per annum   |
| <b>Indicator responsibility</b>                           | Librarian  |

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**William Humphreys  
Art Gallery**



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