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Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA



south african
cultural observatory

NELSON MANDELA
UNIVERSITY

December
2017

M & E KDI REPORT: FLAGSHIP EVENTS

Submitted to the Department of Arts and Culture

MEASURING & VALUING SOUTH AFRICA'S CULTURAL & CREATIVE ECONOMY



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South African Cultural Observatory
Evaluation of National and Provincial
Flagship Events

Research Report
20 December 2017

Submitted to the Department of Arts and Culture:



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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 National and Provincial Flagships, the focus of this first report. National and Provincial Flagship Projects are large and small-scale local, provincial and national events that promote the arts, culture and heritage and that contribute to local economic development, job creation and the development of audiences. National Flagship Projects are projects that have an impact on a national level and support the mandate and objectives of DAC. They are supported by DAC on a three-year renewable basis whereas Provincial Flagship Projects are supported on a one-year renewable basis.

The evaluation of the National and Provincial Flagships comprised a period of three funding cycles (2014-2015, 2015-2016 and 2016-2017). The events/ activities received different levels of funding and ranged from R85 065 to R20 000 000 for the last year in which DAC MGE funding was received. Thus, the funding is an annual estimation. In terms of the spatial distribution, the National and Provincial Flagships were hosted in all nine provinces with the most dominant provinces being Gauteng (22.9%), KwaZulu-Natal (14.3%), Eastern Cape (11.4%) and Western Cape (11.4%). The evaluation is based on an analysis of surveys undertaken with 13 National and Provincial Flagships events, in addition to documentary analysis of 30 of the 35 Flagships that provided reports to DAC.

The different types, size and spatial/ geographical spread of the National and Provincial Flagships indicate that the DAC MGE programme is meeting the broader objective of contributing to increased diversity of cultural offerings. While it is unclear whether the funding has led to existing Flagships to be upscaled, organisers have noted how the DAC MGE funding has permitted them to improve the quality of the event/ activity.

Most of the events were supported for the three year period which affirms that the DAC MGE programme is meeting the objective of creating opportunities for cultural events and activities to extend event timeframes. It is important to note, however, that the information (both the DAC documents available and the nature of the questions in the survey) does not permit an examination of trends over the three year period. Specifically, comparisons from year to year could not be undertaken. It is therefore not possible to examine whether the upscaling of existing events are taking place. This also applies to an analysis in relation to impacts on social and economic benefits (including whether the number of jobs created and if income generation are increasing over time).

Furthermore, most of the organisations/ businesses that organised the DAC MGE funded events/ activities were mainly NPOs. Four hundred and thirteen permanent jobs are associated with the DAC MGE Flagship programme for the last year in which DAC MGE funding was received by the event organiser. These events are one of the main activities or the only activity the organisations



are involved in, thus a significant contributor to job creation for the arts and cultural event organisations themselves. The more established events are also involved in other cultural events/ activities, thus the Flagships associated with the DAC MGE funding are contributing more broadly to supporting cultural livelihoods and creating platforms and opportunities to develop South Africa's cultural events hosting capacity.

These events also created opportunities for additional employment, ranging from 20 to 1 200 with an average number of 388 additional persons employed (in comparison to the 413 permanent jobs associated with the Flagships in total), albeit of a temporary nature. In terms of the profile of persons employed, the results indicate that they align to DAC MGE objectives, with most persons employed being locals and Africans, with women and youth benefitting as well. However, very few events/ activities created employment opportunities for disabled persons. The results in relation to job creation show that while employment generated from the hosting of the event/ activity is largely temporary or casual in nature, 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 and within the arts and cultural event space. These events/ activities further provide opportunities for event-related service providers as well as stallholders/ exhibitors, who are primarily Black South Africans thus contributing to a key objective of the DAC MGE funding to support projects with economic and social benefits for the location.

In addition to employment opportunities, the events/ activities created additional exposure to the creative and cultural industries for persons who were volunteers or participated in Work Integrated Learning (WIL), thus addressing an important objective of the MGE in relation to skills development opportunities. Several events/ activities also highlighted the importance of on-the-job skills development and training that is provided, contributing to enhanced quality of productions, a specific objective of this DAC MGE funded workstream.

Given the diversity of Flagships 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 cultural events/ activities which is one of the objectives of the programme. However, it is important to note that neither the surveys nor the close-out reports captured disaggregated information on the attendees therefore it is not possible to examine audience diversity. Additionally, events/ activities do not account for how repeat visitors for multiple day events are considered, which is an important consideration when undertaking economic impact assessments. This will provide more accurate information to assess participation and attendance at DAC MGE supported events/ activities.

An important objective of the DAC MGE funding is to enhance social cohesion by promoting diversity of content and audiences in specific locations which is being met through marketing efforts directed at local communities. However, responses for local, national and international media exposure were scanty. Very few events/ activities (23.1%) are leveraging free media exposure or are not monitoring media coverage of the DAC MGE funded event/ activity. Since very few Flagships provided media information (both in terms of documents submitted and responses to the survey), this suggests that media tracking needs to be improved to enable the broader DAC MGE objectives of ensuring exposure to the creative and cultural industries. 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 production receives, as well as long-term economic and social benefits for the location as a result of profiling the event in national and international media.

The reliance on government sponsorships (43% of funding was DAC MGE funding), to sustain these events/ activities is of concern. Several of the larger events/ activities rely almost solely on this funding which may undermine the objectives of creating sustainable cultural events/ activities. This funding was also critical to leveraging additional sponsorships in many instances (76.9%). Several Flagships (84.6%) stated that they would not host the event without DAC MGE funding as the event would not be financially viable, with others indicating that would be difficult to host the event and that this funding is essential. A major challenge faced by event organisers was the timeous release of DAC MGE funding which is critical to the success of an event.

Very few respondents (23.1%) provided information on the company's overall budget for this event/ activity and while the close-out reports are expected to include expenditure and income information, very few did. This again underscores the importance of DAC monitoring and evaluation, especially in relation to ensuring that beneficiaries are contractually obligated to provide the information required by DAC, and consequently providing more comprehensive data on the impact of DAC MGE funding in meeting the set objectives.

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 makes 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 National and Provincial Flagship events.

National and Provincial Flagship Projects are an element of the cultural events workstream which supports large and small-scale local, provincial and national events that promote the arts, culture and heritage sectors, and that contribute to local economic development, job creation and the development of audiences (DAC 2016/17). The specific objectives of the workstream are:

- To upscale existing events and festivals allowing increased diversity of cultural offering, enhanced quality of productions, and the extension of event timeframes.
- To support projects with obvious economic and social benefits for the location.
- To increase the audience and exposure that each production receives.
- To increase the number of jobs created, livelihoods supported and income generated through events.
- To enhance social cohesion in the country by promoting diversity of content and audiences in specific locations of the project.
- To enhance skills development opportunities of creative and cultural industries practitioners.

The above objectives frame the discussion of the results and informs the thematic analysis undertaken.

National Flagship Projects are identified projects within DAC's programmes that have an impact on a national level and support the mandate and objectives of DAC (DAC, 2016). They are supported at the discretion of DAC on a three-year renewable basis whereas Provincial Flagship Projects are supported on a one-year renewable basis. The latter projects include two cultural events nominated by each province as well as projects at the discretion of the Executives (DAC, 2016).

The evaluation of the National and Provincial Flagships 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 National and Provincial Flagships 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 National and Provincial Flagship events was generated from information provided by DAC officials (Table 1A). The Table also indicates the status of attempts to interview the event organisers/ representatives. It is important to note that contact details provided were sometimes incomplete. The Table shows that several organisers asked for the surveys to be emailed. At the time of finalising this report, email responses from several organisers who were sent surveys were still outstanding despite numerous follow-up calls being made to encourage completion.

Thirty-five National and Provincial Flagships were identified (Table 1A). The Table shows that the events/ activities received different levels of funding and ranged from R85 065 (for the Standard Bank Joy of Jazz) to R20 000 000 (for Indoni Youth Empowerment) for the last year in which DAC MGE funding was received. In terms of the spatial distribution of the National and Provincial Flagships, Table 1 indicates that National and Provincial Flagships were hosted in all nine provinces with the most dominant provinces being Gauteng (25.7%), KwaZulu-Natal (11.4%), Eastern Cape (11.4%) and Western Cape (11.4%). KwaZulu-Natal and Gauteng also jointly hosted events.



Table 1: Provincial distribution of National and Provincial Flagships (n=35)

	Frequency	Percentage
No information	1	2.9
Across South Africa	1	2.9
Eastern Cape	4	11.4
Free Sate	2	5.7
Gauteng	9	25.7
KwaZulu-Natal	4	11.4
KwaZulu-Natal and Gauteng	1	2.9
KwaZulu-Natal and Miami	1	2.9
Limpopo	2	5.7
Mpumalanga	2	5.7
North West	2	5.7
Northern Cape	1	2.9
Various	1	2.9
Western Cape	4	11.4

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 the National and Provincial Flagships, documents were provided for 30 of the 35 events/ activities (Table 2A). It is important to note that while DAC has a reporting template, 23 of the 30 reports (76.7%) examined that were submitted to DAC used the template. Furthermore, the information provided were often incomplete. For example, only nine of the Flagships provided expenditure reports. Additionally, even these expenditure reports were generally incomplete. The lack of complete documentation and inconsistent information within the reports result in gaps in comparative information to inform an overall assessment. Several organisers (23.3%) 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 13 National and Provincial Flagships (Table 3A). 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 including Chief Executive Officers (CEOs), Directors and Managers.

3 Analysis of results

The analysis is presented thematically as indicated in the Introduction. Findings from the survey and examination of documentary results from the documentary analysis are integrated. Furthermore, aspects that relate to the DAC MGE objectives outlined in the Introduction are foregrounded.



3.1 Profile of organisation/ business and diversity of cultural offerings supported

The number of times the organisation planned the DAC MGE funded event ranged from two to 43 years with an average of 13.8 years (Table 4A). 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 the event/ activity for a long time. Table 4A also indicates that the number of times the organisation has been involved in organising events/ activities ranged from four to 43 years with an average of 15.8 years. One respondent did not indicate how long the organisation has been involved in organising events/ activities. Generally organisers have been organising events/ activities for the same period that they have been organising the DAC MGE funded event which suggests that in several cases both the event and the organisation are well established in hosting cultural events/ activities. Furthermore, events that were larger and established had organisers who have been involved in the event for longer periods.

All the respondents indicated that their events/ activities received DAC MGE funding for multiple years during the last three years/ reporting periods (Figure 1).

