



arts & culture

Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA



south african
cultural observatory

NELSON MANDELA
UNIVERSITY

December
2017

**M & E KDI REPORT:
MISCELLANEOUS ARTS
PROJECTS AND COMMUNITY
ARTS CENTRES**

Submitted to the Department of Arts and Culture

MEASURING & VALUING SOUTH AFRICA'S CULTURAL & CREATIVE ECONOMY



RHODES UNIVERSITY
Where leaders learn



University of Fort Hare
Together in Excellence

South African Cultural Observatory
Evaluation of Miscellaneous Arts
Projects and Community Arts Centres
DAC MGE Funded Category

Research Report
19 December 2017

Submitted to the Department of Arts and Culture:



arts & culture

Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA



Contents

Executive Summary	4
1 Introduction	6
2 Methodology	7
2.1 Survey implementation.....	7
2.2 Examination of reports submitted to DAC.....	9
2.3 Interviews conducted	9
3 Analysis of results	9
3.1 Profile of organisation/ business and diversity of cultural offerings.....	10
3.2 Employment and job creation.....	11
3.3 Skills development	14
3.4 Audience and exposure.....	15
3.5 Budget, expenditure and income: Economic benefits	19
3.6 Greening initiatives.....	22
3.7 Social/ charitable initiatives	23
3.8 Satisfaction with event/ activity.....	23
3.9 Event/ activity sustainability.....	24
4 Conclusion	25
5 Reference list	27
6 Appendix.....	28



Executive Summary

The South African Department of Arts and Culture (DAC) embarked on a strategy to reposition the arts, culture and heritage sector to address social cohesion, creation of sustainable jobs and ensuring social and economic development. The Mzansi Golden Economy (MGE) was launched in 2011 to unlock the South African cultural economy by making strategic investments to optimise the economic benefit of the Arts and to enhance the sector's global competitiveness. An evaluation of the sub-categories of the cultural events that receive funding as part of the MGE programme was conducted, including the Miscellaneous Arts Projects the focus of this fifth report.

Miscellaneous Arts Projects (which includes Community Arts Centres funded events/ activities) is a MGE category that makes provision for limited investments in the costs of high impact small projects, productions and community cultural groups not accommodated in the other four DAC MGE workstreams (Provincial and National Flagships, Festivals and Events, Touring Ventures and Public Arts). It focuses particularly on theatre, dance and art (with training programmes only considered under specific circumstances) which need to meet the overall DAC MGE objectives. The evaluation is based on an analysis of 40 Miscellaneous Arts Projects (which includes Community Arts Centres funded events/ activities) of which 14 were interviewed and also included documentary analysis of all the initiatives where contracts and reports were available. In this report, Miscellaneous Arts is used to refer to this category.

Different levels of funding were received and ranged from R50 000 to R4 460 000 with an average of R475 693. In terms of the spatial distribution, these events/ activities were hosted in all nine provinces with the most dominant provinces being Gauteng, followed by KwaZulu-Natal and Limpopo. The results show that organisers have been involved with planning the event/ activity only for a few years, thus increased opportunities are being created to expose more organisations and persons involved in showcasing the arts, especially within local communities.

The Miscellaneous Arts events/ activities focused mainly on community-based events/ activities that promoted the arts, targeting mostly schools and local communities. The different types, sizes and spatial/ geographical spread of the events/ activities in this category indicate that the DAC MGE programme is meeting the broader objective of contributing to increased diversity of cultural offerings. The slight bias of Gauteng in this DAC MGE category and dominance in other categories is of concern and the spatial distribution across the provinces, especially those with larger rural footprints, need to be addressed. Thus, this suggests that more can be done to ensure a spatial spread across South Africa, especially in relation to the DAC MGE objective of promoting the arts, cultural and heritage sector in rural areas.

Most of the Miscellaneous Arts are still emerging, with one exception of an international event. It is important to note that the organisation that received funding for this event only did so to participate in the event rather than actually be involved in its organisation. In terms of the objective to enhance quality of productions, organisers have noted how the DAC MGE funding has permitted them to improve the quality of the event/ activity.

With an average of 4 persons being employed on a permanent basis in the organisation who worked with the DAC MGE funded event/ activity and given that 40 events/ activities were funded



by the Miscellaneous Arts programme, 160 permanent jobs are associated with this programme. The main areas people were employed in were related to enhancing skills development in the creative and cultural sector which is one of the objectives of the DAC MGE programme. Additionally, there is a focus on youth which is a key objective as well.

Not many additional persons were employed; of those employed it was primarily of a short-term nature - temporary/ casual basis for a day, a week, month and more than a month. In relation to gender disaggregation, slightly more females than males are employed. In terms of historical racial groups among the additional persons employed, these were mostly African who worked mainly for a day or a week. Moreover, the results indicate that DAC MGE objectives of focusing on locally-based job creation and opportunities, in addition to skills development, in the creative and cultural industry is evident. These events/ activities are further supporting livelihoods as intended by the DAC MGE, with locally-based employees, service providers and stallholders being used as these events and activities. Thus, in terms of broader transformational imperatives, the DAC MGE programme seems to be effective in targeting females, Africans as well as locals. However, of concern is that very few of the jobs associated with the Miscellaneous Arts category is permanent in nature and are temporary/ casual employment which is generally relatively high in the arts, culture and heritage sector when persons are mainly employed for the duration of the event or activity. Furthermore, most temporary/ casual employees are in lower paying jobs. This suggests that there remains high levels of vulnerability in the sector which is important to address in terms of the DAC MGE intervention strategies to address historical economic disadvantage and sustainable job creation as the DAC MGE intends to focus on.

It is apparent that audiences throughout the country are being exposed to different types and genres of events/ activities which is one of the objectives of the programme. However, the audience numbers for local/ national events are relatively low in comparison to the international event, thus more needs to be done in terms of audience development. As is the case with the rest of the DAC MGE categories, disaggregated information on the attendees is not available thus it is not possible to examine audience diversity. Furthermore, it is necessary to enhance media tracking to expose the arts, culture and heritage sector to a broader audience in order to achieve the DAC MGE goal of increasing the audience and exposure that each event/ activity receives.

Miscellaneous Arts projects are contributing to addressing social issues which is a key component of the DAC MGE programme. However, it is of concern to note that these events/ activities are generally unable to secure additional sponsorships underscoring the significant reliance on public funding. The timeous release of funding was raised as a concern which also impacts on the future sustainability of these events/ activities.



1 Introduction

The South African Department of Arts and Culture (DAC) embarked on a strategy to reposition the arts, culture and heritage sector as key players in government's programme of action for social cohesion, creation of sustainable jobs and ensuring social and economic development (DAC, 2016/17). The Mzansi Golden Economy (MGE) began in 2011 and is in response to DAC's (2011) assertion that the biggest challenge facing South Africa is unemployment and the arts, culture and heritage sector is well positioned to contribute to addressing this challenge as the 'new gold' has the potential to increase economic growth and create jobs in South Africa. In the context of contributing to economic growth, job creation and developing sustainable livelihoods, the MGE aims to unlock both the demand-side and supply-side constraints within the South African cultural economy and promote market development for the arts sector as well as other related sectors such as tourism (DAC, 2011). The MGE also aims to enhance nation building and social cohesion for the country (Kha Ri Ambe, 2012). The purpose of the MGE is to make strategic investments to optimise the economic benefit of the Arts in South Africa. By improving investment in key areas of the creative economy, it is anticipated that job creation and productivity will be enhanced and the sector's global competitiveness will be increased (DAC, 2016/17).

Kamilla-SA Sport and Tourism Consultancy was commissioned to conduct an evaluation of the sub-categories of cultural events that receive funding as part of the MGE programme which include:

- Provincial and National Flagships
- Festivals and Events
- Touring Ventures
- Public Art
- Miscellaneous

Additionally, the evaluation critically examines the original objectives of MGE within the policy context for public funding of arts, culture and heritage in South Africa, and make recommendations to improve the outcomes of the MGE programme and broader policy implications to address the national imperatives outlined.

Within the above context and purpose of the evaluation, the main deliverables are:

- Five reports on each of the MGE funding categories outlined above
- Policy recommendations emanating from the findings
- A final, summative report

The focus of this Research Report is an evaluation of the DAC MGE funded Miscellaneous Arts Projects category.

Miscellaneous Arts Projects (which includes Community Arts Centres funded events/ activities) is a MGE category that makes provision for limited investments in the costs of high impact small projects, productions and community cultural groups not accommodated in the other four DAC MGE workstreams noted above (DAC, 2016/2017). It focuses particularly on theatre, dance and art (with training programmes only considered under specific circumstances) which also need to meet the overall DAC MGE objectives and the objectives set out per workstream (DAC,



2016/2017). The above objectives frame the discussion of the results and informs the thematic analysis undertaken. In this report, Miscellaneous Arts will be used to refer to this category.

The evaluation of the Miscellaneous Arts category comprised a period of three funding cycles (2014-2015, 2015-2016 and 2016-2017). Key themes covered in the report include:

- Profile of event/ activity organiser/ business
- Employment and job creation
- Skills development
- Audience and exposure
- Budget, expenditure and income: Economic benefits
- Greening initiatives
- Social/ charitable initiatives
- Satisfaction with event/ activity
- Event/ activity sustainability

2 Methodology

Information was derived from two sources:

- Survey implementation
- Examination of reports submitted to DAC

2.1 Survey implementation

A survey was developed in consultation with SACO and DAC. All the events/ activities derived from information provided by DAC which had contact details were approached to be interviewed. They were first asked to participate in a face-to-face or telephonic interview. They were also provided with an opportunity to complete the survey electronically if this was preferred.

A list of all Miscellaneous Arts events/ activities was generated from information provided by DAC officials (Table 1A). Only one event (Venice Architecture Biennale) was under the Miscellaneous category of information while the rest were under Community Arts Centres. Furthermore, Beautiful Land was completed previously under the Festival and Events category. The Table also indicates the status of attempts to interview the event organisers/ representatives in relation to the events/ activities. The sampling approach adopted was to approach all events/ activities since only 41 were listed and to ensure that different types of Miscellaneous Arts events/ activities were chosen in relation to genre, amount of DAC MGE funding received and spatial/ geographical spread. It is important to note that where contact details provided were incomplete or not available, these events/ activities were not included in the sampling framework. As Table A1 shows, in many cases the contact details provided were incorrect and interviewers were unable to make contact.

Forty Miscellaneous Arts projects (excluding Beautiful Land) were identified from information provided by DAC officials. The events/ activities received different levels of funding and ranged from R50 000 (for Drama Classes) to R4 460 000 (for District Arts Programmes) with an average of R475 693 for the last year that the DAC MGE funding was received (Table 1A). In terms of the



spatial distribution of the Miscellaneous Arts category, Table 1A reveals that events/ activities were hosted in all nine provinces with the most dominant provinces being Gauteng (27.5%), KwaZulu-Natal (20%) and Limpopo (17.5%).



Table 1: Provincial distribution of Miscellaneous Arts (n=40)

	Frequency	Percentage
Eastern Cape	3	7.5
Free State	1	2.5
Gauteng	11	27.5
KwaZulu-Natal	8	20.0
Limpopo	7	17.5
Mpumalanga	3	7.5
North West	1	2.5
Northern Cape	1	2.5
Western Cape	3	7.5
International	1	2.5
No information	1	2.5

2.2 Examination of reports submitted to DAC

In addition to the surveys conducted, contracts and reports submitted to DAC were examined. Documents were sourced from DAC officials. For all 40 events/ activities (with the exception of Beautiful Land which was previously examined in the Festival and Events category) additional documents (mainly contractual agreements and reports submitted to DAC) were sourced. Of these, 11 submitted additional reports and of these, four did not provide information on the DAC template. Thus, from documents provided, only 18% provided information using the DAC template. However, among those using the DAC template, the information provided were often incomplete in key areas such as contact details of the organiser, expenditure details, audience figures and employment information. This suggests that limited or no information were available for most of the events/ activities. The lack of complete documentation and inconsistent information within the reports result in gaps in comparative information to inform an overall assessment. As indicated, several organisers also submitted information in their own reporting format. The reports generally focused on providing an overview of the programme rather than providing the information DAC requires.

2.3 Interviews conducted

Interviews were conducted with 14 Miscellaneous Arts projects (Table 2A). The 'X' in some of the Tables that present numerical information denotes averages. It is important to note that relatively senior persons in the organisations participated in the survey.

3 Analysis of results

The analysis is presented thematically as indicated in the Introduction. Results from the survey and examination of results are integrated.



3.1 Profile of organisation/ business and diversity of cultural offerings

The number of times the organisation planned the DAC MGE funded event as well as being involved in organising events ranged from 1 to 24 years with an average of 4 years and 9 years, respectively (Table 3A). This shows that many of the events have been held longer than the 11 years that the DAC MGE programme has been in place. The results indicate that organisers have been involved with planning the event/ activity only for a few years, less than any of the other four categories. The number of times the organisation organised Miscellaneous Arts was much lower than the number of years the organisation has been involved in organising events/ activities. This was similar to the Public Arts event/ activities but unlike other DAC MGE categories where generally organiser involvement has been the same for general involvement and the DAC MGE funded event. This could be attributed to the Miscellaneous Arts category being more recently introduced. Increased opportunities are being created to expose more organisations and persons involved in showcasing the arts, especially within local communities.

All Miscellaneous Arts events/ activities that were interviewed indicated the number of years they received DAC MGE funding during the three year reporting periods. The majority (11- 78.6%) received funding for one year while the rest (3 – 21.4%) was for two years during the last three years/ reporting periods. None of the Miscellaneous Arts projects had funding for all three years. Most (64.3%) acquired funding for 2016/2017 while 50% did so for 2015/2016. Only the Umkhumbane Community Arts Programme had funding for 2014/2016 (Figure 1). This shows that the Miscellaneous Arts projects, as was the case for the Public Arts events/ activities, were not supported for the entire three year period.

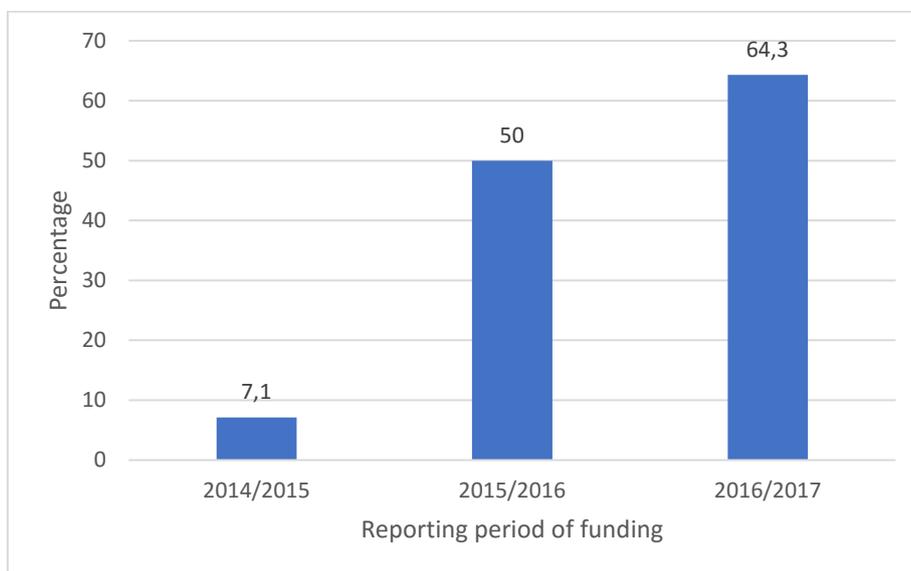


Figure 1: If DAC MGE funded the event/ activity for the last 3 years/ reporting periods (yes responses only, n=14 – in %)



The type of organisation/ business that planned the DAC MGE funded events/ activities were mainly Non-Profit Organisations (NPOs) (64.3%) followed by Section 21 (28.6%) and Closed Corporation (CC) (14.3%) businesses (Table 2). One event/ activity each was a Proprietary Limited (PTY LTD) company.

Table 2: Type of organisation/ business (n=14): Multiple responses

	Frequency	Percentage
Non-Profit Organisation (NPO)	9	64.3
Section 21	4	28.6
Closed Corporation (CC)	2	14.3
Proprietary Limited (PTY LTD)	1	7.1

The Miscellaneous Arts events/ activities focused mainly on community-based events/ activities that promoted the arts, targeting mainly schools and local communities. The different types, sizes and spatial/ geographical spread of this category (discussed in the previous section) is meeting the broader objective of contributing to increased diversity of cultural offerings. However, the bias of the events/ activities in Gauteng which is more pronounced in the other DAC MGE categories suggest that more can be done to ensure a spatial spread across South Africa. This is also important to achieve if the DAC MGE seeks to promote the arts, cultural and heritage sector in rural areas since Gauteng is the most urban province in the country.

It is important to note, as shown for the other categories of events/ activities as well, that it is unclear whether the funding has led to existing Miscellaneous Arts projects to be upscaled in communities which is one of the key objectives of the DAC MGE programme. Additionally, similar to the DAC MGE categories (with the exception of Flagships), most of the Miscellaneous Arts events/ activities are still emerging. The Venice Architecture Biennale is one of the exceptions which was an international event that the organisation interviewed participated in. In terms of the objective to enhance quality of productions, in a few of the reports available for examination organisers have noted how the DAC MGE funding has permitted them to improve the quality of the event/ activity.

3.2 Employment and job creation

The number of people the business/ organisation receiving DAC MGE funding generally employed on a permanent basis ranged from none to 16 (Table 4A and Table 3). The average number of persons employed permanently was five.

In addition to general permanent employment practices on an annual basis for the last year that DAC MGE funding was received, respondents were asked about the number of people the business/ organisation employed during the course of the year on a permanent basis who work directly with the DAC MGE funded event/ activity. The results ranged from none to 10 persons with an average of four. For 35.7% of the events/ activities, the number of persons employed permanently in the organisations was also the number of permanently employed persons who



worked on the DAC MGE event/ activity. This suggests that the DAC MGE funded events are one of the main activities or the only activity that some of the organisations are involved in. This again indicates the importance of DAC MGE funding in promoting and supporting the diversity of cultural events/ activities in South Africa.

Among those that did not employ persons permanently, the reasons were that the organisation only uses volunteers for each of the 30 projects organised (for the District Arts Programmes) and the organisation only deals with contracted individuals since the current funding allocated to the organisation limits the ability to employ additional persons (for the Music Education Programme). Results also reveal that while the sizes of the businesses differed, however, all were relatively small enterprises (less than 10 employees) with the exception of the organisers of the Ishashalazi Women's Theatre Festival (16 were employed permanently by the organisation and 10 were employed specifically for the DAC MGE event/ activity).

Table 3: Summary of number of people business/ organisation employs during the course of the year on a permanent basis generally and on a permanent basis who work directly with the DAC MGE funded event/ activity (n=14, in %) (derived from Table 4A)

Number of persons employed on a permanent basis	In the organisation	In the organisation who work with the DAC MGE funded event/ activity
No response	-	7.1%
None	14.3%	7.1%
Average	5	4
Range	None-16	None-10

With an average of four persons being employed on a permanent basis in the organisation who worked with the DAC MGE funded event/ activity and given that 40 events/ activities were funded by the Miscellaneous Arts programme, 160 permanent jobs are associated with this programme. This is fewer than all the other DAC MGE categories. This suggests that the other categories support more established and larger cultural enterprises. It is important to note that it is unlikely that these jobs are directly created by the DAC MGE funding, rather that the funding helped support the institutions to employ persons on a permanent basis.

Respondents were also asked that other than assisting with the DAC MGE funded event/ activity, what were the functions of permanent employees. The main areas 85.7% identified were (Table 5A):

- Training, educational and skills development programmes
- Administration and programme coordination
- Financial administration
- Assistance with other programmes organisation offers
- Coordination and audience development
- Art skills (such as fine art, dance, story-telling, music, beadwork and sewing)

From the above, it is important to note that several organisations are involved in promoting arts, culture and heritage programmes and skills in addition to the DAC MGE event/ activity. This



indicates that DAC MGE funded organisers are contributing to arts, culture and heritage development in South Africa beyond that of the event/ activity being sponsored. They are enhancing skills development in the creative and cultural sector which is one of the objectives of the DAC MGE programme. Furthermore, there is a focus on youth (learners in particular) which is a key objective as well.

Table 4 (derived from Table 6A) shows that the number of additional persons employed to assist in the preparation for or during the event/ activity (excluding volunteers) for the last reporting year the organisation received DAC MGE funding ranged from two (for the Music Education Programme) to 76 (for the African Youth Theatre and Dance Festival). The average number of additional persons employed was 17 which was much lower than the averages for the other DAC MGE categories.

Table 4: Number of additional persons employed to assist in the preparation for or during the event/ activity, excluding volunteers for the last reporting year the organisation received DAC MGE funding categorised into groups (n=14)

	Frequency	Percentage
No response/ can't recall/ not applicable	3	21.4
Less than 10	6	42.9
10-20	2	14.3
21-50	2	14.3
51-100	1	7.1

$$X = 17$$

Information was sourced to establish whether additional persons employed were permanent or contracted/ temporary (and if so the period of temporary employment). The different periods/ length of time on the different categories (permanent, temporary/ casual for one day, temporary/ casual for one day to a week, temporary/ casual for a week to a month and temporary/ casual for more than a month) were also examined in relation to gender, historical racial categories and location of persons employed. Unlike the Flagships where none of the respondents indicated that additional persons were employed on a permanent basis, two events/ activities (the Ishashalazi Women's Theatre Festival and Music, Dance and Theatre) employed additional persons on a permanent basis. Additional persons were employed on a temporary/ casual basis for a day, more than a day to a week, more than a week to a month and more than a month (Table 7A).

The Art Education Project, District Arts Programmes and Umkhumbane Community Arts Programme did not provide the disaggregated information on additional persons. They stated that this information was not available at the time of the interview.

In terms of the results presented in Table 8A, in relation to gender disaggregation, unlike other DAC MGE categories, slightly more females than males are employed. The results do reveal, however, that both women and men (albeit on a temporary or casual basis) are being exposed to the job opportunities in the arts, culture and heritage sector.



In terms of historical racial groups, among the additional persons employed, these were mostly African who worked mainly for a day or more than a day to a week (Table 9A). Thus, as is the case with the other categories as well, Africans as the main historically disadvantaged group in South Africa is the key beneficiary from the DAC MGE programme as intended. However, it is important to underscore that temporary/ casual employment is relatively high in the arts, culture and heritage sector when persons are employed for the duration of the event or activity. Furthermore, most temporary/ casual employees are in lower paying jobs. These aspects continue to be a key challenge when examining job creation in the creative and cultural industry in addressing historical economic disadvantage and sustainable job creation as the DAC MGE intends to focus on.

In terms of the location of additional persons employed, these persons were mostly locals who worked for a day, more than a day to a week, more than a week to a month or more than a month (Table 10A). Of importance to note as well is that all additional persons employed permanently for the DAC MGE funded event/ activity were locally-based. The DAC MGE objectives of focusing on locally-based job creation and opportunities in the creative and cultural industry is evident.

Additional persons who were employed assisted with a range of roles and functions (Table 11A). The main functions that they assisted with were artists/ participant management (42.9%), sales and marketing (35.7%), administrative support (28.6%) and technical support (28.6%). The results show that they were being exposed to a range of different types of skills which were mainly directly related to artist/ participant management and administrative. This suggests that they were involved in artist/ participant management which more directly relates to the creative and cultural industries which align to the skills development aspirations of the DAC MGE programme.