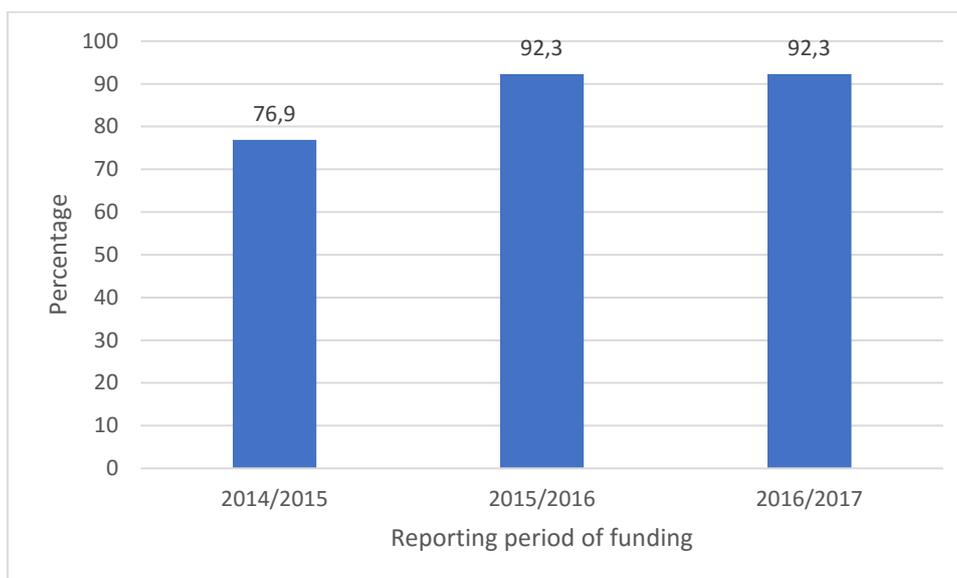


Figure 1: If DAC MGE funded the event/ activity for the last 3 years/ reporting periods (yes responses only, n=13 – in %)

The Suidoosterfees and Innibos did not indicate the 2014/2015 reporting period and the Kalahari Desert Festival did not indicate the 2016/2017 reporting period. Naledi Theatre Awards did not receive funding for the 2014/2015 and 2015/2016 reporting periods. The results indicate that most of the events were supported for the three year period which affirms that the DAC MGE programme is meeting the objective of creating opportunities for cultural events and activities.



The type of organisation/ business that planned the DAC MGE funded events/ activities were mainly Non-Profit Organisations (NPOs) (53.8%) (Table 2). Two respondents each stated Proprietary Limited and Government Department. One organisation each was a Closed Corporation (CC) and Section 21 company. Additionally, the Cape Town Carnival stated that they were a NPO and a Trust.

Table 2: Type of organisation/ business (n=13): Multiple responses

	Frequency	Percentage
Non-Profit Organisation (NPO)	7	53.8
Section 21	1	7.7
Closed Corporation (CC)	1	7.7
Proprietary Limited (Pty Ltd)	2	15.4
Government Department	2	15.4
Trust	1	7.7

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 one to 32 (Table 5A and Table 3). The average number of persons employed permanently was 12.4. The results indicate that the size of the businesses differed, however, all were generally relatively small enterprises.

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 32 persons with an average of 11.8 (similar to general permanent employment). This suggests that the DAC MGE funded events are one of the main activities or the only activity the organisations are involved, thus a significant contributor to job creation for the arts and cultural event organisations themselves. It is also important to note that the more established events had more permanently employed staff. Furthermore, NPOs generally employed more persons permanently.

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=13, in %) (derived from Table 5A)

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	7.7%	7.7%
None	-	7.7%
Average	12.4	11.8
Range	1-32	None-32

The results also indicate that the sizes of the businesses differed, however, all were relatively small enterprises. In terms of the Marula Festival where the Limpopo Government Department



was the organiser, it is assumed that the number of persons employed permanently (32) refers to the Unit/ Division in the Department responsible for organising the event. Macufe did not respond, indicating that all government officials working in the department/ unit were involved in organising the event and that there were other activities that were part of normal government duties.

With an average of 11.8 persons being employed on a permanent basis in the organisation who worked with the DAC MGE funded event/ activity and given that 35 events/ activities were funded by the National and Provincial Flagship programme, 413 permanent jobs are associated with the DAC MGE National and Provincial Flagship programme.

Respondents were also asked that other than assisting with the DAC MGE funded event/ activity, what were the functions of permanent employees. The responses (Table 6A) show that the main activities/ functions permanent employees were involved in were in relation to assisting with the organisation and management of other events (mainly other cultural events/ activities) as well as training and development activities. It is the more established events that are also clearly involved in other cultural events/ activities. This shows that events/ activities associated with the DAC MGE funding are contributing more broadly to supporting cultural livelihoods and creating platforms and opportunities to develop South Africa's cultural events hosting capacity.

In terms of 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, the number of additional persons ranged from 20 (for the Moretele Tribute Concert) to 1 200 (for the Marula Festival) (Table 4 derived from Table 7A). The average number of additional persons employed was 388. Macufe did not provide information on additional persons employed, indicating not applicable.

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=13)

	Frequency	Percentage
No response	1	7.7
10-20	1	7.7
21-50	2	15.4
51-100	2	15.4
101-500	4	30.8
More than 500	3	23.1

X = 388

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 more than a day to a week, temporary/ casual for more than 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. A few of the respondents indicated that additional persons were employed on a permanent basis.

Most additional persons were employed on a temporary/ casual basis for more than a day to a week (ranging from five for the Kalahari Desert Festival as well as the National Arts Festival



Grahamstown and 1 200 for the Marula Festival) (Table 8A). High numbers were also noted for two other events (Innibos National Arts Festival and Cape Town International Jazz Festival with 1 000 and 150, respectively).

The Cape Town Carnival and Macufe Manguang African Cultural Festival did not provide disaggregated information on additional persons as per different periods/ length of time. However, more respondents were unable to provide information when disaggregated further by gender, historical racial category and location of additional person employed.

For the Cape Town Carnival, while disaggregated information on the duration that the 1 172 additional persons were employed for were not available, it was indicated that 706 were males and 466 were females. Similarly, the Southern African Music Conference and Miami Winter Music Conference as well as the Mpumalanga Comes Alive did not provide a gender breakdown of the additional persons employed.

In relation to gender disaggregation, more employees were male than female (Table 9A). In explaining the male dominance of additional staff employed at the Suidoosterfees, for example, it was indicated that backstage theatre personnel are mainly male.

In their reports submitted to DAC, several events/ activities (who had not completed surveys) provided information about persons employed (Table 10A). Similar to the survey results, this information indicates that more men than women were employed.

In terms of historical racial groups, among the additional persons employed these were mostly African who worked for more than a day to a week (ranging from five for the Suidoosterfees to 1 200 for the Marula Festival) and more than a week to a month (ranging from one for the Suidoosterfees to 265 for that National Arts Festival Grahamstown) (Table 11A). Temporary/ casual employment for one day was also relatively high for the Cape Town International Jazz Festival (66) and Mpumalanga Comes Alive (117). The Cape Town Carnival indicated that disaggregated racial information on the 1 172 additional persons that were employed were not available. The Kalahari Desert Festival could not provide information on the racial groups but stated that the San Institute always targets an 80% San demographic for employment opportunities.

In terms of the location of additional persons employed, these persons were mostly local who worked for more than a day to a week (ranging from five for the Kalahari Desert Festival and National Arts Festival Grahamstown to 120 for the Marula Festival) (Table 12A). In the category of casual employment for more than a day to a week, the highest were for provincial additional employees for the Marula Festival (1 080).

The Cape Town Carnival indicated that disaggregated information on location for the 1 172 additional persons that were employed were not available. The Mpumalanga Comes Alive also did not provide information on the location from which additional persons were sourced, indicating that when recruiting additional employees, the organisation's criteria did not make a distinction in relation to locality.



In terms of the profile of persons employed, they align to the DAC MGE objectives. Specifically, most persons employed are locals and Africans. Additionally, women are benefitting as well. The close-out reports also show that youth were the main beneficiaries as well which also align to the DAC MGE objectives of exposing younger persons to job opportunities in the cultural sector. It is important to note, however, that very few events/ activities created employment opportunities for disabled persons as discerned from the close-out reports submitted. The results in relation to job creation show 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.

Additional persons who were employed assisted with a range of roles and functions (Table 13A). The main functions that additional employees assisted with were administrative support (84.6%), technical support (69.2%), hospitality (61.5%), infrastructural support (set-up of venue) (53.8%), sales and marketing (53.8%), media and communication (53.8%) and artist/ participant management (53.8%). Other important functions were cleaning services (46.2%), drivers/ transport (38.5%) and safety and security services (38.5%). This once again underscores that the DAC MGE funding is contributing to the enhancement of employment opportunities within the arts and cultural event space.

3.3 Skills development

Close to half of the events/ activities (46.2% - for the Cape Town International Jazz Festival, Suidoosterfees, Marula Festival, Indoni Youth Empowerment Festival, Moretele Tribute Concert and Naledi Theatre Awards) had work-integrated learning (WIL) or volunteers to provide assistance to the organisation for the event/ activity for the last reporting year the organisation received DAC MGE funding. The rest of the events did not have WIL or volunteers. WIL refers to activities or programmes that integrates formal learning towards a qualification with workplace-based internships or opportunities to gain experience. The results indicate that in addition to employment opportunities, the events/ activities created additional exposure to the creative and cultural industries for persons who were volunteers or participated in WIL, thus addressing an important objective of the DAC MGE.

Among the events/ activities that had WIL or volunteers, the numbers ranged from two (for the Suidoosterfees) to 2 400 (for the Indoni Youth Empowerment Festival) with an average of 438 (Table 14A). The events/ activities that had WIL or volunteers (as well as the Innibos National Arts Festival that did not have WIL or volunteers) also provided training for these groups and/ or other staff (53.8%).

It is interesting to highlight that the other events/ activities did not provide formal training for any of the staff. However, the Cape Town Carnival respondent during the interview also noted that although a formal training programme for staff and volunteers was not in place, opportunities existed for them to learn from on-the-job experience. Specific examples of on-the-job skills development and training associated with the Cape Town Carnival that were identified were



welding, costume design, seamstresses (garment manufacturing) and project manufacturing. It is important to note that the Cape Town International Jazz Festival also indicated that on-the-job rather than accredited training was provided. Furthermore, the Innibos National Arts Festival did not indicate the number trained but highlighted the importance of on-the-job training as well.

For the events/ activities that did train staff as well as WIL and volunteers, the numbers ranged from eight for the Moretele Tribute Concert to 274 for the Cape Town International Jazz Festival with an average of 106 (Table 15A).

Table 5: Summary of number of WIL or volunteers who assisted with the event and who received training (n=13) (derived from Tables 14A and 15A)

	Assisted with event	Received training
Not applicable/ no response	53.8%	61.5%
Average	438	106
Range	2-2 400	8-274

Among the staff as well as WIL and volunteers who received training, they received training on a range of aspects (Table 16A). The main types of training received were hospitality and catering (38.5%), administration and management (38.5%), operations in relation to physical infrastructure (23.1%) and advertising, media and branding (23.1%). These training opportunities thus contribute to enhanced quality of productions, a specific objective of this DAC MGE funded workstream.

In addition to the training opportunities that staff and volunteers benefitted from in relation to aspects emanating from the survey findings, in the reports submitted to DAC, a key benefit specifically identified in relation to some of the events was skills development opportunities for creative and cultural industries practitioners which is one of the DAC MGE objectives.

3.4 Audience and exposure

Given the diversity of cultural 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 cultural events/ activities which is one of the objectives of the programme.

Table 17A (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 40 (for the Southern African Music Conference and Miami Winter Music Conference) to 3 861 (for the National Arts Festival Grahamstown) with an average of 607.

For attendees (that is, audiences, spectators, etc.), the numbers ranged from 1 000 (for the Naledi Theatre Awards) to 225 000 (for the National Arts Festival Grahamstown) with an average of 47 094.

For the media, the numbers ranged from nine (for the Kalahari Desert Festival) to 300 (for the Cape Town International Jazz Festival) with an average of 109. For support crew, the numbers



ranged from 25 (for the Suidoosterfees) to 4 804 (for the Innibos National Arts Festival) with an average of 945. The Mpumalanga Comes Alive could not recall the number of media persons who attended the event. Furthermore, the National Arts Festival Grahamstown indicated number of complimentary tickets issued to attendees (40 000) included free events. The results again indicate the diversity of the events/ activities supported by DAC MGE funding. Additionally, multi-day festivals generally had larger numbers of attendees.