The results in relation to job creation reveal that employment generated from the hosting of the event/ activity is largely temporary or casual in nature. However, it is important to note that these events/ activities are supporting livelihoods as intended by the DAC MGE, especially targeting historically disadvantaged groups and promoting job opportunities at the local level.

3.3 Skills development

Half of the events/ activities (50%) had work-integrated learning (WIL) or volunteers to provide assistance. The rest (50%) of the events/ activities did not have WIL or volunteers. This indicates that at many of the Miscellaneous Arts projects additional persons were also exposed to skills development which aligns to the DAC MGE objectives.

Among the events/ activities that had WIL or volunteers, the numbers ranged from one (for the Music Education Programme) to seven (for the Botaki Fashion Day and Botaki Workshop for Talented and Upcoming Fashion designers) with an average of four which was substantially lower than the other DAC MGE categories (Table 12A).

Close to two thirds of the Miscellaneous Arts projects (64.3%) specified that staff or WIL and volunteers received training while the rest (35.7%) did not. Again, skills development emerges as an important aspect.



For the events/ activities that did train staff as well as WIL and volunteers, the numbers ranged from four (for 35.7% of the event/ activities) to 15 (for Drama Classes) with an average of six (Table 13A). Among the staff as well as WIL and volunteers who received training, they received training on a range of aspects (Table 14A). The main types of training received were administration and management (42.9%), operations in relation to physical infrastructure (28.6%) and advertising, media and branding (21.4%).

Table 5: Summary of number of WIL or volunteers who assisted with the event and who received training (n=14) (derived from Tables 12A and 13A)

	Assisted with event	Received training
Not applicable/ no response	64.3%	42.9%
Average	4	6
Range	1-7	4-15

In addition to the training opportunities that staff and volunteers benefitted in relation to aspects detailed in Table 14A, in the reports submitted to DAC, a key benefit specifically identified in relation to some of the events was skills development opportunities for artists, especially promoting artistic skills and talent in schools, which is one of the DAC MGE objectives.

3.4 Audience and exposure

Given the diversity of arts, culture and heritage events/ activities that are supported by the DAC MGE programme, it is clear that audiences throughout the country are being exposed to different types and genres of events/ activities, which is one of the objectives of the programme.

Table 15A (summary in Table 6) shows attendance in different categories (participants, attendees, media and support crew) associated with the event. For participants, the numbers ranged from four (for Drama Classes) to 1 332 (for the Ishashalazi Women's Theatre Festival) with an average of 208. When the Ishashalazi Women's Theatre Festival number is not considered, the average drops to 83 with a range of four to 273.

For attendees (that is, audiences with included spectators), the numbers ranged from 50 (for the Botaki Fashion Day and Botaki Workshop for Talented and Upcoming Fashion designers) to 500 000 (for the Venice Architecture Biennale, which is an international event that the organisation interviewed was only participating in) with an average of 45 781. When the Venice Architecture Biennale number is not considered, the average drops to 360 with a range of 50 to 1 332.

For the media, the numbers ranged from one (for the Drama Classes and Human Rights Campaign Programmes) to three (for the Hip Hop Competition) with an average of two. The majority of the events/ activities did not respond or indicated that media did not attend.

For support crew, the numbers ranged from three (for the Music, Dance and Theatre) to 35 (for the Hip Hop Competition) with an average of 17.



Table 6: Summary of number of people who attended the event/ activity (excludes stallholders/ exhibitors) for the last reporting year the organisation received DAC MGE funding in specific categories (n=14) (derived from Table 15A)

	Participants	Attendees	Media	Support crew
No response/ could not recall	28.5%	21.4%	71.4%	21.4%
Average	208	45 781	2	17
Range	4-1 332	50-500 000	1-3	3-35

The results again reveal the diversity of the events/ activities supported by DAC MGE funding. It is important to note that neither the surveys nor the close-out reports captured disaggregated information on the attendees. Thus, it is not possible to examine audience diversity.

For accuracy in reporting attendance figures it is important to establish the difference between number of persons attending an event/ activity and volume in terms of attendance. For example, during a multiple day event, the same persons could be attending the event on different days. Even for a single day event, if multiple venues are used and activities held throughout the day, the same person could attend at different venues or activities and may be double counted. Thus, it is important to establish how the attendance figures were established and how multiple days, venues and shows are considered.

In relation to participant figures, the main ways identified were registers/ recording keeping, entrance counts and invited participants. It is important to note that only the Music Education Programme stated that the numbers considered the same people attending for multiple days, shows and exhibitions/ venues. The rest either did not respond or stated that this did not apply to the event/ activity since they were single day events/ activities.

In relation to attendee figures, entrance and crowd counts, ticket sales (for Drama Classes only) and registers were used to determine attendance counts. Only the African Youth Theatre and Dance Festival stated that the numbers considered the same people attending for multiple days, shows and exhibitions/ venues.

In relation to media figures, 71.4% of the events/ activities interviewed did not respond or stated not applicable since media was not in attendance. Among the rest, the ways in which media figures were determined were that they identified themselves (for the Hip Hop Competition) or an article of the event was published (for Drama Classes). The Ishashalazi Women's Theatre Festival and Human Rights Campaign Programmes indicated that they did not know.

In relation to crew figures, the following ways in which the counts were determined were identified:

- Exact numbers known/ known persons
- Registers and record keeping
- Contracts

Four of the events/ activities considered the same people attending for multiple days, shows and exhibitions/ venues in relation to media counts.

Figures on the number of persons attending the event/ activity in different categories are not always reliable since it is unclear how multi-day attendance is being considered. Additionally, with



the exception of ticketed events (which applies to only one event in the Miscellaneous Arts programme), the manner in which the counts are being determined are not well understood or reliable. This brings into question whether the extent of the audience exposure can be quantitatively determined.

Table 7 encapsulates that number of tickets (including registration) as well as complimentary tickets issued for participants and attendees.

Table 7: Summary of number of tickets (including registration) and complimentary tickets issued (n=14) (derived from Tables 16A and 17A)

	Tickets (including registration)		Complimentary tickets	
	Participants	Attendees	Participants	Attendees
No response/ could not recall	85.7%	92.9%	85.7%	100%
Average	30	-	63	-
Range	4-55	-	10-115	-

In relation to the number of tickets (including registration) for participants, Table 16A shows that 85.7% of the events/ activities indicated not applicable or did not respond. Only two provided figures, which was four for Drama Classes and 55 for Saturday School Programme for Children and Youth/ Youth in Arts Leadership Programme (YALP)/ Artists in Residence (AIR). In relation to the number of tickets (including registration) for attendees, 92.9% specified not applicable or did not respond. This was linked to the high number of free events in the Miscellaneous Arts category. Only Drama Classes provided a figure which was 50. The rest stated that the events/ shows were free. This provides individuals who cannot afford to pay for tickets to have arts, culture and heritage experiences which is also linked to the DAC MGE objective to increase exposure to the creative and cultural sector as well as increase audience numbers, especially in local communities.

With an average of 360 persons attending and given that 39 events/ activities were funded in this category (excluding the Venice Architecture Biennale which was the international event), 14 040 persons were exposed to Miscellaneous Arts events/ activities. The possible range is likely to be between 11 232 (a 20% underestimate) to 16 848 (a 20% overestimate).

Table 17A shows that the number of complimentary tickets issued for participants and attendees. None of events/ activities stated complimentary tickets for attendees and only the Drama Classes and Saturday School Programme for Children and Youth/ YALP/ AIR provided figures for participants which was 10 and 115, respectively.

The DAC MGE funded events/ activities were marketed in various ways (Figure 2). The main means in which marketing occurred was social media (57.1%), radio (42.9%), posters/ banners (35.7%), flyers/ pamphlets (35.7%) and print/ newspapers (35.7%). One respondent each also stated that existing networks, emails, press releases for open calls for participation, t-shirts, through local media, loud hailers, community gatherings as well as visiting schools and advertising to learners through live presentations. African Youth Theatre and Dance Festival specified that the event was not marketed and that only a press conference was conducted to describe the



event and posted on the organisation’s website. Furthermore, the organisation was currently not seeking to market or open up the event to the wider public.

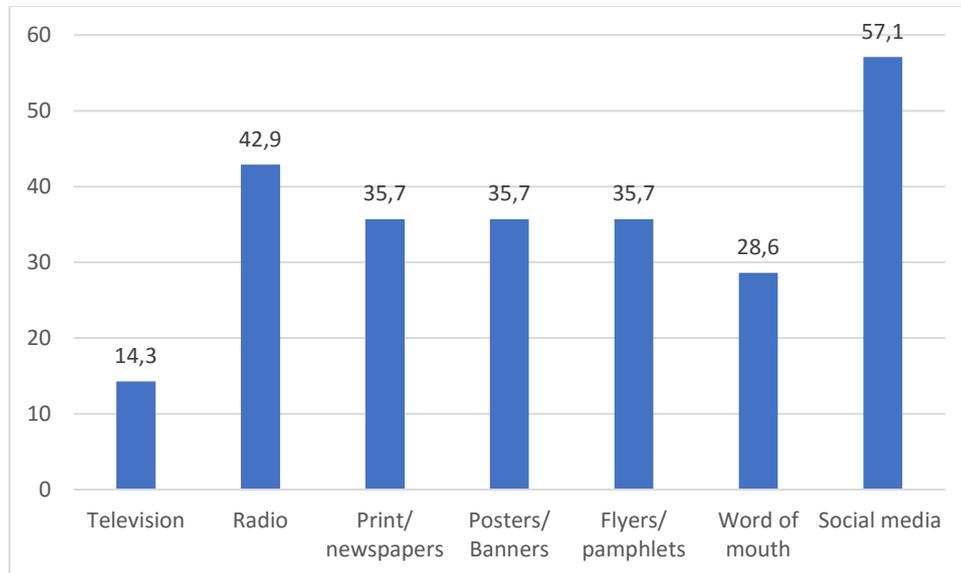


Figure 2: How the DAC MGE funded event/ activity was marketed (n=14 – in %): Multiple responses

In terms of the target audience for the marketing, each event/ activity had a specific target audience with some being more general than others (Table 18A). The results indicate that in most of the cases the targeted audiences were locally-based. Furthermore, in most instances responses were general. The lack of clear target audiences is likely to result in more generic and less effective marketing strategies.

Table 19A reveals that the overall budget for marketing ranged from none (for 21.4% of the events/ activities) to R30 000 (for the Ishashalazi Women’s Theatre Festival). The average overall budget for marketing was R10 194.

Responses for local, national and international media exposure were scanty (Table 20A). In most instances, no responses were provided or respondents did not know. The results show that most of the media exposure leveraged was locally based and free. Furthermore, the main media platform was posters/ banners/ flyers. In terms of other, Human Rights Campaign Programmes used t-shirts for marketing.

It is important to note that some of the events/ activities are leveraging free media exposure. The results indicate, however, that media tracking needs to be improved to expose the arts, culture and heritage sector to a broader audience. Media exposure is critical to market the event/ activity as well as achieve the DAC MGE goal of increasing the audience and exposure that each event/ activity receives.



3.5 Budget, expenditure and income: Economic benefits

Local economic benefits associated with job creation were discussed earlier and reveals that most of the staff and volunteers associated with the events/ activities are locals (city/ town/ municipality where event was held), which aligns to DAC MGE's objective to support projects with economic benefits for the location. Economic aspects are discussed further in this sub-section and economic benefits at the local level are highlighted. Table 8 summarises data in relation to service providers. Only one event had stallholders.