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=13) (derived from Table 17A)

	Participants	Attendees	Media	Support crew
No response/ could not recall	-	-	30.8%	7.7%
Average	607	47 094	109	945
Range	40-3 861	1 000-225 000	9-300	25-4 804

In their reports submitted to DAC, the following events/ activities (who did not complete the surveys) provided information about audience attendance:

- Cape Town Minstrels: 30 000
- Diskop: 2 160 participants
- Mahika Mahikeng Music and Culture Festival: 13 386
- Buyelel'Ekhaya Pan African Music Festival: 23 683
- Go West Heritage Festival: 10 000
- Mapungunbwe Jazz and Heritage Festival: 23 500
- National Book Week: 5 635
- Vaal River Festival: 6 000

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 Cape Town International Jazz Festival, Suidoosterfees and Naledi Theatre Awards did not indicate how the counts were determined. Among the rest, the main ways in which figures were determined were actual counts of persons attending, participant accreditation lists, performance line-ups and registration forms. In terms of how multiple days were considered, the main responses among 69.2% of the respondents were keeping track of attendance figures.



In relation to attendee figures, the Cape Town International Jazz Festival, Marula Festival and Naledi Theatre Awards did not indicate how counts were determined. Among the rest, the main ways in which counts were determined were ticket sales (38.5%) and crowd counts at the event (23.1%). At the Kalahari Desert Festival, at the gates wristbands were handed out which were used to keep track of the number of individuals entering the event. At Mpumalanga Comes Alive, the police had a counter to ensure that the location, Mbombela Stadium, did not exceed its capacity and therefore kept a count of attendance. In relation to considering multiple days, venues and shows; it is unclear whether they considered that the same person could be attending on multiple days. Open and non-ticketed events specifically pose challenges when establishing attendance counts.

In relation to media attendance figures, the Cape Town International Jazz Festival, Suidoosterfees and Marula Festival did not indicate how the counts were determined while the Cape Town Carnival and Moretele Tribute Concert did not respond and Mpumalanga Comes Alive could not recall. The Southern African Music Conference and Miami Winter Music Conference and Innibos National Arts Festival stated that media representatives were drawn from an accreditation list and the Kalahari Desert Festival indicated that a group of media representatives are taken on a tour of the Kalahari area and they were scheduled to be present on the first two days of the festival. Furthermore, in terms of considering how multiple days, venues or shows were considered; the Southern African Music Conference and Miami Winter Music Conference and Innibos National Arts Festival stated that media representatives were drawn from an accreditation list and the Kalahari Desert Festival indicated that lists were kept for each day of the media persons who attended. The rest of the respondents did not provide any information.

In relation to crew figures, the Cape Town International Jazz Festival, Suidoosterfees, Moretele Tribute Concert and Marula Festival did not indicate how the counts were determined. Among the rest, actual counts, accreditation lists and registers were used. However, the Kalahari Desert Festival did state that they were not always able to verify the information provided by the service providers. A similar sentiment was expressed by the Mpumalanga Comes Alive who stated that the number was determined by the number of individuals the different service providers indicated were required to execute duties/ activities. Furthermore, in terms of considering how multiple days, venues or shows were considered; the same lists were used.

While numbers of persons were generally provided for participants, attendees, media and support crew, information on whether the numbers consider the same people attending for multiple days, shows and exhibitions/ venues remains of concern. For example, since the Cape Town International Jazz Festival is a multiple day event, it is important to consider this aspect when determining attendee figures. In relation to the numbers provided, the total number of attendees is indicated at 35 400. The Cape Town International Jazz Festival was a ticketed event. In terms of the total number of tickets sold (29 200) and complimentary tickets issued (2 600) this was 31 800. The discrepancies between the total number of attendees and tickets is therefore unclear when information regarding counts is not provided.



Thus, generally events/ activities do not account for how repeat visitors for multiple day events are considered which suggests the need for training on how events/ activities receiving DAC MGE funding should distinguish between volume and actual attendance. This will provide more accurate information to assess participation and attendance at DAC MGE supported events/ activities.

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=13) (derived from Tables 18A and 19A)

	Tickets (including registration)		Complimentary tickets	
	Participants	Attendees	Participants	Attendees
No response/ could not recall/ not applicable	69.2%	30.8%	69.2%	46.2%
Average	1 876	41 066	1 900	7 988
Range	50-3 861	26-225 000	200-4 000	217-40 000

The number of tickets (including registration) for participants and attendees ranged from 50 for the Naledi Theatre Awards to 3 861 for the National Arts Festival Grahamstown with an average of 1 876 (Table 18A). For the attendees, the response ranged from 26 for the Kalahari Desert Festival to 225 000 for the National Arts Festival Grahamstown with an average of 41 066. It is important to note that most of the events/ activities (69.2%) did not have tickets for participants. The Kalahari Desert Festival indicated that there was an attempt to sell tickets, but they realised that people from the surrounding areas could not afford the tickets given their low-income status. As such only 26 tickets were purchased and the organisers decided to permit free entrance to the event.

With an average of 47 094 persons attending and given that 35 events/ activities were funded in this category, 1 648 290 persons were exposed to Flagship events/ activities. The possible range is likely to be between 1 318 632 (a 20% underestimate) to 1 977 948 (a 20% overestimate).

The number of complimentary tickets issued for participants was 200 for the Cape Town International Jazz Festival to 4 000 for the Southern African Music Conference and Miami Winter Music Conference with an average of 1 900 (Table 19A). The number of complimentary tickets issued for attendees was 317 for the Indoni Youth Empowerment Festival to 40 000 for the National Arts Festival Grahamstown with an average of 7 988.

These results again indicate the diversity of events that are being supported by the programme both in terms of the size of the events as well as ticketed and non-ticketed events. The more established events such as the National Arts Festival Grahamstown and the Cape Town International Jazz Festival were paid ticketed events while other events that had high attendance such as the Cape Town Carnival and Mpumalanga Comes Alive were free events. Additionally, some events such as the Macufe Manguang African Cultural Festival had both free and ticketed events.



The DAC MGE funded events/ activities were marketed in various ways (Figure 2). The main means in which marketing occurred were the newspapers and print media (for all events combined), radio (92.3%), television (76.9%) and social media (69.2%). The main social media platforms used were Facebook, Twitter and Instagram. Local radio stations were generally the media partners for the event. Many events also targeted local communities and schools. In so doing, an important objective of the DAC MGE funding to enhance social cohesion by promoting diversity of content and audiences in specific locations is being met.

The following events/ activities highlighted media exposure in the reports submitted to DAC:

- Mbokodo Awards: they provided a detailed media report. This provides an excellent best practice of how media coverage should be reported. However, it is important to note that this type of media analysis requires specific expertise and often media researchers are paid to compile this type of media report.
- Go West Heritage Festival: included a Newsclip report detailing television, print and internet coverage.

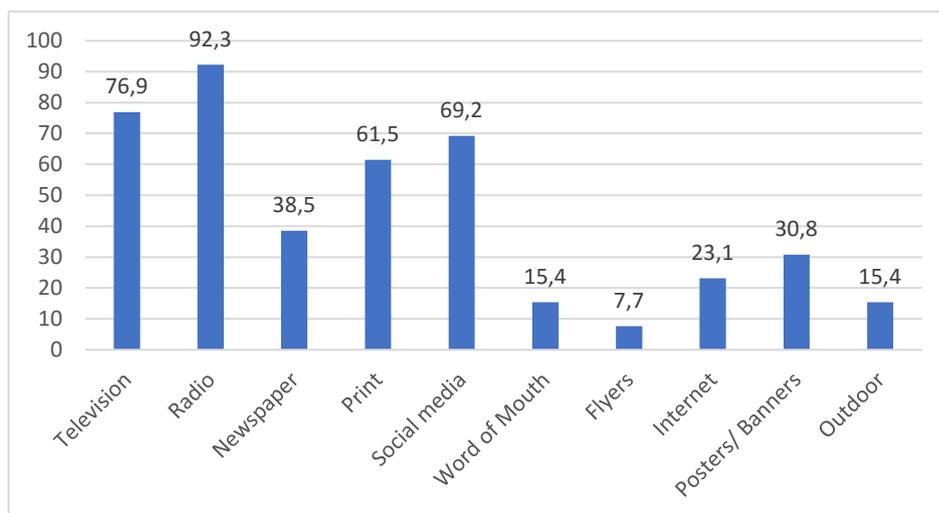


Figure 2: How the DAC MGE funded event/ activity was marketed (n=13): Multiple responses

In terms of the target audience for the marketing, each event/ activity had a specific target audience with some being more general than others as (Table 20A). The responses suggest that most events/ activities did not have a clear or specific target audience which is likely to undermine marketing strategies adopted.

All events provided an overall budget for marketing. The overall budget for marketing ranged from R50 000 (for the Naledi Theatre Awards) to R3 000 000 (for the Marula Festival) (Table 21A). The average overall budget for marketing was R1 332 836.

Responses for local, national and international media exposure were scanty (Table 22A). In many instances, no responses were provided or respondents did not know. The results show that most



of the media exposure leveraged was locally based with only the National Arts Festival Grahamstown and Cape Town International Jazz Festival having international media exposure. Furthermore, the main media platforms were the radio, newspapers and magazines, and posters/ banners/ flyers.

It is important to note that very few events/ activities are leveraging free media exposure or are not monitoring media coverage of the DAC MGE funded event/ activity. The results indicate that media tracking needs to be improved to enable the broader DAC MGE objectives of ensuring exposure to the creative and cultural industries. 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 production receives, as well as long-term economic and social benefits for the location as a resulting of profiling the event in national and international media.

3.5 Budget, expenditure and income: Economic benefits

Local economic benefits associated with job creation was discussed earlier and reveals that most of the staff and volunteers associated with the events/ activities are locals from 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 and stallholders.

Table 8: Summary of service providers and stallholders (n=13) (derived from Tables 23A, 24A, 25A, 26A, 27A and 29A)

	Service providers	Stallholders
No response	-	7.7%
None used	-	23.1%
Average number used	78	74
Range of number used	1-350	None-350
Average of proportion of locals	74%	-
Range of proportion of locals	9-100%	-
Average of proportion of provincial	26%	-
Range of proportion of provincial	None-70%	-
Average of proportion of Black South Africans	77%	75%
Range of proportion of Black South Africans	43-100%	3-100%

The number of service providers (including stallholders) used for the event/ activity ranged from one (for the Marula Festival and Macufe Manguang African Cultural Festival) to 350 (National Arts Festival Grahamstown) with an average of 78 (Table 23A). The Marula and Macufe Manguang African Festivals clarified that single service providers were appointed who then outsourced the necessary service providers. Both these events were organised by provincial government departments. These respondents could not provide information on how many service providers were outsourced in total. Unsurprisingly, the larger, more established events had more service providers than the smaller ones.



The majority of the respondents (69.2%) stated that the organisation has a procurement policy related to using local (within the town/ city/ municipality) rather than non-local service providers. The Suidoosterfees, Kalahari Desert Festival, Innibos National Arts Festival and Moretele Tribute Concert did not have procurement policies. However, Suidoosterfees stated that although the organisation did not have an official procurement policy, the unofficial position was to focus on local service providers. The results indicate that mainly local service providers benefitted economically from the hosting of the event/ activity which supports the DAC MGE programme objective of promoting economic benefits for the locations in which cultural events and activities are held.