Table 8: Summary of service providers and stallholders (n=14) (derived from Tables 21A, 22A, 23A and 24A)

	Service providers	Stallholders
No response	-	92.1%
None used	14.3%	-
Average number used	9	3
Range of number used	None-60	1-6
Average of proportion of locals	79%	-
Range of proportion of locals	30%-100%	-
Average of proportion of provincial	17%	-
Range of proportion of provincial	None-70%	-
Average of proportion of Black South Africans	84%	100%
Range of proportion of Black South Africans	37%-100%	-

The number of service providers (including stallholders) used for the event/ activity ranged from none (for Access Music Project and Ishashalazi Women's Theatre Festival) to 60 (for the District Arts Programmes) with an average of 9 (Table 21A). Close to two thirds of the respondents (64.3%) stated that the organisation has a procurement policy related to using local (within the town/ city/ municipality) rather than non-local service providers while 28.6% did not. The Music Education Programme did not respond. The results reveal that mainly local service providers benefitted economically from the hosting of the event/ activity as targeted by most of the organisations and in alignment with DAC MGE objectives.

The estimation of the proportion of organiser spending that went to local (within the town/ city/ municipality) service providers ranged from 30% (for the Art Education Project) to 100% (for 35.7% of the events/ activities) with an average of 79% (Table 22A), which again reinforces that local economic benefits were associated with the event/ activity. In terms of an estimation of the proportion of organiser spending that went to provincial (excluding local) service providers where the event/ activity was held, Table 23A shows a range from none (for 28.6% of the events/ activities) to 70% with an average of 17%. In terms of organiser spending that went to service providers who were Black South Africans, this ranged from 37% to 100% for 35.7% (Table 24A). The average was 84%. Black South Africans are the key beneficiaries as service providers, which indicates that economic benefits associated with DAC MGE funded events/ activities go beyond the direct benefits to organisations and employees.

Only the Music, Dance and Theatre had six stallholders for the event/ activity for the last reporting year the organisation received DAC MGE funding. The stallholders were chosen during interviews. All were Black South African and none were foreigners. Training was provided for the



stallholders and networks were established in relation to the stallholders that resulted in them being used again.

More than half of the respondents (57.1%) stated that there were no sponsors other than the DAC MGE funding. Among the rest of the events/ activities, a few sponsors were identified (Table 25A). Substantially fewer sponsors than the DAC MGE categories were identified, which suggests that Miscellaneous Arts projects are generally unable to secure additional sponsorships (either cash or in kind). The sponsors were mainly organisations.

Table 9 summarises sponsorship and expenditure results. The total amount of sponsorship received (including DAC MGE funding) ranged from R50 000 for Drama Classes to R4 000 000 for the Saturday School Programme for Children and Youth/ YALP/ AIR with an average of R882 728 (Table 26A) which was higher than for Public Arts which was R271 846. These amounts were for the last year that the organiser received funding. Thus, these are annual figures and not total DAC MGE funding received for multiple years. Access Music Project and Hip Hop Competition did not respond. The amount of funding was lower than the other categories of DAC MGE programmes. The results again reflect the differentiation among the events/ activities supported.

Table 9: Summary of sponsorship and expenditure results (n=14) (derived from Tables 26A, 27A, 28A and 29A)

	Sponsorship and expenditure results
No sponsorship responses	14.3%
Average of total amount of sponsorships received (including DAC MGE funding)	R882 728
Range of total amount of sponsorships received (including DAC MGE funding)	R50 000-R4 000 000
Average of proportion of total sponsorship the DAC MGE funding made up	90%
Range of total sponsorship the DAC MGE funding made up	10%-100%
Average of company's overall budget for last reporting year the organisation received DAC MGE funding	R636 228
Range of company's overall budget for last reporting year the organisation received DAC MGE funding	R45 000-R3 347 730
Average of capital expenditure	R448 319
Range of capital expenditure	R9 411-R1 673 865
Average of venue hire	R22 600
Range of venue hire	R3 800-R50 000
Average of salaries and wages	R87 967
Range of salaries and wages	R3 500-R205 300
Average of advertising and marketing	R9 438
Range of advertising and marketing	R2 250-R17 000
Average of travelling and accommodation	R59 511
Range of travelling and accommodation	R2 250-R250 000
Average of other costs	R80 398
Range of other costs	R5 962-R260 000

The proportion of total sponsorship the DAC MGE funding made up was generally high and ranged from 10% (for the Saturday School Programme for Children and Youth/ YALP/ AIR) to 100% for 71.4% of the events/ activities (Table 27A). The average was 90%. The heavy



dependence on public funds, in this case specifically DAC MGE funding, is again noticeable which is also similar to other DAC MGE categories.

In relation to whether the event/ activity received DAC MGE funding enabled the organisation to fundraise from other potential sponsors more effectively, 64.3% felt that it did while 35.7% stated that it did not. With the exception of the African Youth Theatre and Dance Festival, the rest of the respondents (92.9%) stated that the organisation mentioned to other potential sponsors that the event/ activity received DAC MGE funding. This suggests that attempts were made to use the DAC MGE funding to leverage additional sponsorships. However, the heavy reliance on DAC MGE funding and very few additional sponsorships indicate that this was generally not successful.

The company's overall budget for this event/ activity for the last reporting year the organisation received DAC MGE funding is presented in Table 28A. It is important to note that the Table only represents information derived from the surveys since while the close-out reports are expected to include expenditure and income information, this information was not provided as per the selected categories and mostly expenditure reports were not provided. For the twelve events/ activities that provided expenditure information, the overall budget ranged from R45 000 (for Drama Classes) to R3 347 730 (for the Venice Architecture Biennale) with an average of R636 228.

It is important to note that 64.3% of the respondents could not recall or estimate the expenditure and/ or income budgets for all the different categories. Table 29A presents the findings in relation to expenditure for events/ activities in relation to specific categories. For the specific categories the expenditures were:

- Capital expenditure: for 28.6% of the events/ activities, ranged from R9 411 to R1 673 865 with an average of R448 319.
- Venue hire: for 21.4% of the events/ activities, ranged from R3 800 to R50 000 with an average of R22 600.
- Salaries and wages: for 42.9% of the events/ activities, ranged from R 3 500 to R205 300 with an average of R87 967.
- Advertising and marketing: for 28.6% of the events/ activities, ranged from R2 250 to R17 000 with an average of R9 438.
- Travelling and accommodation: for 50% of the events/ activities, ranged from R2 250 to R250 000 with an average of R59 511.
- All other costs: for 42.9% of the events/ activities, ranged from R5 962 to R260 000 with an average of R80 389.

Table 10 summarises the income results. Table 30A indicates income derived from the event/ activity in specific categories. For the specific categories the incomes were:

- DAC MGE funding: for 78.6% of the events/ activities, ranged from R50 000 to R3 347 730 with an average of R581 885.
- Other public sponsorships: only the Ishashalazi Women's Theatre Festival stated an amount of R200 000 000.
- Ticket sales: only Drama Classes stated income for ticket sales which was R650.



- Total income: for 78.6% of the events/ activities, ranged from R50 650 to R3 347 730 with an average of R600 125.

Table 10: Summary of income results (n=14) (derived from Tables 30A)

	Sponsorship and expenditure results
Average of DAC MGE funding	R581 885
Range of DAC MGE funding	R50 000-R3 347 730
Average of total income	R600 125
Range of total income	R50 650-R3 347 730

No income was derived for any of the events/ activities that responded for private sponsorships, hospitality packages, broadcasting/ media rights, merchandise, participants/ delegates registration fees and stallholder/ exhibitor fees.

Among the events/ activities that provided information, the total income was R6 601 380. Of this total, DAC MGE funding (R6 400 730) made up almost all the funding (97%) compared to tickets sales which was only R650 for one event only. Additionally, other public sponsorships (excluding DAC MGE funding) made up 3% (R200 000) of the income. Thus, public funding made up almost all of the total income for all events/ activities. This again shows the substantial reliance on public funding which is similar to other DAC MGE programmes.

3.6 Greening initiatives

The majority of the respondents (78.6%) stated that the event/ activity supported by DAC MGE funding initiated greening initiatives to reduce negative environmental impacts and be more environmentally responsible while the rest did not. This question was prefaced by a statement that “there is increasing concern over the impacts of events, festivals or activities on the environment”.

Among the respondents who indicated that greening initiatives were activated, several types were identified (Table 31A). The main initiatives were recycling (64.3%), proper disposal of waste (50%), conservation of electricity (35.7%), conservation of water (28.6%) and promoting green behavioural change/ information on environmentally-friendly behaviour (21.4%).

Respondents were also asked what DAC MGE funded events/ activities (such as the one the organisation is involved in) can do to be environmentally responsible. The Access Music Project did not respond and the Botaki Fashion Day and Botaki Workshop for Talented and Upcoming Fashion designers stated did not know. The rest of the events/ activities provided the responses which are captured in Table 32A. The main aspects relate to promoting and enabling environmental awareness and education at events/ activities, proper dispose of waste, encouraging recycling, clean up campaigns and general conservation of resources.

While environmental aspects are not directly stipulated in the DAC MGE objectives, this is an important component of sustainability. It is pleasing to note that many of the DAC MGE Miscellaneous Arts projects are considering environmental issues.



3.7 Social/ charitable initiatives

With the exception of the Music Education Programme and Hip Hop Competition, the rest of the events/ activities (85.7%) stated that DAC MGE funding initiated social/ charitable initiatives to contribute to social inclusivity, cohesion and empowerment. This question was prefaced by a statement that “cultural events/ festivals/ activities are linked with social impacts that can contribute to social inclusivity, cohesion and empowerment”.

Table 33A shows that among those who stated that social/ charitable initiatives were activated, several were identified, namely, education (71.4%), youth (71.4%), culture/ arts (64.3%) and disability (28.6%). The results indicate that the Miscellaneous Arts category is contributing to addressing social issues which is a key component of the DAC MGE programme.

Respondents were also asked what DAC MGE funded events/ activities (such as the one the organisation is involved in) can do to be socially responsible. All the events/ activities responded (Table 34A). The main suggestions related to community development and focusing specifically on disadvantaged groups and areas (such as the youth and targeting schools in rural areas), skills development and training aimed at empowerment and job creation, promoting social cohesion and nation building at the local level, exposure for local artists and addressing social challenges. Thus, the event organisers highlighted that more could be done to meet the DAC MGE objective of enhancing social cohesion in specific locations via their respective events/ activities.

3.8 Satisfaction with event/ activity

Several aspects were identified in relation to the value/ advantage of the DAC MGE funded event/ activity by all the events/ activities interviewed (Table 35A). The results reveal that most advantages are linked to profiling/ showcasing the arts, culture and heritage sector with links directly to the DAC MGE objectives. Other advantages included:

- Targeting rural communities
- Entrepreneurship and job creation opportunities
- Skills development and training
- Building social cohesion and nation building
- Youth development (especially career pathing in the arts)
- Audience development
- Educational impacts (especially in schools and targeting youth)
- Exposure of the arts, culture and heritage sector to diverse groups

Table 36A encapsulates the problems experienced in relation to DAC MGE funded events/ activities and suggestions forwarded by the respondents about how these can be addressed. The Access Music Project did not respond. The main problems identified related to funding (including delays in the releasing of DAC MGE funding and the inability to source additional sponsorships), poor communication with parents and local municipalities, participation levels and coverage of



the event. The suggestions to address the concerns were DAC releasing funding timeously and providing long-term (3 year cycle was specifically proposed) funding. It was also suggested that DAC assists with securing funding.

3.9 Event/ activity sustainability

With the exception of the Venice Architecture Biennale (which was an international event), the rest of the respondents specified that their respective organisations planned to have the event/ activity next year. The Access Music Project stated that the event was a programme that was running for years and will continue to do so.