The estimation of the proportion of organiser spending that went to local (within the town/ city/ municipality) service providers ranged from 9% to 100% with an average of 74% (Table 24A) which again reinforces that local economic benefits were associated with the event/ activity. With the exception of the Moretele Tribute Concert, the rest of the events/ activities estimated that more than 50% of the spending went to local service providers. The Cape Town International Jazz Festival did not provide a proportion but indicated that R34 million was spent on local (within the town/ city/ municipality) service providers. The Marula Festival stated that it was too difficult to provide this information. The National Arts Festival Grahamstown indicated that the 70% that went to locals excludes the production budget. In this category the proportion that went to Black South Africans was “impossible to guess”. The Innibos National Arts Festival did not respond.

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, the proportions ranged from none (for Mpumalanga Comes Alive) to 70% (for the Macufe Manguang African Cultural Festival) with an average of 26% (Table 25A). The Marula Festival, Innibos National Arts Festival and Suidoosterfees did not respond. The Cape Town International Jazz Festival did not provide a proportion but indicated that R6.4 million went to provincial (excluding local) service providers where the event/ activity was held.

The Marula Festival stated that it was too difficult to provide this information. It is important to note that while the respondent for this event indicated that the information on proportions of organiser spending in relation to local and provincial allocations could be found in the reports submitted to DAC, an examination of the 2016/2017 report submitted indicates that this information was not provided.

In terms of the an estimation of the proportion of organiser spending that went to service providers who were Black South Africans, this ranged from 43% (for the Marula Festival) to 100% (for the Kalahari Desert Festival and Mpumalanga Comes Alive) with an average of 77% (Table 26A). The Cape Town Carnival indicated that breakdown of the proportion of the organiser spending that went to service providers who were Black South Africans was not known. Additionally, the Cape Town International Jazz Festival, National Arts Festival Grahamstown and Innibos National Arts Festival did not provide a response. The responses suggest that the larger events do not seem to have disaggregated information on service providers readily available.

The number of stallholders the organisations had for the event/ activity for the last reporting year the organisation received DAC MGE funding ranged from none (for the Suidoosterfees,



Mpumalanga Comes Alive and Naledi Theatre Awards) to 330 (for the Innibos National Arts Festival) with an average of 74 (Table 27A). Smaller and one day events/ activities generally had fewer stallholders or no stallholders. The Marula Festival indicated that the DAC report was needed for the number of stallholders used. Again, this information was not available in the 2016/2017 report.

Table 28A shows how the stallholders for the DAC MGE funded event/ activity were chosen or how they applied to be considered to be stallholders for the event/ activity for ten event/ activities. Among those who detailed the process, all indicated that potential stallholders applied and a selection process was used in relation to specific criteria.

In terms of the an estimation of the proportion of organiser spending that went to stallholders who were Black South Africans, the proportions ranged from 3% (for the Innibos National Arts Festival) to 100% (for the Indoni Youth Empowerment Festival) (Table 29A). The average was 75%. The Cape Town Carnival, Cape Town International Jazz Festival, Suidoosterfees, Naledi Theatre Awards and Mpumalanga Comes Alive did not provide a response. The Cape Town Carnival specifically indicated that breakdown on the proportion of stallholders who were Black South Africans was not known.

Only the Macufe Manguang African Cultural Festival and National Arts Festival Grahamstown indicated that some of the stallholders were deemed to be foreigners, 5% and 20%, respectively. As in the case of the proportion of Black South Africans, the Cape Town Carnival indicated that breakdown on the proportion of stallholders who were foreigners was not known. The rest of the events/ activities indicated none.

The results reveal that in addition to local service providers benefitting from the hosting of the event/ activity, opportunities existed for stallholders who were mainly locally-based to benefit at for the events/ activities that were interviewed.

Slightly more than a third of the respondents (38.5%) indicated that the organisers provided training for the stallholders. An equal proportion indicated that training was not provided. More than half of the event/ activities (53.8%) stated that networks were established in relation to the stallholders that resulted in them being used again while 23.1% did not establish networks.

Table 30A indicates the sponsors identified by the respondents, other than the DAC MGE funding. Several sponsors were identified which were mainly local and provincial government departments. Media sponsors (especially television and radio stations) are also prominent. It is important to note that the sponsors were closely associated with where the event/ activity was held. For example, the Cape Town events attracted funding from local and provincial government departments as well as local newspapers and radio stations. During the interviews, several respondents made a point of clarifying that sponsorships were generally in-kind and not cash sponsorships. The reliance on government sponsorships, in addition to the DAC MGE funding, to sustain these events/ activities is notable and of concern.

Table 9 summarises sponsorship and expenditure results. The total amount of sponsorship received (including DAC MGE funding) ranged from R1 406 000 for Naledi Theatre Awards to R28 000 000 for the National Arts Festival Grahamstown with an average of R9 684 935 (Table



31A) for the last year that the organiser received funding. Thus, these are annual figures and not total DAC MGE funding received for multiple years. While among the events/ activities interviewed all received DAC MGE funding for more than R1 million, an assessment of all the events/ activities as per Table 1A reveals that funding ranged from R85 065 (for the Standard Bank Joy of Jazz) to R20 000 000 (for the Indoni Youth Empowerment Festival) among 27 of the 35 events/ activities where information pertaining to DAC MGE funding could be found in the documents provided. The average was R3 068 593. Most of the events/ activities (40.7%) received R2 000 000 funding. The results again reflect the differentiation among the events/ activities supported.

Table 9: Summary of sponsorship and expenditure results (n=13) (derived from Tables 31A, 32A and 33A)

Sponsorship and expenditure results	
Average of total amount of sponsorships received (including DAC MGE funding)	R9 684 935
Range of total amount of sponsorships received (including DAC MGE funding)	R1 406 000-R28 000 000
Average of proportion of total sponsorship the DAC MGE funding made up	43%
Range of total sponsorship the DAC MGE funding made up	3%-100%
Average of company's overall budget for last reporting year the organisation received DAC MGE funding	R16 781 611
Range of company's overall budget for last reporting year the organisation received DAC MGE funding	R2 259 278-R40 000 000

Discrepancies in information on the reports and that derived from the surveys are also noted. For example, the National Arts Festival Grahamstown stated R28 000 000 during the interview but R7 000 0000 is indicated in Table 1A. The discrepancies could be attributed to the years for which close-out reports were available versus which event/ activity reporting year respondents were referring to.

The proportion of total sponsorship the DAC MGE funding made up was generally high and ranged from 3% (for the Macufe Manguang African Cultural Festival and Naledi Theatre Awards) to 100% (for the Indoni Youth Empowerment Festival) (Table 32A). The average was 43%. Several of the larger events/ activities rely almost solely on DAC MGE funding which may undermine the objectives of creating sustainable cultural events/ activities. Additionally, events that have been supported for multiple years continue to have a high proportion of reliance on DAC MGE funding.

Most of the respondents (76.9%) felt that the fact that the event/ activity received DAC MGE funding enabled the organisation to fundraise from other potential sponsors more effectively. Suidoosterfees, Macufe Manguang African Cultural Festival and the Marula Festival did not think so. With the exception of Suidoosterfees and the Macufe Manguang African Cultural Festival, 84.6% of the organisations mentioned to other potential sponsors that the event/ activity received DAC MGE funding. This suggests that DAC MGE funding could have been used to leverage additional sponsorships. The Suidoosterfees indicated that they do not speak to sponsors about other sponsorships.



The company's overall budget for this event/ activity for the last reporting year the organisation received DAC MGE funding is presented in Table 33A. It is important to note that this information was provided via the survey for the Cape Town International Jazz Festival, Macufe Manguang African Cultural Festival and National Arts Festival Grahamstown. Information was derived from the reports submitted to DAC for the Cape Town Carnival, Marula Festival, Kalahari Desert Festival and Mpumalanga Comes Alive. For the rest of the events/ activities information was not available. It is important to note, however, that while the close-out reports are expected to include expenditure and income information, very few included this information. The overall budget could not be established from the reports submitted to DAC for the Suidoosterfees and the Southern African Music Conference and Miami Winter Music Conference. From the information available (Table 33A), the overall budgets ranged from R2 259 278 (for Mpumalanga Comes Alive) to R40 000 000 (for the Macufe Manguang African Cultural Festival) with an average of R16 781 611.

As indicated earlier, the budget information was also derived from reports that were submitted to DAC. However, most did not provide a budget breakdown. When a budget breakdown was provided, the expenditure detailed the use of the DAC MGE funding and not the overall budget. The expenditure budget provided by the Kalahari Desert Festival (Table 34A) is an illustrative example of the how expenditure is reported for the DAC MGE component of the funding. The categories show overlaps (for example, transport of equipment and motor vehicle expenses) as well as vague categories (for example, stalls and tourism development). In terms of the latter broad categories, it is unclear as to how the funds were actually spent. For reporting purposes, it is important to clarify the categories of reporting for income and expenditure as well as whether the overall event/ activity budget is of interest or only funds allocated by the DAC MGE programme.

For very few of the events/ activities was expenditure breakdowns provided or available (Table 35A). Highest allocations of funding were for salaries and wages and all other costs. The latter indicates that a substantial proportion of the expenditures were not indicated.

Table 10 summarises the income results. Table 36A indicates income derived from the event/ activity in specific categories. For the specific categories the incomes were:

- Private sponsorships received: for 84.6% of the events/ activities, ranged from none to R12 522 360 with an average of R4 056 697.
- DAC MGE funding: for all the events/ activities, ranged from R25 000 to R9 752 000 with an average of R3 313 615.
- Other public sponsorships received: for 84.6% of the events/ activities, ranged from none to R12 680 with an average of R2 940 991.
- Broadcasting/ media rights: for 61.5% of the events/ activities, ranged from none to R230 000 with an average of R32 500.
- Ticket sales: for 92.3% of the events/ activities, ranged from R3 000 to R9 000 000 with an average of R2 461 102.
- Participant/ delegate/ registration fees: for 61.5% of the events/ activities, ranged from none to R1 000 000 with an average of R125 038.



- Hospitality packages: for 53.8% of the events/ activities, ranged from none to R18 000 000 with an average of R2 614 143.
- Stallholders/ exhibitor fees: for 76.9% of the events/ activities, the income ranged from none to R20 000 000 with an average of R2 171 558.
- Only one event/ activity derived income (R4 485 308) from merchandise sales.
- Total income: for 76.9% of the events/ activities, ranged from R2 403 000 to R81 455 000 with an average of R19 881 565.

Table 10: Summary of income results (n=13) (derived from Tables 36A)

	Sponsorship and expenditure results
Average of private sponsorships	R4 056 967
Range of private sponsorships	None-R12 522 360
Average of DAC MGE funding	R3 313 615
Range of DAC MGE funding	R25 000-R9 752 000
Average of other private sponsorships	R2 940 991
Range of other private sponsorships	None-R12 680 000
Average of income from broadcasting/ media rights	R32 500
Range of income from broadcasting/ media rights	None-R230 000
Average of income from ticket sales	R2 461 102
Range of income from ticket sales	R3 000-R9 000 000
Average of income from participant/ delegate registration	R125 038
Range of income from participant/ delegate registration	None-R1 000 000
Average of income from hospitality packages	R2 614 143
Range of income from hospitality packages	None-R18 000 000
Average of stallholder/ exhibitor fees	R2 171 558
Range of stallholder/ exhibitor fees	R1 800-R20 000 000
Average of total income	R19 881 565
Range of total income	R2 403 000-R81 455 000

The ranges indicate substantial differences among the events/ activities. The events with the highest incomes were the National Arts Festival Grahamstown, Innibos National Arts Festival, Macufe Manguang African Cultural Festival and Naledi Theatre Awards.

3.6 Greening initiatives

The majority of the respondents (61.5%) stated that the event/ activity supported by DAC MGE funding initiated greening initiatives to reduce negative environmental impacts and be more environmentally responsible. This question was prefaced by a statement that “there is increasing concern over the impacts of events, festivals or activities on the environment”. While the Suidoosterfees indicated that they did not have specific greening initiatives to reduce the negative environmental impacts and be more environmentally responsible, the respondent stated that they try to keep the festival as green as possible.

Among the respondents who indicated that greening initiatives were activated, several types were identified (Table 37A). The main initiatives were recycling (57.1%), proper disposal of waste (57.1%) and promoting green behavioural change/ information on environmentally-friendly behaviour (30.8%).



Respondents were also asked what DAC MGE funded events/ activities (such as the one the organisation is involved in) can do to be more environmentally responsible. With the exception of the Naledi Theatre Awards and the Macufe Manguang African Cultural Festival, the rest of the events/ activities forwarded suggestions (Table 38A). The main aspects related to saving water and energy, promoting the use of recycled products and promoting environmental awareness and education at events/ activities.

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 Flagship events/ activities are considering environmental issues.

3.7 Social/ charitable initiatives

Slightly more than half of the respondents (53.8%) stated that the event/ activity supported by 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 contribute to social inclusivity, cohesion and empowerment”. The Marula Festival did not provide a response. The Cape Town Carnival, Suidoosterfees, Kalahari Desert Festival, Moretele Tribute Concert and Macufe Manguang African Cultural Festival did not initiate social/ charitable initiatives.

Among the respondents who indicated that social/ charitable initiatives were activated, a few types were identified (Table 39A). The main initiatives were education (43.8%), cultural/ arts (46.2%), youth (38.5%) and health (30.8%).

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. With the exception of the National Arts Festival Grahamstown, Naledi Theatre Awards and the Macufe Manguang African Cultural Festival, the rest of the events/ activities forwarded suggestions (Table 40A). The main aspects related to promoting social cohesion and diversity, training programmes, supporting and empowering artists, and building local community pride. 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 (Table 41A). While most events/ activities focused primarily on aspects linked to their specific type of event, general aspects that emerged relate to:

- Promoting social cohesion, national unity and diversity
- Opportunities for training and development
- Focus on youth
- Promotion of the creative and cultural industry and exposing youth in particular to careers in this sector



- Local economic development, especially promoting local tourism
- Job creation
- Funding for cultural events/ activities

These aspects align directly with meeting DAC MGE objectives.

Table 42A encapsulates the problems experienced in relation to DAC MGE funded event/ activity and suggestions forwarded by the respondents about how these can be addressed. Only the Macufe Manguang African Cultural Festival did not identify problems. Among the rest the key issues related to securing funding (including the timeous release of DAC MGE funding), adequate infrastructure and facilities and accommodation challenges. The main suggestions to address the challenges were for events/ activities to secure more funding, for DAC MGE funding to be for longer periods and released timeously, and engaging with the accommodation sector to address concerns.

3.9 Event/ activity sustainability

All the respondents indicated that their respective organisations planned to have this event/ activity next year. The majority of the respondents (69.2%) indicated that the organisation would have the event/ activity next year or in the future without DAC MGE funding. These were generally events/ activities with lesser proportions of the DAC MGE funding comprising total income available to host the event/ activity. The Cape Town International Jazz Festival, Kalahari Desert Festival, National Arts Festival Grahamstown and Moretele Tribute Concert stated that they would not host the event without DAC MGE funding. The reason for this is that without DAC MGE funding hosting the event would not be financially viable since these events/ activities rely substantially on DAC MGE funding. The Kalahari Desert Festival respondent specifically stated: “as an NGO the bulk of funding comes from the DAC MGE, and if this funding is not available, there is not enough support or alternative funding from other sponsorships”. While the Suidoosterfees respondent indicated that the organisation would have the festival next year on in the future without DAC MGE funding, it was further stated that it would be difficult and the DAC MGE funding is essential.

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. For all statements, all the respondents generally provided a rating of 4 or 5. The gratitude for the DAC MGE funding was also underscored in many of the reports submitted to the DAC. Thus the DAC MGE funding is critical in relation to events meeting the core objectives as in intended by this programme.



Table 11: Rating of statements in relation to specific aspects regarding the importance of the event of DAC 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=13): Multiple responses

Importance of DAC MGE funding for	1	2	3	4	5
The financial sustainability of the event/ activity	-	-	-	7.7	92.3
The status or recognition of the event	-	-	-	23.1	76.9
The quality of the cultural aspects	-	-	7.7	-	92.3
Ability to include local communities and artists	-	-	15.4	7.7	77.9
Promote social cohesion	-	-	-	15.4	84.6
Improve skills and employment opportunities in the cultural sector	-	-	7.7	7.7	84.6

Respondents were asked if they had any other concerns regarding the future sustainability of the event (Table 43A). No new issues were raised with funding concerns being underscored.

4 Conclusion

The evaluation is based on an analysis of 13 National and Provincial Flagship events, together with documentary analysis of 30 of the 35 events. National and Provincial Flagship Projects are large and small-scale local, provincial and national events that promote the arts, culture and heritage and that contribute to local economic development, job creation and the development of audiences.

The different types, size and spatial/ geographical spread of the National and Provincial Flagships is meeting the broader objective contributing to increased diversity of cultural offerings. While it is unclear whether the funding has led to existing Flagships to be upscaled, organisers have noted how the DAC MGE funding has permitted them to improve the quality of the event/ activity.

In terms of the profile of the organisation/ business receiving DAC MGE funding for Flagship events, in several cases both the event and the organisation are well established in hosting cultural events/ activities. Furthermore, events that were larger and established had organisers who have been involved in the event for longer periods. The results indicate that most of the events were supported for the three year period which affirms that the DAC MGE programme is meeting the objective of creating opportunities for cultural/ events and activities. Furthermore most of the organisations/ businesses that organised the DAC MGE funded events/ activities were mainly NPOs.

A key objective of the DAC MGE National and Provincial Flagship programme is to increase the number of jobs created, livelihoods supported and income generated through the event. The results indicate that 413 permanent jobs are associated with the DAC MGE National and Provincial Flagship programme. Furthermore, the DAC MGE funded events are one of the main activities or the only activity the organisations are involved, thus a significant contributor to job creation for the arts and cultural event organisations themselves. Moreover, it is the more established events that are also clearly involved in other cultural events/ activities. This shows that events/ activities associated with the DAC MGE funding are contributing more broadly to supporting cultural livelihoods and creating platforms and opportunities to develop South Africa's cultural events hosting capacity.



These events also create opportunities for additional employment although generally temporary nature. In terms of the profile of persons employed, the results indicate that they align to the DAC MGE objectives. Specifically, most persons employed are locals and Africans, with women benefitting as well. The results also show that youth were the main beneficiaries as well which also align to DAC MGE objectives of exposing younger persons to job opportunities in the cultural sector. It is important to note, however, that very few events/ activities created employment opportunities for disabled persons. The results in relation to job creation show that while employment generated from the hosting of the event/ activity is largely temporary or casual in nature, 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.

Additional persons who were employed assisted with a range of roles and functions. This once again underscores that the DAC MGE funding is contributing to the enhancement of employment opportunities within the arts and cultural event space.

Enhancing skills development opportunities of creative and cultural industries practitioners is a key objective of the DAC MGE funding for National and Provincial Flagships. The results indicate that close to half of the events/ activities had WIL or volunteers to provide assistance to the organisation for the event/ activity. Thus, in addition to employment opportunities, the events/ activities created additional exposure to the creative and cultural industries for persons who were volunteers or participated in WIL, thus addressing an important objective of the MGE. On-the-job skills development and training that is provided were also noted which contribute to enhanced quality of productions, a specific objective of this DAC MGE funded workstream. A key benefit specifically identified in relation to some of the events was skills development opportunities for creative and cultural industries practitioners which is one of the DAC MGE objectives.

Given the diversity of Flagships 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 cultural experiences which is one of the objectives of the programme.

In relation to number of participants, attendees, media and support crew, the results again indicate the diversity of the events/ activities supported by DAC MGE funding. Additionally, multi-day festivals generally had larger numbers of attendees. 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. Additionally, it is unclear how differences between number of persons attending an event/ activity and volume in terms of attendance are being considered. Generally events/ activities do not account for how repeat visitors for multiple day events are considered which suggests the need for training on how events/ activities receiving DAC MGE funding should distinguish between volume and actual attendance.

The diversity of events that are being supported by the programme both in terms of the size of the events as well as ticketed and non-ticketed events is evident. The more established events were paid ticketed events while other events that had high attendance were free events. Additionally, some events had both free and ticketed activities.



The DAC MGE funded events/ activities were marketed in various ways, with local radio stations generally the media partners for the event, with many events also targeting local communities and schools. In so doing, an important objective of the DAC MGE funding to enhance social cohesion by promoting diversity of content and audiences in specific locations is being met. However, it should be noted that most events/ activities do not have a clear or specific target audience which is likely to undermine marketing strategies adopted. Moreover, responses for local, national and international media exposure were scanty. It is important to note that very few events/ activities are leveraging free media exposure or are not monitoring media coverage of the DAC MGE funded event/ activity. The results indicate that media tracking needs to be improved to enable the broader DAC MGE objectives of ensuring exposure to the creative and cultural industries. 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 production receives, as well as long-term economic and social benefits for the location as a resulting of profiling the event in national and international media.

A key objective of the DAC MGE funding for National and Provincial Flagships is to support projects with economic and social benefits for the location. In addition to job creation related to the organisations themselves and the additional employment as a result of the event, these events/ activities further provide opportunity for event-related service providers as well as stallholders/ exhibitors. Larger, more established events had more service providers than the smaller ones. Furthermore, smaller and one day events/ activities generally had fewer stallholders or no stallholders. The majority of the respondents stated that the organisation has a procurement policy related to using local (within the town/ city/ municipality) rather than non-local service providers. The results indicate that mainly local service providers benefitted economically from the hosting of the event/ activity which supports the DAC MGE programme objective of promoting economic benefits for the locations in which cultural events and activities are held. Additionally, the main beneficiaries of organiser spending were local (within the town/ city/ municipality) service providers who were Black South Africans which again are aligned to DAC MGE objectives. It is also important to note that the responses suggest that the larger events do not seem to have disaggregated information on service providers readily available. This can be enhanced via the contract between the event organiser and the service provider thus, there is a need for training and creating awareness for the type of information required by DAC.

Training by the organisers were provided to stallholders and staff, Furthermore, more than half of the event/ activities stated that networks were established in relation to the stallholders that resulted in them being used again. Once again, the value of these events in terms of creating local beneficiation in a sustained manner which links to the broader MGE objectives of economic and social benefits for the location as well as jobs created, livelihoods supported and income generated through events is evident.

The support of sponsors is integral to the financial sustainability of events. Other than the DAC MGE funding, several sponsors were identified which were mainly local and provincial government departments as well as media partners. It is important to note that the sponsors were closely associated with where the event/ activity was held. Furthermore, sponsorships were generally in-kind and not cash sponsorships. The proportion of total sponsorship the DAC MGE



funding made up was generally high. The reliance on government sponsorships, in addition to the DAC MGE funding, to sustain these events/ activities is notable and of concern. Several of the larger events/ activities rely almost solely on DAC MGE funding which may undermine the objectives of creating sustainable cultural events/ activities. Additionally, events that have been supported for multiple years continue to have a high proportion of reliance on DAC MGE funding. Most events/ activities did feel that the event/ activity received DAC MGE funding enabled the organisation to fundraise from other potential sponsors more effectively. DAC MGE funding is thus critical to leveraging additional sponsorships in many instances.