While 71.4% of the respondents noted that the organisation would have the event/ activity next year or in the future without DAC MGE funding, the rest (21.4%) would not. These events were the District Arts Programmes, Music Education Programme and Hip Hop Competition. The main reason was the funding constraints since DAC MGE is the main and, in many cases, only funder of the event/ activity (Table 37A). The Ishashalazi Women’s Theatre Festival did not respond.

Respondents were asked to rate on a scale of 1-5, where 1 is not at all important and 5 is very important, how important MGE funding was for specific aspects outlined in Table 11. The results show that in respect to all aspects (financial, status or recognition of event, quality of cultural aspects, ability to include local communities and artists, promotion of social cohesion, and skills and employment in the cultural sector), the importance of MGE DAC funding was highly rated. The results further suggest that, according to the event organisers, DAC MGE funding is having a positive impact on cultural promotion, social cohesion, skills development and employment creation as well as event/ activity financial sustainability. Thus, from their perspective, the DAC MGE objectives are being met.

Table 11: Rating of statements in relation to specific aspects regarding the importance of MGE funding for various aspects of the event on a scale of 1-5 where 1 is not at all important and 5 is very important (n=14, in %): Multiple responses

Importance of MGE funding for:	1	2	3	4	5
The financial sustainability of the event/ activity	-	-	-	7.1	92.9
The status or recognition of the event	-	7.1	-	14.3	78.6
The quality of the cultural aspects	-	-	7.1	28.6	64.3
Ability to include local communities and artists	-	-	7.1	35.7	57.1
Promote social cohesion	-	-	28.6	21.4	50.0
Improve skills and employment opportunities in the cultural sector	-	-	35.7	14.3	50.0

Respondents were asked if they had any other concerns regarding the future sustainability of the event. Comments were forwarded by 92.9% of the event/ activities (Table 38A), with the exception of the Hip Hop Competition). The responses echo earlier concerns and generally underscore funding issues already raised. Additionally, issues related to future uncertainty also linked to funding emerged. Assistance to attend the Venice Architecture Biennale as well as tensions with the local municipality were also noted.



4 Conclusion

The evaluation is based on an analysis of 40 Miscellaneous Arts events/ activities of which 14 were interviewed and also included documentary analysis of all the initiatives where contracts and reports were available. The Miscellaneous Arts Projects is a MGE category that makes provision for limited investments in the costs of high impact small projects, productions and community cultural groups not accommodated in the other four DAC MGE workstreams. It focuses particularly on theatre, dance and art (with training programmes only considered under specific circumstances) which also need to meet the overall DAC MGE objectives.

These Miscellaneous Arts projects received different levels of funding and ranged from R50 000 to R4 460 000 with an average of R475 693. In terms of the spatial distribution of these events/ activities; they were hosted in all nine provinces with the most dominant provinces being Gauteng, followed by KwaZulu-Natal and Limpopo.

The number of times the organisation planned the DAC MGE funded event as well as being involved in organising events ranged from one to 24 years with an average of four years and nine years, respectively. This suggests that organisers have been involved with the event/ activity only for a few years (although they had substantially more years of involvement in the arts, culture and heritage sector), illustrating that increased opportunities are being created to expose more organisations and persons involved in showcasing the arts, especially within local communities. In terms of DAC MGE funding received during the last three year reporting periods, the majority received funding for one year and the rest received funding for two years.

The Miscellaneous Arts category focused mainly on community-based events/ activities that promoted the arts, targeting mainly schools and local communities. The different types, sizes and spatial/ geographical spread reveal that the DAC MGE programme is meeting the broader objective of contributing to increased diversity of cultural offerings, especially at the local level which complements the other DAC MGE workstreams. However, the slight bias of the events/ activities (which is more pronounced in the other DAC MGE categories) in Gauteng suggests that more can be done to ensure a spatial spread across South Africa, especially in relation to the DAC MGE objective of promoting the arts, cultural and heritage sector in rural areas.

It is further unclear whether the funding has led to existing Miscellaneous Arts events/ activities to be upscaled in communities which is one of the key objectives of the DAC MGE programme. Most of these events/ activities are still emerging, with the Venice Architecture Biennale one of the exceptions, as it is an international event with the organisation interviewed only participating in the larger event. In terms of the objective to enhance quality of productions, organisers have noted how the DAC MGE funding has permitted them to improve the quality of the event/ activity.

With an average of four persons being employed on a permanent basis in the organisation that worked with the DAC MGE funded event/ activity and given that 40 events/ activities were funded by the Miscellaneous Arts programme, 160 permanent jobs are associated with this programme. The main areas people were employed in were directly related to enhancing skills development



in the creative and cultural sector which is one of the objectives of the DAC MGE programme. Furthermore, there is a focus on youth (learners in particular) which is a key objective as well.

Not many additional persons were employed; of those employed it was primarily of a short-term nature - temporary/ casual basis for a day, more than a day to a week, more than a week to a month and more than a month. In relation to gender disaggregation, slightly more females than males are employed. The Miscellaneous Arts category had the lowest levels of job creation compared to the other DAC MGE categories. In terms of historical racial groups among the additional persons employed, these were mostly African who worked mainly for a day or a week. Moreover, the results show that DAC MGE objectives of focusing on locally-based job creation and opportunities, in addition to skills development, in the creative and cultural industry is evident. These events/ activities are supporting livelihoods as intended by the DAC MGE. Thus, in terms of broader transformational imperatives, the DAC MGE programme seems to be effective in targeting females, Africans as well as locals. However, of concern is that very few of the jobs associated with the Miscellaneous Arts projects are permanent in nature and are temporary/ casual employment which is relatively high in the arts, culture and heritage sector generally when persons are mainly employed for the duration of the event or activity. Furthermore, most temporary/ casual employees are in lower paying jobs. These seem to be more acute in events that are locally-based and not established, as is the case for most of the Miscellaneous Arts events/ activities. This suggests that there remains high levels of vulnerability in the sector which is important to address in terms of the DAC MGE intervention strategies to address historical economic disadvantage and sustainable job creation as the DAC MGE intends to focus on.

It is apparent that audiences throughout the country are being exposed to different types and genres of events/ activities which is one of the objectives of the programme, however, the audience numbers for local/ national events are relatively low in comparison to the international event, thus more needs to be done in terms of audience development. The audience numbers are also much lower than the other DAC MGE categories. As is the case with all the DAC MGE categories, disaggregated information on the attendees is not available thus it is not possible to examine audience diversity. Furthermore, media tracking needs to be improved to expose the arts, culture and heritage sector to a broader audience in order to achieve the DAC MGE goal of increasing the audience and exposure that each event/ activity receives.

The Miscellaneous Arts programme is contributing to addressing social issues which is a key component of the DAC MGE programme. However, it is of concern to note that these events/ activities are generally unable to secure additional sponsorships, underscoring the substantial reliance on public funding. The timeous release of funding was raised as a concern which also impacts on the future sustainability of these events/ activities.



5 Reference list

DAC. 2016/17. Mzansi Golden Economy (MGE) Guidelines: Criteria, Eligibility, Processes and Systems. <http://www.dac.gov.za/sites/default/files/eForms/2016-17-guidelines-for-mzansi-golden-economy-1-0-final.pdf>. Department of Arts and Culture, Pretoria. Accessed: 1 November 2017.

Kha Ri Ambe. 2012. The Mzansi Golden Economy [Online]. Available: http://www.dac.gov.za/newsletter/2012/dec%202012/the_mzansi_golden_economy.htm. Department of Arts and Culture, Pretoria. Date Accessed: 2 April 2013.



6 Appendix

Table 1A: List of Miscellaneous and Community Art Centres events/ activities and status of research

No.	Name of event	Province held	Average annual amount of DAC funding	Status to date
1	Craft Production Programme	Could not determine	70 000	No contact details
2	AMP! Camps: Access Music Project	Eastern Cape	120 000	Completed: email
3	Hip Hop Competition	Eastern Cape	130 000	Completed: email
4	Drama Classes	Eastern Cape	50 000	Completed: telephonic
5	Studio Skills Programme	Free State	160 000	Completed: email
6	Beautiful Land - covered previously in Festival and Events	Gauteng	200 000	-
7	District Arts Programmes	Gauteng	4 460 000	Emailed survey
8	Art Education Project	Gauteng	250 000	Completed: telephonic
9	Music Education Programme	Gauteng	300 000	Completed: telephonic
10	Dance, singing and Acting Workshop and Gcina Mhlope Local Tour	Gauteng	200 000	Attempted follow-up calls
11	Senior Citizens Programme	Gauteng	600 000	Unable to contact
12	Creation of Play: Violence Against Girls and Women, Soweto Uprising 40 years Later Workshop and Saturday Arts Academy Programmes	Gauteng	540 000	Refused to participate
13	Community Arts centre Capacity Building Programme and Shukuma Mzansi Conference	Gauteng	850 000	Refused to participate
14	Siyafunda Training and Development Programme	Gauteng	150 000	No contact details
15	Tshwane Visual Arts Exhibition and Poetry Workshop	Gauteng	100 000	Unable to contact
16	Music Education Programme, Community Jazz Concerts Series and Training for Local Practitioners	Gauteng	1 000 000	Unable to contact
17	Project of the Year	Gauteng	145 000	No contact details
18	Umkhumbane Community Arts Programme	KwaZulu-Natal	583 000	Completed: telephonic
19	Music Visual Arts and Skills Programmes	KwaZulu-Natal	361 000	Emailed questionnaire
20	Train the Trainer Programme	KwaZulu-Natal	125 000	Unable to contact
21	Training in Textile Printing	KwaZulu-Natal	240 000	Incorrect details
22	Theatre Development, Youth Orchestra, Phezulu Visual Arts Programmes and Ingoma Competition	KwaZulu-Natal	300 000	Emailed survey
23	Indigenous Music Advancement Programme and Ishashalazi Women's Theatre Festival	KwaZulu-Natal	700 000	Completed: email
24	Dance Movement Training and Development Programme	KwaZulu-Natal	150 000	Unable to contact
25	Ceramic Development Programme	KwaZulu-Natal	80 000	Unable to contact
26	Dance, Music and Theatre Training for Young People	Limpopo	90 000	Emailed survey
27	Dance Movement Training and Development	Limpopo	111 000	Unable to contact
28	Limpopo Merit Awards after School Programme	Limpopo	850 000	Interview not completed
29	District Arts Programmes	Limpopo	540 000	Completed: telephonic



30	Training of Artists in Doll Making, Beadwork (Ndebele Cultural Heritage Beadwork)	Limpopo	70 000	Incorrect details
31	Crafts and Visual Arts Education and Training Workshops	Limpopo	90 000	Unable to contact
32	Dancing: Purchase Drums	Limpopo	80 000	Unable to contact
33	Saturday School Programme for Children and Youth/ Youth in Arts Leadership Programme (YALP)/ Artists in Residence (AIR)	Mpumalanga	400 000	Completed: email
34	Music Lessons Theory and Practicals	Mpumalanga	70 000	Unable to contact
35	Music Theory Lessons and Choreography	Mpumalanga	375 000	Unable to contact
36	Botaki Fashion Day and Botaki Workshop for Talented and Upcoming Fashion designers	North West	100 000	Completed: telephonic
37	Sithuthukisa Isizwe Place of Safety	Northern Cape	60 000	Emailed survey
38	African Youth Theatre and Dance Festival - covered previously	Western Cape	400 000	Completed: telephonic
39	Music and Movement Programme Project	Western Cape	700 000	Only available after January
40	Human Rights Campaign Programmes	Western Cape	80 000	Completed: telephonic
41	Venice Architecture Biennale - Under Miscellaneous	International	3 347 730	Completed: telephonic

Table 2A: Details of Miscellaneous and Community Art Centres where interviews have been completed