Very few respondents provided information on the company's overall budget for this event/ activity. Moreover, while the close-out reports are expected to include expenditure and income information, very few included this information, once again underscoring the importance of DAC monitoring and evaluation, especially in relation to ensuring that beneficiaries are contractually obligated to provide the information required by DAC. It is also of concern to note that where a budget breakdown was provided, the expenditure detailed the use of the DAC MGE funding and not the overall budget. For reporting purposes, it is important to clarify the categories of reporting for income and expenditure as well as whether the overall event/ activity budget is of interest or only funds allocated by the DAC MGE programme.

More events/ activities provided information on income received than expenditure. These included income from private and public sponsorships, broadcasting/ media rights, ticket sales, income from participant/ delegate/ registration fees, hospitality packages, and stallholders/ exhibitor fees. The reporting of this income and expenditure information is critical to assessing whether the DAC MGE objectives are being met and it is clearly evident that this information was not available in the event reports either. To enhance the monitoring and evaluation of DAC MGE funded events in the future, particular importance need to be paid to the contractual obligations of event organisers to report on the information as required by DAC.

While environmentally aspects are not directly stipulated in the DAC MGE objectives, this is an important component of sustainability and the results indicate that many cultural events/ activities are considering this aspect. As mentioned previously, two specific objectives of the DAC MGE funding for National and Provincial Flagships are supporting projects with economic and social benefits and enhancing social cohesion by promoting diversity of content and audiences in specific locations. Slightly more than half of the respondents stated that the event/ activity supported by DAC MGE funding initiated social/ charitable initiatives to contribute to social inclusivity, cohesion and empowerment with a key focus on education, cultural/ arts, youth and health. Suggestions to enhance social benefits included promoting social cohesion and diversity, training programmes, supporting and empowering artists, and building local community pride. 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.

In terms of the value/ advantage of the DAC MGE funded event/ activity general aspects that emerged align directly with meeting DAC MGE objectives. These included promoting social cohesion, national unity and diversity, opportunities for training and development, promotion of the creative and cultural industry and exposing youth in particular to careers in this sector, local



economic development, especially promoting local tourism, job creation and funding for cultural events/ activities.

Key issues raised by respondents in organising their events/ activities related to funding challenges in relation to securing sponsorships and the timeous release of DAC MGE funding, adequate infrastructure and facilities and accommodation challenges. The main suggestions to address the challenges were for events/ activities to secure more funding, for DAC MGE funding to be for longer periods and released timeously, and engaging with the accommodation sector to address concerns.

While the majority of the respondents indicated that the organisation would have the event/ activity next year or in the future without DAC MGE funding, these were generally events/ activities with lesser proportions of the DAC MGE funding comprising total income available to host the event/ activity. Several Flagships stated that they would not be in a position to host the event without DAC MGE funding as the event would not be financially viable. Even event organisers who were not reliant on DAC MGE funding, also stated that it would be difficult to host the event and that this funding is essential.

The results further indicate 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. Thus, the DAC MGE funding is critical in relation to events meeting the core objectives as intended by this programme.

5 Reference list

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6 Appendixes

6.1 Pilot reflections

During the implementation of the Flagship surveys, for the first few attempts at undertaking the interviews the survey instrument was also piloted by senior members in the research team. A few changes to the survey based on the initial interviews were made, specifically:

- E1 - changed 'DAC MGE funding initiated any greening initiatives' to 'DAC MGE funding initiated any social/ charitable initiatives'
- G3 - reformatted table since first statement was in the same row as the 1-5 scale and changed statement 'The quality of the cultural' to 'The quality of the cultural aspects'

It is also important to note that initially two surveys were constructed (for events/ activities that did not have a close-out report and those that did). Post Report 1, we only used the survey that assumes that there is no close-out report primarily because many of the close-out reports (if they did exist) are poorly completed and the employment and financial information in particular is not of adequate quality or consistent to provide meaningful information. Although the piloting revealed that the survey is lengthy, however, given the quality of the close-out reports the research team had no option but to retain the questions which are comprehensive.



6.2 Data tables

Table 1A: List of National and Provincial Flags and status of research

No.	Name of event	Province held	Average annual amount of DAC funding	Status to date
1.	National Arts Festival Grahamstown	Eastern Cape	R7 000 000	Completed
2.	Buyelel'Ekhaya (Buyelekhaya) Pan African Music Festival	Eastern Cape	R2 000 000	Emailed survey
3.	Standard Bank Joy of Jazz	Gauteng	R85 065	Emailed survey
4.	Moretele Tribute Concert	Gauteng	R2 000 000	Completed
5.	Mapungubwe Arts Festival/ Jazz and Heritage Festival	Limpopo	R2 000 000	Unable to contact
6.	Cape Town International Jazz Festival	Western Cape	R9 752 000	Completed
7.	Sarafina: The Broadway Musical	KwaZulu-Natal and Gauteng	R5 000 000	Emailed survey
8.	Naledi Theatre Awards	Gauteng		Completed
9.	Macufe Manguang African Cultural Festival	Free Sate	R3 000 000	Completed
10.	Mines Cultural Festival	Free Sate	R1 000 000	Unable to contact
11.	Indoni Youth Empowerment Festival	KwaZulu-Natal	R20 000 000	Completed
12.	Vaal River Jazz Festival	Gauteng	R750 000	Emailed survey
13.	Go West Heritage Festival	Gauteng	R750 000	Unable to contact
14.	SAMAs	Various	No information	Emailed survey
15.	Marula Festival	Limpopo	R2 000 000	Completed
16.	Kalahari Desert Festival	Northern Cape	R2 000 000	Completed
17.	Innibos	Mpumalanga	R2 000 000	Completed
18.	Gauteng Carnival (Pale Ya Rone)	Gauteng	R2 500 000	Unable to contact
19.	Cape Town Carnival	Western Cape	R1 500 000	Completed
20.	Cape Town Minstrels	Western Cape	R2 000 000	Emailed survey
21.	Diamonds and Dorings	No information	R2 000 000	Emailed survey
22.	Port Elizabeth Opera House	Eastern Cape	No information	Emailed survey
23.	Suideroosterfees	Western Cape	R1 500 000	Completed
24.	Taung Cultural Calabash	North West	R1 500 000	Arrangements to call-back
25.	Mahika Mahikeng Music and Culture Festival	North West	R2 500 000	Unable to contact
26.	Mpumalanga Comes Alive	Mpumalanga	R2 000 000	Completed
27.	Isinqisethu Wild Coast Cultural Festival	Eastern Cape	No information	Unable to contact
28.	DISCOP Africa	Gauteng	No information	Emailed survey
29.	Illembe Lifestyle Festival	KwaZulu-Natal	R2 000 000	Unable to contact
30.	KZN Drakensberg Okhahlamba WH Site Bergfest	KwaZulu-Natal	No information	Unable to contact
31.	Southern African Music Conference and Miami Winter Music Conference	KwaZulu-Natal and Miami	R3 600 000	Completed
32.	National Book Week	Across South Africa	R4 500 000	Emailed survey
33.	Mbokodo Awards	Gauteng	No information	Unable to contact
34.	Moshito Music Conference, Exhibition and Showcase	Gauteng	No information	Emailed survey
35.	Ladysmith Isicathamiya Festival	KwaZulu-Natal	R2 000 000	Unable to contact



Table 2A: If National and Provincial Flagships had close-out reports, expenditure details and contract details

No.	Name of event	Close-out	Expenditure breakdown	Contract details
1.	National Arts Festival	X		X
2.	Buyelele'Ekhaya (Buyelekhaya) Pan African Music Festival	X		X
3.	Standard Bank Joy of Jazz	X		X
4.	Moretele Tribute Concert	X		X
5.	Mapungubwe Arts Festival/ Jazz and Heritage Festival	X		X
6.	Cape Town International Jazz Festival	X		X
7.	Sarafina: The Broadway Musical	XX	X	X
8.	Naledi Theatre Awards			
9.	Macufe Manguang African Cultural Festival	X	X	X
10.	Mines Cultural Festival	XX		X
11.	Indoni Youth Empowerment	XX		X
12.	Vaal River Jazz Festival	X		
13.	Go West Heritage Festival	X		X
14.	SAMAs	X	X	X
15.	Marula Festival	X		X
16.	Kalahari Desert Festival	X	X	X
17.	Innibos	X	X	X
18.	Gauteng Carnival (Pale Ya Rone)	X	X	X
19.	Cape Town Carnival	X	X	X
20.	Cape Town Minstrels	X		
21.	Diamonds and Dorings	X		X
22.	Port Elizabeth Opera House			X
23.	Suideroosterfees	X		X
24.	Taung Cultural Calabash			X
25.	Mahika Mahikeng Music and Culture Festival	X		X
26.	Mpumalanga Comes Alive	X		X
27.	Isingqisethu Wild Coast Cultural Festival			
28.	DISCOP Africa	XX	X	X
29.	Illembe Lifestyle Festival	X		X
30.	KZN Drakensberg Okhahlamba WH Site Bergfest			
31.	Southern African Music Conference and Miami Winter Music Conference	X		X
32.	National Book Week	X		X
33.	Mbokodo Awards	XX		X
34.	Moshito Music Conference, Exhibition and Showcase	XX	X	X
35.	Ladysmith Isicathamiya Festival	XX		X

For close-out reports, X indicates close-out reports used DAC template while XX indicates that reports were submitted without the DAC template.



Table 3A: Details of National and Provincial Flagships where interviews were completed

No.	Name of event/ activity	Name of organiser/ organisation	Respondent designation
1.	Cape Town Carnival	Jay Douwes	CEO
2.	Cape Town International Jazz Festival	ESP Afrika	Operations Manager
3.	Suidoosterfees	Niel Rademan	CEO
4.	Southern African Music Conference and Miami Winter Music Conference	Madlosi Entertainment	Manager
5.	Marula Festival	Limpopo Department: Economic Development, Environment and Tourism	Director of Tourism
6.	Kalahari Desert Festival	Hendrick Swaart	Director of South African San Institute
7.	Mpumalanga Comes Alive	Mr F Sekgota	Business Partner
8.	National Arts Festival Grahamstown	Tony Lankester	CEO
9.	Innibos National Arts Festival	Pippa Botha	Sponsors Liaison
10.	Indoni Youth Empowerment Festival	Dr YN Mthembu	Chairperson
11.	Moretele Tribute Concert	Sam Mhangwani	Member
12.	Macufe Manguang African Cultural Festival	Free State Department of Sport, Arts, Culture and Recreation	Director
13.	Naledi Theatre Awards	Dawn Lindberg	Executive Director

Table 4A: Number of times organisation organised event/ activity and number of years organisation has been involved in organising events/ activities (n=13, in %)

	Number of time organised event/ activity	Number of years organisation involved in organising event/ activity
No response	-	7.7
2	7.7	-
4	7.7	7.7
6	7.7	-
8	7.7	-
9	7.7	7.7
10	7.7	-
11	-	7.7
12	7.7	-
13	7.7	-
14	7.7	23.1
15	-	7.7
19	15.4	15.4
20	7.7	7.7
43	7.7	7.7

X = 13.8

X = 15.8



Table 5A: 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=13)

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	7.7	7.7
None	-	7.7
1	7.7	7.7
2	7.7	7.7
6	7.7	-
7	7.7	7.7
8	7.7	7.7
9	7.7	7.7
14	7.7	15.4
15	23.1	15.4
25	7.7	7.7
32	7.7	7.7

X = 12.4

X = 11.8

Table 6A: Other than assisting with the DAC MGE funded event/ activity, activities/ functions permanent employees are involved in