	Name of event/ activity	Name of organiser/ organisation	Respondent designation
1	Art Education Project	Themba Gamede from Impilo Art	Executive
2	Music, Dance and Theatre	Ragolane Phillip	Centre Manager
3	African Youth Theatre and Dance Festival	Yvette Hardy from Assetej South Africa	National Director
4	Venice Architecture Biennale	Peter Mathews from Mathews and Associates Architects	Director
5	District Arts Programmes	Holy Luton-Nel from Gauteng Organisation of Community Arts Centres (GOMACC)	Executive
6	Music Education Programme	Lerato Phaga from Morris Isaacson Centre of Music	Centre Manager
7	Access Music Project – Core Programme	Shiloh Marsh	Project Manager
8	Ishashalazi Women’s Theatre Festival	K-CAP	Artistic Director
9	Hip Hop Competition	East London Guild Theatre	Theatre Manager
10	Saturday School Programme for Children and Youth/ Youth in Arts Leadership Programme (YALP)/ Artists in Residence (AIR)	The Forgotten Angle Theatre Collaborative (FATC) at the Ebhudlweni Arts Centre	Development Manager
11	Botaki Fashion Day and Botaki Workshop for Talented and Upcoming Fashion designers	Kelebogile Meshe	Staff member
12	Drama Classes	Mxolisi Sonti	Centre Manager
13	Human Rights Campaign Programmes	Lwazi Maseti	Programme manager
14	Umkhumbane Community Arts Programme	Dr Cliss Dikeni	Director



Table 3A: Number of times organisation organised event/ activity and number of years organisation has been involved in organising events/ activities (n=14, in %)

	Number of time organised event/ activity	Number of years organisation involved in organising event/ activity
No response	-	7.1
1	21.4	-
2	28.6	7.1
3	7.1	7.1
4	7.1	7.1
5	7.1	7.1
6	7.1	7.1
7	7.1	7.1
8	-	7.1
9	-	7.1
10	-	7.1
12	7.1	-
13	-	7.1
14	7.1	7.1
18	-	7.1
24	-	7.1

X = 4

X = 9

Table 4A: Number of people business/ organisation employs during the course of the year on a permanent basis generally and on a permanent basis who work directly with the DAC MGE funded event/ activity (n=14, in %)

Number of persons employed on a permanent basis	In the organisation (in %)	In the organisation who work with the DAC MGE funded event/ activity (in %)
No response	-	7.1
None	14.3	7.1
1	-	7.1
2	7.1	7.1
3	7.1	7.1
4	-	7.1
5	28.6	21.4
6	21.4	21.4
8	14.3	-
10	-	7.1
16	7.1	-

X = 5

X = 4



Table 5A: Other than assist with the DAC MGE funded event, other activities/ functions are permanent employees involved in (n=14)

Name of event/ activity	Other activities/ functions involved in
Art Education Project	Training in recycling for children and administrative duties.
Music, Dance and Theatre	Craft, theatre, dance and music.
African Youth Theatre and Dance Festival	Finance, logistics, outreach programmes and educational programmes.
Venice Architecture Biennale	Urban furniture and exhibition designs.
District Arts Programmes	Administration as well as training on leadership and financial budgeting.
Music Education Programme	Not applicable
Access Music Project – Core Programme	Involved in Foundation Programme, Internship Programme, and the other sub-programmes project that are associated with our Core Programme (namely our AMP Camp, AMP Tours and Doorways Programme).
Ishashalazi Women’s Theatre Festival	Administrative functions, operations, facility maintenance, ushering, coordination and audience development.
Hip Hop Competition	The East London Guild Theatre is a playhouse facility.
Saturday School Programme for Children and Youth/ Youth in Arts Leadership Programme (YALP)/ Artists in Residence (AIR)	Facilitation of the rest of Ebhudlweni’s Development Programming, administration and financial administration.
Botaki Fashion Day and Botaki Workshop for Talented and Upcoming Fashion designers	Sewing projects, arts and culture, beadwork and gardening.
Drama Classes	Literature and language, which includes story-telling, poetry, fine arts and craft and dance.
Human Rights Campaign Programmes	Not applicable
Umkhumbane Community Arts Programme	Story-telling, music and traditional dance.

Table 6A: Number of additional persons employed to assist in the preparation for or during the event/ activity, excluding volunteers for the last reporting year the organisation received DAC MGE funding categorised into groups (n=14)

	Frequency	Percentage
No response/ can’t recall/ not applicable	3	21.4
2	1	7.1
3	1	7.1
4	2	14.3
6	1	7.1
8	1	7.1
12	1	7.1
14	1	7.1
25	1	7.1
28	1	7.1
76	1	7.1

X = 17



Table 7A: On average, number of additional persons employed for the event/ activity for different periods/ length of time in the different categories for the last reporting year the organisation received DAC MGE funding (n=14)

	Frequency	Percentage
Permanent		
No response/ information not available/ none	12	85.7
2	1	7.1
3	1	7.1
Temporary/ Casual - 1 day		
No response/ information not available/ none	12	85.7
25	1	7.1
73	1	7.1
Temporary/ Casual - more than a day to a week		
No response/ information not available/ none	11	78.6
3	1	7.1
4	1	7.1
10	1	7.1
Temporary/ Casual - more than a week to a month		
No response/ information not available/ none	10	71.4
2	1	7.1
3	1	7.1
12	1	7.1
25	1	7.1
Temporary/ Casual - > month		
No response/ information not available/ none	9	64.3
2	1	7.1
3	2	14.3
4	1	7.1
8	1	7.1



Table 8A: Gender (male or female) of additional persons employed for the event/ activity for different periods/ length of time in the different categories for the last reporting year the organisation received DAC MGE funding (n=14, in %)

	Male	Female
Permanent		
No response/ information not available/ none	92.9	85.7
1	-	14.3
2	7.1	
Temporary/ Casual - 1 day		
No response/ information not available/ none	85.7	85.7
11	0	7.1
14	7.1	-
36	7.1	-
37	-	7.1
Temporary/ Casual - more than a day to a week		
No response/ information not available/ none	92.9	78.6
1	-	7.1
3	7.1	7.1
13	-	7.1
Temporary/ Casual - more than a week to a month		
No response/ information not available/ none	78.6	78.6
1	-	7.1
2	7.1	-
6	7.1	7.1
11	-	7.1
14	7.1	-
Temporary/ Casual - > month		
No response/ information not available/ none	71.4	64.3
1	21.4	-
2	7.1	21.4
3	-	7.1
6	-	7.1



Table 9A: Historical racial groups of additional persons employed for the event/ activity for different periods/ length of time in the different categories for the last reporting year the organisation received DAC MGE funding (n=14, in %)

	African	Colored	White	Indian	Other
Permanent					
No response/ information not available/ none	85.7	100.0	100.0	100.0	100.0
1	7.1	-	-	-	-
3	7.1	-	-	-	-
7	-	-	-	-	-
Temporary/ Casual - 1 day					
No response/ information not available/ none	85.7	92.9	92.9	100.0	100.0
1	-	-	-	-	-
7	-	-	7.1	-	-
9	-	7.1	-	-	-
25	7.1	-	-	-	-
57	7.1	-	-	-	-
Temporary/ Casual - more than a day to a week					
No response/ information not available/ none	78.6	92.9	92.9	100.0	100.0
1	-	7.1	7.1	-	-
2	7.1	-	-	-	-
3	7.1	-	-	-	-
13	7.1	-	-	-	-
Temporary/ Casual - more than a week to a month					
No response/ information not available/ none	85.7	92.9	85.7	100.0	100.0
2	-	7.1	7.1	-	-
3	-	-	7.1	-	-
10	7.1	-	-	-	-
23	7.1	-	-	-	-
Temporary/ Casual - > month					
No response/ information not available/ none	71.4	92.9	92.9	92.9	100.0
1	7.1	7.1	-	7.1	-
2	7.1	-	-	-	-
3	7.1	-	-	-	-
4	7.1	-	-	-	-
9	-	-	7.1	-	-



Table 10A: Location (local is from the area where event/ activity was held, province in which the event or activity was held, national is other provinces where event/ activity was not held and international is outside South Africa) of additional persons employed for the event/ activity for different periods/ length of time in the different categories for the last reporting year the organisation received DAC MGE funding (n=14, in %)

	Local	Provincial	National	International
Permanent				
No response/ information not available/ none	85.7	100.0	100.0	100.0
1	7.1	-	-	-
3	7.1	-	-	-
Temporary/ Casual - 1 day				
No response/ information not available/ none	85.7	100.0	100.0	100.0
25	7.1	-	-	-
73	7.1	-	-	-
Temporary/ Casual - more than a day to a week				
No response/ information not available/ none	85.7	100.0	92.9	100.0
3	7.1	-	-	-
4	-	-	7.1	-
13	7.1	-	-	-
Temporary/ Casual - more than a week to a month				
No response/ information not available/ none	78.6	100.0	100.0	92.9
2	-	-	-	7.1
3	7.1	-	-	-
12	7.1	-	-	-
23	7.1	-	-	-
Temporary/ Casual - > month				
No response/ information not available/ none	64.3	100.0	100.0	100.0
2	7.1	-	-	-
3	14.3	-	-	-
4	7.1	-	-	-
8	7.1	-	-	-

Table 11A: Aspects additional persons assisted with for the last reporting year the organisation received DAC MGE funding (n=14): Multiple responses

	Frequency	Percentage
Administrative support staff	4	28.6
Technical support (lighting, sound, etc.)	4	28.6
Drivers/ transport	3	21.4
Safety and security services	3	21.4
Infrastructural support (set-up of venue)	2	14.3
Sales and marketing	5	35.7
Hospitality (waitressing, hosting, etc.)	3	21.4
Cleaning services	3	21.4
Media and communication	3	21.4
Artist/ participant management	6	42.9
Logistics, disaster management, entertainment and resources mobilisation	1	7.1
Music teachers	1	7.1
Teach in early childhood development in music	1	7.1



Table 12A: If organisation had WIL or any volunteers, number who assisted with the event (n=14)

	Frequency	Percentage
Not applicable/ no response	9	64.3
1	1	7.1
3	2	14.3
6	1	7.1
7	1	7.1

X = 4

Table 13A: If staff or volunteers received any training, number trained (n=14)

	Frequency	Percentage
Not applicable/ no response	6	42.9
4	5	35.7
7	1	7.1
9	1	7.1
15	1	7.1

X = 6

Table 14A: If staff or volunteers received any training, type of training received (n=14): Multiple responses

	Frequency	Percentage
Administration and management	6	42.9
Hospitality and catering	2	14.3
Transport logistics	2	14.3
Safety and security	2	14.3
Operations in relation to physical infrastructure (lighting, sound, fencing, etc.)	4	28.6
Advertising, media and branding	3	21.4
Sales and marketing of goods and services	2	14.3
Dance Education curriculum and teaching pedagogy	1	7.1
Drama, dance, traditional instruments and music	1	7.1
Informal on-the-job training	1	7.1
Recycling skills development	1	7.1
Walk on the runway, posing for the camera and building self-confidence	1	7.1



Table 15A: Number of people who attended the event/ activity (excludes stallholders/ exhibitors) for the last reporting year the organisation received DAC MGE funding in specific categories (n=14): Multiple responses

	Frequency	Percentage
Participants (artists, performers, entertainers, etc.) (X = 208)		
No response/ could not recall	4	28.6
4	1	7.1
15	1	7.1
16	1	7.1
25	1	7.1
50	1	7.1
55	1	7.1
110	1	7.1
200	1	7.1
273	1	7.1
1 332	1	7.1
Attendees (audiences, local residents, spectators, etc.) (X = 45 781)		
No response/ could not recall	3	21.4
50	2	14.3
60	1	7.1
100	1	7.1
103	1	7.1
300	2	14.3
600	1	7.1
700	1	7.1
1 332	1	7.1
500 000	1	7.1
Media (X = 2)		
No response/ not applicable/ none	10	71.4
1	2	14.3
2	1	7.1
3	1	7.1
Support crew (technical crew, staff, volunteers, etc.) (X = 17)		
No response/ not applicable	3	21.4
3	1	7.1
6	1	7.1
8	1	7.1
10	1	7.1
15	2	14.3
20	1	7.1
24	1	7.1
30	1	7.1
31	1	7.1
35	1	7.1

Table 16A: For ticketed events/ activities and/ or events/ activities that included registration, number of tickets sold and/ or number of participants registered for the last reporting year the organisation received DAC MGE funding (n=14): Multiple responses

	Participants		Attendees	
	Frequency	Percentage	Frequency	Percentage
Not applicable/ no response/ none	12	85.7	13	92.9
4	1	7.1	-	-
50	-	-	1	7.1
55	1	7.1	-	-

X = 30



Table 17A: Number of complimentary tickets issued or participants' registration supported for the last reporting year the organisation received DAC MGE funding (n=14): Multiple responses

	Participants		Attendees	
	Frequency	Percentage	Frequency	Percentage
Not applicable/ response/ none	12	85.7	14	100.0
10	1	7.1	-	-
115	1	7.1	-	-

X = 63

Table 18A: Audience for marketing of event/ activity

Name of event/ activity	Audience
Art Education Project	Children. It was meant to be a bottom-up approach to ensure art skills development at an early age.
Music, Dance and Theatre	Local community members including youth and women
African Youth Theatre and Dance Festival	The youth. The event aimed at providing career guidance for the youth in the areas of dance and theatre.
Venice Architecture Biennale	Creatives and people who can make an impact on urban design.
District Arts Programmes	The youth in townships and rural areas where the arts is limited.
Music Education Programme	All ages
Access Music Project – Core Programme	School learners in Grade 8 and Grade 9 in historically disadvantaged schools that do not offer music studies.
Ishashalazi Women's Theatre Festival	Female artists
Hip Hop Competition	Youth and community of artists
Saturday School Programme for Children and Youth/ Youth in Arts Leadership Programme (YALP)/ Artists in Residence (AIR)	Young artists, leaders in the arts in rural areas, youth and children in the local Emakhazeni area and a national audience interested in the arts and arts development programmes
Botaki Fashion Day and Botaki Workshop for Talented and Upcoming Fashion designers	Low income plus size people
Drama Classes	Youth, art organisations and individual artists
Human Rights Campaign Programmes	Youth, children and young adults
Umkhumbane Community Arts Programme	Youth

Table 19A: Overall budget for the marketing (n=14)

	Frequency	Percentage
Not applicable/ could not recall	5	35.7
None	3	21.4
2 250	1	7.1
2 500	1	7.1
16 000	1	7.1
17 000	1	7.1
24 000	1	7.1
30 000	1	7.1

X = R10 194



Table 20A: Respective local, national and international media exposure leveraged for the event/ activity for the last reporting year the organisation received DAC MGE funding (n=14, in %): Multiple respondents

	Local	National	International
Television			
None/ no response/ don't know	100.0	92.9	100.0
Free	-	7.1	-
Radio			
None/ no response/ don't know	85.8	78.6	100.0
Free	14.3	21.4	-
7 000	7.1	-	-
11 053	7.1	-	-
Newspaper and magazines			
None/ no response/ don't know	78.6	100.0	100.0
Free	21.4	-	-
1 800	7.1	-	-
Posters/ banners/ flyers			
None/ no response/ don't know	71.4	92.9	100.0
Free	7.1	-	-
2 250	7.1	-	-
2 500	7.1	-	-
4 147	7.1	-	-
10 000	-	7.1	-
16 000	7.1	-	-
Social media platforms			
None/ no response/ don't know	85.7	92.9	85.7
Free	14.3	7.1	14.3
Internet			
None/ no response/ don't know	85.7	92.9	85.7
Free	14.3	7.1	14.3
Other			
None/ no response/ don't know	92.9	100.0	100.0
6 000	7.1	-	-

Table 21A: Number of service providers (including stallholders) organisation used for this event/ activity for the last reporting year the organisation received DAC MGE funding (n=14)

	Frequency	Percentage
None	2	14.3
2	4	28.6
4	2	14.3
8	2	14.3
9	2	14.3
10	1	7.1
60	1	7.1

X = 9



Table 22A: Estimation of the proportion of organiser spending that went to local (within the town/ city/ municipality) service providers (n=14)

	Frequency	Percentage
Not applicable/ cannot recall	3	21.4
30%	1	7.1
50%	2	14.3
75%	1	7.1
78%	1	7.1
85%	1	7.1
100%	5	35.7

X = 79%

Table 23A: Estimation of the proportion of organiser spending that went to provincial (excluding local) service providers (n=14)

	Frequency	Percentage
Not applicable/ no response	3	21.4
None	4	28.6
1%	1	7.1
7%	1	7.1
15%	1	7.1
22%	1	7.1
25%	1	7.1
50%	1	7.1
70%	1	7.1

X = 17%

Table 24A: Estimation of the proportion of organiser spending that went to service providers who were Black South Africans (n=14)

	Frequency	Percentage
Not applicable/ no response	3	21.4
37	1	7.1
50	1	7.1
75	1	7.1
78	1	7.1
85	1	7.1
99	1	7.1
100	5	35.7

X = 84%



Table 25A: Main and supporting sponsors (other than DAC MGE funding) for the last reporting year the organisation received DAC MGE funding (n=14): Multiple responses

	Frequency	Percentage
None	8	57.1
Government Departments/ Institutions		
KZN DAC	1	7.1
National Lotteries Commission	1	7.1
Organisations		
Artscape (in-kind sponsorship)	1	7.1
National Arts Council	1	7.1
SAMRO Foundation	1	7.1
Business Arts South Africa	1	7.1
Cape300 Foundation	1	7.1
Rotary	1	7.1
Media sponsors		
Lukhanji Community Radio	1	7.1
Retail and private		
Local business people	1	7.1
Rand Merchant Bank	1	7.1

Table 26A: Total amount of sponsorship received (including DAC MGE funding) (n=14)

	Frequency	Percentage
No response	2	14.3
50 000	1	7.1
72 000	1	7.1
90 000	1	7.1
100 000	1	7.1
250 000	1	7.1
300 000	1	7.1
400 000	1	7.1
583 000	1	7.1
600 000	1	7.1
800 000	1	7.1
3 347 730	1	7.1
4 000 000	1	7.1

X = R882 728

Table 27A: Proportion of the total sponsorship the DAC MGE funding made up (n=14)

	Frequency	Percentage
No response	2	14.3
10%	1	7.1
67%	1	7.1
100%	10	71.4

X = 90%



Table 28A: Company's overall budget for this event/ activity for the last reporting year the organisation received DAC MGE funding (n=14)

	Frequency	Percentage
No response/ don't know/ can't estimate	2	14.3
45 000	1	7.1
72 000	1	7.1
90 000	1	7.1
130 000	1	7.1
250 000	1	7.1
300 000	1	7.1
400 000	2	14.3
600 000	1	7.1
800 000	1	7.1
1 200 000	1	7.1
3 347 730	1	7.1

X = R636 228

Table 29A: Expenditure for the event/ activity in specific categories for the last reporting year the organisation received DAC MGE funding (n=14)

	Frequency	Percentage
Capital expenditure (X = R448 319)		
No response/ don't know/ none	10	71.4
9 411	1	7.1
10 000	1	7.1
100 000	1	7.1
1 673 865	1	7.1
Venue hire (X = R22 600)		
No response/ don't know/ none	11	78.6
3 800	1	7.1
14 000	1	7.1
50 000	1	7.1
Salaries and wages (X = R87 967)		
No response/ don't know/ none	8	57.1
3 500	1	7.1
9 000	1	7.1
60 000	1	7.1
100 000	1	7.1
150 000	1	7.1
205 300	1	7.1
Advertising and marketing (including media and broadcasting costs (X = R9 438)		
No response/ don't know/ none	10	71.4
2 250	1	7.1
2 500	1	7.1
16 000	1	7.1
17 000	1	7.1
Travelling and accommodation (X = R59 511)		
No response/ don't know/ none	7	50.0
2 250	1	7.1
2 300	1	7.1
4 500	1	7.1
11 530	1	7.1
40 000	1	7.1
106 000	1	7.1
250 000	1	7.1
Budget for all other costs (X = R80 389)		



No response/ don't know/ none	8	57.1
5 962	1	7.1
15 000	1	7.1
25 200	1	7.1
74 700	1	7.1
101 470	1	7.1
260 000	1	7.1

Table 30A: Income derived from the event/ activity in specific categories for the last reporting year the organisation received DAC MGE funding (n=14)

	Frequency	Percentage
DAC MGE funding (X = R581 885)		
No response/ don't know	3	21.4
50 000	1	7.1
80 000	1	7.1
90 000	1	7.1
100 000	1	7.1
250 000	1	7.1
300 000	1	7.1
400 000	2	14.3
583 000	1	7.1
800 000	1	7.1
3 347 730	1	7.1
Other public sponsorships received		
No response/ don't know/ none	13	92.9
200 000	1	7.1
Income from ticket sales		
No response/ don't know/ none	13	92.9
650	1	7.1
Total income (X = R600 125)		
No response/ don't know/ none	3	21.4
50 650	1	7.1
80 000	1	7.1
90 000	1	7.1
100 000	1	7.1
250 000	1	7.1
300 000	1	7.1
400 000	1	7.1
583 000	1	7.1
600 000	1	7.1
800 000	1	7.1
3 347 730	1	7.1

Table 31A: If event/ activity initiated any greening initiatives, type/s of greening initiatives activated (n=14): Multiple responses

	Frequency	Percentage
Recycling	9	64.3
Proper disposal of waste	7	50.0
Conservation of water	4	28.6
Conservation of electricity	5	35.7
Use of alternative/ renewable energy sources e.g. solar	1	7.1
Green building standards e.g. use of natural lighting and cooling	1	7.1
Use of green products	1	7.1
Promoting green behavioural change/ information on environmentally-friendly behaviour	3	21.4



Table 32A: Suggestions to make DAC MGE funded events/ activities environmentally responsible

Name of event/ activity	Suggestions
Art Education Project	Promote pro-environmental behaviour and include information about the environment within the event or project.
Music, Dance and Theatre	Use recyclable materials and create environment friendly shows.
African Youth Theatre and Dance Festival	Try to reduce amount of printing.
Venice Architecture Biennale	Use recyclable materials where possible.
District Arts Programmes	Clean up the areas where the event is being hosted. Ensure proper disposal of waste generated by the event.
Music Education Programme	Organisations should recycle and dispose of waste generated by the event in the proper manner and no
Access Music Project – Core Programme	No response
Ishashalazi Women’s Theatre Festival	Environmental awareness programmes
Hip Hop Competition	Environmental friendly behaviour dialogues and leaflets during the events.
Saturday School Programme for Children and Youth/ Youth in Arts Leadership Programme (YALP)/ Artists in Residence (AIR)	Include environmental awareness consciousness at every level of the activity: not only within infrastructure, but also allowing that consciousness to impact programming, curating and content of programmes.
Botaki Fashion Day and Botaki Workshop for Talented and Upcoming Fashion designers	Don't know
Drama Classes	Organisations should use what they already have around them for their events to conserve resources.
Human Rights Campaign Programmes	Host more campaigns to raise awareness of social ills especially those affecting the youth using art.
Umkhumbane Community Arts Programme	Organisers should encourage the participants/ people to recycle. This can be done by turning waste such as cold drink cans into other products.