Name of event/ activity	Other activities/ functions permanent employees are involved in
Cape Town Carnival	CEO of organisation
Cape Town International Jazz Festival	Marketing, finance, operations, training and development
Suidoosterfees	SOF TalentSearch and SOF Choir Workshop and competition
Southern African Music Conference and Miami Winter Music Conference	Organise and manage events across the board which includes media marketing
Marula Festival	The unit deals with mass tourism events across the Limpopo province and is involved in aspects related to marketing and sales
Kalahari Desert Festival	Project management; programs that promote San indigenous knowledge; cultural heritage preservation of San culture
Mpumalanga Comes Alive	Project management, marketing and managing organization budget.
National Arts Festival Grahamstown	Cape Town Fringe, Cape Town Buskers Festival, Creative City project and numerous other arts and education activities
Innibos National Arts Festival	None
Indoni Youth Empowerment Festival	None - Organizing and Implementation of Indoni National Cultural Schools, Cultural Lekgotla, Finalists Launch and Media Briefing and Activations building up to Indoni Festival
Moretele Tribute Concert	Office administration
Macufe Manguang African Cultural Festival	No response
Naledi Theatre Awards	Administration/ judging approximately 80 productions per annum



Table 7A: 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 (n=13)

	Frequency	Percentage
No response	1	7.7
20	1	7.7
25	1	7.7
35	1	7.7
60	1	7.7
100	1	7.7
117	1	7.7
214	1	7.7
274	1	7.7
443	1	7.7
1 000	1	7.7
1 172	1	7.7
1 200	1	7.7

X = 388

Table 8A: 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=13)

	Frequency	Percentage
Permanent		
None/ no response/ information not available	11	84.6
5	1	7.7
14	1	7.7
Temporary/ Casual - 1 day		
None/ no response/ information not available	10	76.9
102	1	7.7
117	1	7.7
194	1	7.7
Temporary/ Casual - more than a day to a week		
None/ no response/ information not available	4	30.8
5	2	15.4
6	1	7.7
20	1	7.7
21	1	7.7
40	1	7.7
150	1	7.7
1 000	1	7.7
1 200	1	7.7
Temporary/ Casual - more than a week to a month		
None/ no response/ information not available	9	69.2
3	1	7.7
20	1	7.7
75	1	7.7
423	1	7.7
Temporary/ Casual - > month		
None/ no response/ information not available	7	53.8
1	1	7.7
10	1	7.7
14	1	7.7
15	1	7.7
20	1	7.7
22	1	7.7



Table 9A: 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=13, in %)

	Male	Female
Permanent		
None/ no response/ information not available	69.2	69.2
1	15.4	-
2	7.7	-
3	-	7.7
5	-	7.7
6	7.7	7.7
8	-	7.7
Temporary/ Casual - 1 day		
None/ no response/ information not available	84.9	84.9
45	-	7.7
57	7.7	-
81	7.7	-
113	-	7.7
Temporary/ Casual - more than a day to a week		
None/ no response/ information not available	46.2	53.8
2	7.7	-
5	7.7	-
3	-	7.7
7	7.7	7.7
13	-	7.7
14	7.7	-
43	7.7	-
107	-	7.7
252	7.7	-
400	-	7.7
478	-	7.7
800	7.7	-
Temporary/ Casual - more than a week to a month		
None/ no response/ information not available	69.2	69.2
1	7.7	-
2	-	7.7
10	7.7	7.7
35	-	7.7
40	7.7	-
180	-	7.7
243	7.7	-
Temporary/ Casual - > month		
None/ no response/ information not available	69.2	61.5
1	-	7.7
3	-	7.7
5	7.7	7.7
10	7.7	7.7
12	7.7	-
17	7.7	-



Table 10A: Information on persons employed in reports submitted to DAC for events/ activities that did not complete surveys

Name of event/ activity	Information about persons employed
Cape Town Minstrels	20 women and 15 men were employed temporarily (15 of these persons were youth)
DISCOP	161 jobs created in 2015
Gauteng Carnival	60 women and 144 men were employed temporarily for 3-4 months (177 of these persons were youth)
Illembe Lifestyle Festival	2 permanent and 408 temporary employees
Mahika Mahikeng Music and Culture Festival	30 permanent and 167 temporary employees with 74 women and 123 men (162 of these persons were youth)
Standard Bank Joy of Jazz	5 permanent and 35 temporary employees with 12 women and 28 men (8 of these persons were youth)
Go West Heritage Festival	13 permanent and 75 temporary employees with 40 women and 20 men (28 of these persons were youth)
Mapungunbwe Jazz and Heritage Festival	6 permanent and 281 temporary employees with 116 women and 171 men (175 of these persons were youth and one was disabled)
National Book Week	3 permanent and 54 temporary employees with 35 women and 21 men
Vaal River Festival	1 permanent and 39 temporary employees with 10 women, 9 men and 20 youth (one disabled person)



Table 11A: 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=13, in %)

	African	Colored	White	Indian	Other
Permanent					
None/ no response/ information not available	84.9	84.9	84.9	92.3	100
1	7.7	-	-	7.7	-
2	-	7.7	7.7	-	-
3	-	7.7	-	-	-
4	7.7	-	-	-	-
6	-	-	7.7	-	-
Temporary/ Casual - 1 day					
None/ no response/ information not available	84.9	92.3	92.3	100	100
24	-	-	7.7	-	-
30	-	7.7	-	-	-
66	7.7	-	-	-	-
117	7.7	-	-	-	-
Temporary/ Casual - more than a day to a week					
None/ no response/ information not available	61.5	84.9	92.3	92.3	100
5	7.7	-	-	-	-
7	-	-	-	7.7	-
10	-	-	7.7	-	-
16	-	7.7	-	-	-
40	7.7	-	-	-	-
58	-	7.7	-	-	-
75	7.7	-	-	-	-
1 200	7.7	-	-	-	-
Temporary/ Casual - more than a week to a month					
None/ no response/ information not available	76.9	84.9	84.9	69.2	100
1	7.7	-	-	7.7	-
2	-	-	-	7.7	-
5	-	-	-	7.7	-
10	-	7.7	-	-	-
11	-	-	-	7.7	-
25	7.7	-	-	-	-
35	-	-	7.7	-	-
65	-	7.7	7.7	-	-
265	7.7	-	-	-	-
Temporary/ Casual - > month					
None/ no response/ information not available	69.2	92.3	84.9	100	100
1	-	-	7.7	-	-
4	-	-	7.7	-	-
8	-	7.7	-	-	-
10	7.7	-	-	-	-
15	7.7	-	-	-	-
19	7.7	-	-	-	-
20	7.7	-	-	-	-



Table 12A: Location (local is from the area (city, town or municipality) 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=13, in %)

	Local	Provincial	National	International
Permanent				
None/ no response/ information not available	84.9	84.9	100	100
5	7.7	-	-	-
7	-	7.7	-	-
9	-	7.7	-	-
14	7.7	-	-	-
Temporary/ Casual - 1 day				
None/ no response/ information not available	92.3	92.3	92.3	100
20	7.7	-	-	-
45	-	-	7.7	-
55	-	7.7	-	-
Temporary/ Casual - more than a day to a week				
None/ no response/ information not available	53.8	76.9	84.9	100
5	7.7	-	-	-
11	7.7	-	-	-
21	7.7	-	-	-
40	7.7	-	-	-
68	-	-	7.7	-
71	-	7.7	-	-
120	7.7	-	-	-
460	-	-	7.7	-
646	-	7.7	-	-
1 080	-	7.7	-	-
Temporary/ Casual - more than a week to a month				
None/ no response/ information not available	69.2	92.3	92.3	92.3
2	-	-	-	7.7
3	7.7	-	-	-
20	7.7	-	-	-
63	-	7.7	-	-
75	7.7	-	-	-
86	-	-	7.7	-
292	7.7	-	-	-
Temporary/ Casual - > month				
None/ no response/ information not available	61.5	84.9	92.3	100
1	7.7	-	-	-
4	7.7	-	-	-
6	-	7.7	-	-
10	7.7	-	-	-
11	-	7.7	-	-
12	-	-	7.7	-
15	7.7	-	-	-
20	7.7	-	-	-



Table 13A: Aspects additional persons assisted with for the last reporting year the organisation received DAC MGE funding (n=13): Multiple responses

	Frequency	Percentage
Administrative support staff	11	84.6
Technical support (lighting, sound, etc.)	9	69.2
Drivers/ transport	5	38.5
Safety and security services	5	38.5
Infrastructural support (set-up of venue)	7	53.8
Sales and marketing	7	53.8
Hospitality (waitressing, hosting, etc.)	8	61.5
Cleaning services	6	46.2
Media and communication	7	53.8
Artist/ participant management	7	53.8
Artists building artwork, costume designers, event logistics	1	7.7
Training and development, production	1	7.7

Table 14A: If organisation had WIL or any volunteers, number who assisted with the event (n=13)

	Frequency	Percentage
Not applicable	7	53.8
2	1	7.7
3	1	7.7
10	1	7.7
33	1	7.7
180	1	7.7
2 400	1	7.7

X = 438

Table 15A: If staff or volunteers received any training, number trained (n=13)

	Frequency	Percentage
Not applicable/ no response	8	61.5
8	1	7.7
10	1	7.7
60	1	7.7
180	1	7.7
274	1	7.7

X = 106

Table 16A: If staff or volunteers received any training, type of training received (n=13): Multiple responses

	Frequency	Percentage
Administration and management	5	38.5
Hospitality and catering	5	38.5
Transport logistics	2	15.4
Safety and security	2	15.4
Operations in relation to physical infrastructure (lighting, sound, fencing, etc.)	3	23.1
Design and décor	2	15.4
Advertising, media and branding	3	23.1
Sales and marketing of goods and services	2	15.4
Backstage	1	7.7



Table 17A: 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=13): Multiple responses

	Frequency	Percentage
Participants (artists, performers, entertainers, etc.) (X = 607)		
40	1	7.7
41	1	7.7
50	1	7.7
90	1	7.7
141	1	7.7
155	1	7.7
193	1	7.7
250	1	7.7
400	1	7.7
500	1	7.7
580	1	7.7
1 591	1	7.7
3 861	1	7.7
Attendees (audiences, local residents, spectators, etc.) (X = 47 094)		
1 000	1	7.7
6 000	1	7.7
7 000	1	7.7
14 000	1	7.7
15 000	1	7.7
17 250	1	7.7
30 000	1	7.7
33 575	1	7.7
35 400	1	7.7
45 000	1	7.7
80 000	1	7.7
102 992	1	7.7
225 000	1	7.7
Media (X = 109)		
No response/ not applicable	4	30.8
9	1	14.3
15	1	14.3
20	1	14.3
63	1	7.7
110	1	7.7
111	1	7.7
150	1	7.7
200	1	7.7
300	1	7.7
Support crew (technical crew, staff, volunteers, etc.) (X = 945)		
No response/ not applicable	1	7.7
25	1	7.7
27	1	7.7
30	1	7.7
67	1	7.7
214	1	7.7
250	1	7.7
300	1	7.7
443	1	7.7
481	1	7.7
1 049	1	7.7
3 654	1	7.7
4 804	1	7.7



Table 18A: 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=13): Multiple responses

	Participants		Attendees	
	Frequency	Percentage	Frequency	Percentage
Not applicable/ none/ don't know/ cannot estimate/ no response	9	69.2	4	30.8
26	-	-	1	7.7
50	1	7.7	1	7.7
467	-	-	1	7.7
1 591	1	7.7	-	-
2 000	1	7.7	-	-
3 861	1	7.7	-	-
8 200	-	-	1	7.7
12 650	-	-	1	7.7
14 000	-	-	1	7.7
29 200	-	-	1	7.7
80 000	-	-	1	7.7
225 000	-	-	1	7.7
	X = 1 876		X = 41 066	