Table 33A: If event/ activity initiated any social/ charitable initiatives, type/s of social/ charitable initiatives activated (n=14)

	Frequency	Percentage
Education	10	71.4
Health	1	7.1
Youth	10	71.4
Disability	4	28.6
Culture/ arts	9	64.3
Orphanages	3	21.4
Programmes for women	3	21.4
Rural programmes	3	21.4
Environmental programmes	2	14.3



Table 34A: Suggestions to make DAC MGE funded events socially responsible

Name of event/ activity	Suggestions
Art Education Project	Recruit different people from across communities and promote cultural diversity and sharing of cultures. There is a need to address the issue of tribalism in South Africa and show communities that each culture is different and that we should learn from our differences.
Music, Dance and Theatre	Be continuously funded to sustain the momentum.
African Youth Theatre and Dance Festival	Partner with local communities and stakeholders and help contribute to increasing community capacity. In addition, there is need to assist in establishing networks within the communities that can address gaps in employment, knowledge and skills. Encourage diversity of cultures in the communities where the event is being held.
Venice Architecture Biennale	Try to include as many local communities in the preparation of the event. This would help with job creation and share ideas in the arts.
District Arts Programmes	Invite all local stakeholders to the event who can contribute towards the event (i.e. choir, artists). This helps in giving exposure to local artists and increase the capacity of local businesses who can provide services for the arts.
Music Education Programme	Be involved in identifying social challenges in the community where the event is held and try contributing towards solving those issues by providing resources needed.
Access Music Project – Core Programme	Provide means for previously disadvantaged youth to get good quality arts education in order to be able to compete at academic and professional level with historically privileged youth... over time redressing social imbalances. Music is collaborative, affirming, develops confidence, which extends into a social context. Arts provide so many opportunities to bring people of very diverse backgrounds together towards a collaborative, shared pursuit, and if used well, this can contribute to social cohesion. It is not sufficient just to include participants from a wide variety of socio-economic backgrounds, ages, etc. but the important thing is to do so in a way that subverts entrenched power dynamics that have been historically aligned with certain social categories such as race, gender, etc. Artistic pursuits have the power to do this because of the way they engage critical thinking, promote alternative and experiential learning, and because they are an exciting and engaging way through which to experience the real value of different cultures.
Ishashalazi Women's Theatre Festival	Promote cultural diversity
Hip Hop Competition	The programmes are mostly attended by African and Coloured communities. Therefore, there is a need to engage people from other races in order to participate.
Saturday School Programme for Children and Youth/ Youth in Arts Leadership Programme (YALP)/ Artists in Residence (AIR)	Include the issues at a programming level – strong thematic and curatorial focus on issues that impact social cohesion. Bring diverse groups of participants and audiences together in shared arts experiences that are accessible to all.
Botaki Fashion Day and Botaki Workshop for Talented and Upcoming Fashion designers	Host more of such events to familiarise low-income communities with the fashion world.
Drama Classes	Don't know
Human Rights Campaign Programmes	Initiate more continuous activities in communities instead of hosting once off events.
Umkhumbane Community Arts Programme	Open people up to other people instead of localising them.



Table 35A: Value/ advantage of DAC MGE funded event/ activity

Name of event/ activity	Value/ advantage
Art Education Project	It targets rural communities and gives them the platform to develop skills in the arts that can be used to gain employment or encourage entrepreneurship in the arts.
Music, Dance and Theatre	Contribute to social cohesion and nation building through the arts.
African Youth Theatre and Dance Festival	Inspire the youth regarding dance and theatre. The event also helps in highlighting the possible career paths available in dance and theatre.
Venice Architecture Biennale	It is 'the Olympics for architecture'. The country is able to showcase how it matches up against other countries, gain insight to architecture on an international level.
District Arts Programmes	It brings individuals and groups from the arts into collectives, and helps them network and develops skills that can contribute to these collectives being independent organisations.
Music Education Programme	Learners are more disciplined in their behaviour in school, and they have been taken off the streets where they could cause trouble.
Access Music Project – Core Programme	AMP's Core Programme is the only programme in the city through which learners from historically disadvantaged schools can have access to formal music education. We are providing learners with opportunities to engage with music as an art form, to develop skills and self-expression, to gain formal qualifications towards tertiary music study, to gain professional and artistic skills for entry into creative industry. It provides a space for people from a wide variety of backgrounds to interact towards a shared pursuit. It contributes to audience development and more opportunities for many in the community to experience live music performances.
Ishashalazi Women's Theatre Festival	Ensuring the impact of DAC MGE in creating job opportunities and profiling arts in South Africa and provinces.
Hip Hop Competition	It assists in the audience development for our hip-hop artists. It creates a platform for exposure, thus giving a chance for our artists to be invited to bigger platforms and/ or events. It has economic spin-offs for local artists. It has the potential to grow into a big event in the near future.
Saturday School Programme for Children and Youth/ Youth in Arts Leadership Programme (YALP)/ Artists in Residence (AIR)	Saturday School: it promotes access to quality arts education providing specialist dance training in a rural area where there is no access to such experiences. YALP: provides tertiary-level training for leaders of rural arts organisations – thus enabling young arts leaders with Skills, knowledge, and management acumen required for developing the necessary competencies in the efficient running of arts organisations. The programme also indirectly impacts youths and children in rural areas across South Africa through their engagement with the arts programmes run by the selected participants of the YALP programme. AIR: Skills development of for young artists. Opportunity to develop new works that can be showcased to producers and promoters, or which can provide leverage to gain further funding for choreographic work. The bringing together of a diverse group of artists from different socio-economic and geographic contexts. The development of South African dance through the development of young artists and the encouragement of innovative approaches to choreography and dance making.
Botaki Fashion Day and Botaki Workshop for Talented and Upcoming Fashion designers	Educating plus sized people and the community at large about the fashion industry.
Drama Classes	The event was able to demonstrate to the community how different people can tolerate each other through art. In a community consisting of people from different ethnic groups, tolerance is important.
Human Rights Campaign Programmes	Youth empowerment.



Umkhumbane Programme	Community Arts	The programme brought people of different townships together. It promoted culture and reminded/ enlightened people of the rich history of uMkhumbane, which is being eroded.
-----------------------------	-----------------------	--

Table 36A: Problems experienced in relation to DAC MGE funded event/ activity and suggestions to address problems

Name of event/ activity	Problems experienced	Suggestions
Art Education Project	Funding is very limited and this restricts the number of children that can brought into the project.	DAC needs to provide stable and consistent funding which can allow for planning that can accommodate and reach out to more children in rural areas.
Music, Dance and Theatre	Less funds.	More resources can be made available to assist in training and job creation in the arts and culture sector.
African Youth Theatre and Dance Festival	Getting funding on time. The organisation cannot operate when finances are not released on time to pay service providers and other employees and this comprises the organisation.	There is a need to stick to timeframes. Administrators need to be well trained and experienced to ensure that they can deliver on completing the applications.
Venice Architecture Biennale	The organisation received too short notice (8 weeks prior to event) from DAC regarding the funding. This limited the ability to organise for efficiently and market themselves better.	To address this issue, the DAC should release ads for tendering earlier and process applications earlier than they currently do.
District Arts Programmes	The funding received is not enough for the scale on which the organisation currently operates. There is also the issue of the funding cycle, which only comes once a year, and there is a clear indication that some projects receive preference over others.	DAC needs to increase the allocation of funding towards organisations that have a greater impact in the arts. Organisations cannot be receiving millions when they only host a one-day event.
Music Education Programme	Lack of instruments and commitment for parent. The funding is too little and as an NPO, the organisation has limited resources.	The organisation needs more sponsorships for instruments and the DAC should assist in getting these sponsors. The parent need to be educated more about music and the careers that are available for the children.
Access Music Project – Core Programme	No response	No response
Ishashalazi Women’s Theatre Festival	Lobby for involvement of local municipalities.	No response
Hip Hop Competition	Lack of will from local potential sponsors.	Sponsors need to be galvanised and lobbied to support this venture by inviting them to attend, so that they can see the significance and talent that our young people possess.
Saturday School Programme for Children and Youth/ Youth in Arts Leadership Programme (YALP)/ Artists in Residence (AIR)	Sustainability of funding – ensuring that these programmes continue and grow. Access to Ebhudlweni Arts Centre is problematic due to bad road infrastructure that is not adequately maintained.	Providing 3-year funding cycles would allow for better planning, management and development of programmes.
Botaki Fashion Day and Botaki Workshop for Talented and Upcoming Fashion designers	Funding constraints.	To address this the organisation needs to get experts to come in to advice about budgeting.



Drama Classes	Coverage of the event was an issue; many people did not witness what was being done.	To address this problem the organisation can perform in public places so that more people are a part of the event.
Human Rights Campaign Programmes	Budget constraints.	To address this the DAC needs to provide more funding.
Umkhumbane Community Arts Programme	Approaching people to participate is an issue because people think that the organisation is trying to make money off them.	To address this the organisation needs to be open with the people about their intentions and about the funding the department has secured.

Table 37A: Reason would not have event without DAC MGE funding

Name of event/ activity	Reason
District Arts Programmes	DAC is the only sponsorship and without them, the programme would need to be shut down.
Music Education Programme	The DAC funding is the only sponsorship the organisation receives.
Hip Hop Competition	The current status of the community arts centres needs to be revitalised for them to be self-sustained. The Provincial Department of Sport, Recreation, Arts and Culture is in a process to set up proper structures for arts centre, so that they are able to develop system that will make them self-sufficient.

Table 38A: Additional comments/ concerns

Name of event/ activity	Comments/ concerns
Art Education Project	Without enough funding, it is difficult to purchase art material needed for the current and future projects. In addition, it is difficult to maintain support from the communities, as there are expectations that the organisation will provide food and cover transport costs for the children to attend the project.
Music, Dance and Theatre	Financial sustainability as the arts are least funded by any sector.
African Youth Theatre and Dance Festival	Funding for the organisation to grow and maintain the standard of the event. The organisation cannot keep waiting for one-year contracts as this is unsustainable and does not support the long-term financial sustainability of the organisation.
Venice Architecture Biennale	South Africa needs to keep attending the biennale, as this is an opportunity to gain and share knowledge that can contribute towards urban structuring and architecture.
District Arts Programmes	Funding from DAC is the only reason the programmes are still running. The organisation needs more commitment from DAC that can ensure the organisation can sustain themselves and grow.
Music Education Programme	The organisation needs to have a contract with DAC that extends more than a year so that the organisation can make long-term plans that can build towards extending and improving the programme.
Access Music Project – Core Programme	Our main sustainability concern is a financial one. As an arts education programme working in an economically impoverished community, the amount of commercially generated income we can raise through our activities is limited, and therefore we will always depend to a large degree on funding through donations, grants and sponsorships. It is difficult to secure long-term funding and to build meaningful relationships with funders – funders' time-frames often do not bear relation to our programme time-frames and modes of operation; and in general, the amount of arts funding available is very limited.
Ishashalazi Women's Theatre Festival	This is a growing festival catering for aspirant female performing artists in KZN and requires additional funding for empowering them on directing and writing which is a huge gap.
Hip Hop Competition	None



Saturday School Programme for Children and Youth/ Youth in Arts Leadership Programme (YALP)/ Artists in Residence (AIR)	Securing sufficient funds to sustain programmes.
Botaki Fashion Day and Botaki Workshop for Talented and Upcoming Fashion designers	Cash flow limitations.
Drama Classes	Sustaining artists locally to ensure that artists do not relocate to other areas based on the lack of experience and exposure within their local community.
Human Rights Campaign Programmes	Lack of consistent funding.
Umkhumbane Community Arts Programme	The municipality trying to hijack the programme.



APPROVALS FOR THE SOUTH AFRICAN CULTURAL OBSERVATORY M & E KDI REPORT – Miscellaneous Community Arts				
	NAME	TITLE	SIGNATURE	DATE
Prepared and recommended by:	Prof. Richard Haines	CEO		21/12/2017
Submitted by:	Mphikeleli Mnguni	Research Officer		3/1/2018
Recommended by:	Charles Mabaso	Chief Director		18/1/18
Approved by:		Acting Deputy Director General		18/01/2018