Table 19A: Number of complimentary tickets issued or participants' registration supported for the last reporting year the organisation received DAC MGE funding (n=13): Multiple responses

	Participants		Attendees	
	Frequency	Percentage	Frequency	Percentage
Not applicable/ none/ don't know/ cannot estimate/ no response	9	69.2	6	46.2
200	1	7.7	-	-
317	-	-	1	7.7
900	-	-	1	7.7
1 000	1	7.7	-	-
2 000	-	-	1	7.7
2 400	1	7.7	-	-
2 600	-	-	1	7.7
4 000	1	7.7	-	-
7 500	-	-	1	7.7
40 000	-	-	1	7.7
	X = 1 900		X = 7 988	



Table 20A: Target audience for each of the events/ activities

Name of event/ activity	Target audience
Cape Town Carnival	Broad - youth and family
Cape Town International Jazz Festival	Age 40s, English speaking, Western Cape, Male, Black
Suidoosterfees	All ages and races
Southern African Music Conference and Miami Winter Music Conference	South African youth at large
Marula Festival	South Africans at large and those specifically interested in sports, arts and culture.
Kalahari Desert Festival	The vision is to bring national tourists, but there is realization that this is too ambitious and now focus is on people in the Kalahari area. Additionally, there is focus on bringing in more people of San heritage, with San communities in the Kimberley being brought to the event with buses. It is also a family event which caters for all age groups.
Mpumalanga Comes Alive	Black Africans between the ages of 18 and 49.
National Arts Festival Grahamstown	People we wanted to attract to Grahamstown
Innibos National Arts Festival	Families from all walks of life – young to old that would enjoy predominantly Afrikaans entertainment and activities
Indoni Youth Empowerment Festival	Youth, scholars and adults
Moretele Tribute Concert	Music lovers
Macufe Manguang African Cultural Festival	Local residents, tourists
Naledi Theatre Awards	A-B income groups of all cultures and colours aged 15

Table 21A: Overall budget for the marketing (n=13)

	Frequency	Percentage
50 000	1	7.7
100 000	1	7.7
147 000	1	7.7
300 000	1	7.7
650 000	1	7.7
1 000 000	1	7.7
1 550 000	1	7.7
1 600 000	1	7.7
1 700 000	1	7.7
1 929 870	1	7.7
2 300 000	1	7.7
3 00 0000	2	15.4

$$X = R1\ 332\ 836$$



Table 22A: Respective local, national and international media exposure leveraged for the event/ activity for the last reporting year the organisation received DAC MGE funding (n=13, in %): Multiple respondents

	Local	National	International
Television			
None/ no response/ don't know	76.9	46.2	100
Free	23.1	38.5	-
100 000	-	7.7	-
500 000	-	7.7	-
Radio			
None/ no response/ don't know	46.2	46.2	100
Free	23.1	23.1	-
10 000	7.7	-	-
20 000	7.7	-	-
50 000	-	15.4	-
100 000	7.7	-	-
150 000	7.7	-	-
300 000	-	7.7	-
2 000 000	-	7.7	-
Newspaper and magazines			
None/ no response/ don't know	46.2	15.4	92.3
Free	15.4	30.8	-
20 000	7.7	-	-
50 000	7.7	7.7	-
100 000	-	7.7	-
150 000	-	7.7	-
178 390	-	7.7	-
183 636	7.7	-	-
200 000	7.7	-	-
220 000	-	-	7.7
250 000	-	7.7	-
281 520	7.7	7.7	-
300 000	-	7.7	-
Posters/ banners/ flyers			
None/ no response/ don't know	38.5	84.6	100
Free	-	-	-
10 000	7.7	7.7	-
20 000	7.7	-	-
47 000	7.7	-	-
50 000	7.7	-	-
100 000	7.7	-	-
107 000	7.7	-	-
252 635	7.7	-	-
350 000	-	7.7	-
400 000	7.7	-	-
Social media platforms			
None/ no response/ don't know	69.2	61.5	84.9
Free	7.7	7.7	-
2 850	-	7.7	-
15 000	-	-	7.7
70 000	7.7	15.4	-
150 000	-	7.7	-
100 000	-	-	7.7
155 040	7.7	-	-
Internet			
None/ no response/ don't know	76.9	100	84.9
Free	7.7	-	7.7
35 000	7.7	-	-



50 000	-	-	7.7
260 000	7.7	-	-

Table 23A: Number of service providers (including stallholders) organisation used for this event/ activity for the last reporting year the organisation received DAC MGE funding (n=13)

	Frequency	Percentage
1	2	15.4
4	1	7.7
10	1	7.7
16	1	7.7
28	1	7.7
30	1	7.7
60	1	7.7
78	1	7.7
90	1	7.7
100	1	7.7
251	1	7.7
350	1	7.7

X = 78

Table 24A: Estimation of the proportion of organiser spending that went to local (within the town/ city/ municipality) service providers (n=13)

	Frequency	Percentage
No response	2	15.4
Proportion not provided	1	7.7
9%	1	7.7
60%	1	7.7
70%	3	23.1
75%	1	7.7
90%	1	7.7
98%	1	7.7
99%	1	7.7
100%	1	7.7

X = 74%

Table 25A: Estimation of the proportion of organiser spending that went to provincial (excluding local) service providers (n=13)

	Frequency	Percentage
No response	4	30.8
None	1	7.7
2%	1	7.7
10%	1	7.7
15%	2	15.4
25%	1	7.7
30%	1	7.7
64%	1	7.7
70%	1	7.7

X = 26%



Table 26A: Estimation of the proportion of organiser spending that went to service providers who were Black South Africans (n=13)

	Frequency	Percentage
No response	4	30.8
43%	1	7.7
60%	1	7.7
65%	1	7.7
73%	1	7.7
80%	2	15.4
90%	1	7.7
100%	2	15.4

X = 77%

Table 27A: Number of stallholders organisation had for this event/ activity for the last reporting year the organisation received DAC MGE funding (n=13)

	Frequency	Percentage
No response/ don't know	1	7.7
None	3	23.1
11	1	7.7
12	1	7.7
20	1	7.7
22	1	7.7
30	1	7.7
60	1	7.7
100	1	7.7
298	1	7.7
330	1	7.7

X = 74



Table 28A: Selection process followed to choose stallholders

Name of event/ activity	Selection process
Cape Town Carnival	Apply through application process. City of Cape Town had a say as well.
Cape Town International Jazz Festival	Application process based on criteria.
Southern African Music Conference and Miami Winter Music Conference	Outreach programme from the Durban Department of Tourism provided a short list. Thereafter, the organisation made contact via email to the different candidates. The vetting process included looking at previous experience and references, as well as recommendations from the Durban Department of Tourism.
Marula Festival	Service provider used by Limpopo Department outsources the stallholders
Kalahari Desert Festival	Advert/ tender is placed on San Institute website and a service provider had to provide a track record of their previous experience. Criteria used to score/ rank services providers took into consideration experiences, the type of organisation (i.e. church or school organisation; with community based organisation being prioritised).
National Arts Festival Grahamstown	They applied.
Innibos National Arts Festival	Applications for exhibitors open each year in January and a panel of judges select the most appropriate stalls.
Indoni Youth Empowerment Festival	Most of stallholders were Indoni Cultural School facilitators who are professional teachers in Arts Culture. They teach Craft skills to Indoni learners during the Indoni Cultural School nationally. Some found event organiser on the website www.indoni.org and called the office to come and present their work.
Moretele Tribute Concert	Self application and made own payments.
Macufe Manguang African Cultural Festival	Applications on website - selected from the application forms.

Table 29A: Estimation of the proportion of stallholders who were Black South Africans (n=13)

	Frequency	Percentage
No response/ don't know	5	38.5
3%	1	7.7
50%	1	7.7
80%	2	15.4
90%	1	7.7
98%	1	7.7
100%	2	15.4

X = 75



Table 30A: Main and supporting sponsors (other than DAC MGE funding) for the last reporting year the organisation received DAC MGE funding (n=13): Multiple responses

	Frequency	Percentage
Government Departments/ Institutions		
Limpopo Tourism Agency	1	7.7
Limpopo Development Agency	1	7.7
Mbomela Municipality	1	7.7
National Lottery Commission	5	38.5
Western Cape Provincial Government	2	15.4
City of Cape Town	3	23.1
Department of Tourism - Northern Cape	1	7.7
Durban Department of Tourism	1	7.7
Durban Economic Development	1	7.7
Small Enterprise Development Agency (SEDA)	1	7.7
EC Government (Premiers Office and Dept of Arts and Culture)	1	7.7
KwaZulu-Natal Office of the Premier	1	7.7
Department of Cultural Affairs and Sport (DCAS)	1	7.7
Gauteng Tourism	1	7.7
Gauteng Sports, Arts, Culture and Recreation	1	7.7
Mpumalanga Provincial Government	1	7.7
Organisations		
Chamber of Commerce of Uppington	1	7.7
Limpopo Liquor Board	1	7.7
Business and Arts South Africa (BASA)	1	7.7
Media sponsors		
Ligwalagwala FM	1	7.7
Independent Online (IOL)	1	7.7
Media24	1	7.7
Die Burger	1	7.7
Jacaranda	1	7.7
Metro FM	1	7.7
MNet	2	15.4
Kyknet	1	7.7
Mzansi Magic	1	7.7
DSTV	1	7.7
SABC	2	15.4
KFM	1	7.7
City Press	1	7.7
Sowetan	1	7.7
Retail and private		
Standard Bank	3	23.1
SAA	1	7.7
Pernod Ricard	1	7.7
Johnny Walker	1	7.7
Amstel	1	7.7
Distell	1	7.7
Foskor	1	7.7
Coke	1	7.7
Palborwa Mining Company	1	7.7
White Star	1	7.7
Tsogo Sun	1	7.7
DWR Distribution	1	7.7
Lyric Theatre	1	7.7
Market Theatre	1	7.7
Vodacom	1	7.7



Table 31A: Total amount of sponsorship received (including DAC MGE funding) (n=13)

	Frequency	Percentage
1 406 000	1	7.7
2 319 278	1	7.7
2 400 000	1	7.7
3 000 000	1	7.7
3 256 520	1	7.7
3 700 000	1	7.7
8 000 000	1	7.7
9 000 000	1	7.7
10 00 0000	1	7.7
13 300 000	1	7.7
16 522 360	1	7.7
25 000 000	1	7.7
28 000 000	1	7.7

X = R9 684 935

Table 32A: Proportion of the total sponsorship the DAC MGE funding made up (n=13)

	Frequency	Percentage
3%	2	15.4
12%	1	7.7
18%	1	7.7
19%	1	7.7
38%	1	7.7
46%	1	7.7
50%	2	15.4
54%	1	7.7
75%	1	7.7
86%	1	7.7
100%	1	7.7

X = 43%

Table 33A: Company's overall budget for this event/ activity for the last reporting year the organisation received DAC MGE funding (n=13)

	Frequency	Percentage
No response/ can't recall/ don't know	6	46.2
2 259 278	1	7.7
3 500 000	1	7.7
9 700 000	1	7.7
9 752 000	1	7.7
20 260 000	1	7.7
32 000 000	1	7.7
40 000 000	1	7.7

X = R16 781 611



Table 34A: Kalahari Desert Festival expenditure report for the DAC MGE funding component

	Amount
Promotion, marketing and artists	1 038 411
Cleaning of terrain/ infrastructure	106 465
Catering	16 049
Hiring/ pitching of tents and equipment	154 143
Legal fees	10 000
Motor vehicle expenses	45 367
Managing. Administration/ coordinating fees	267 681
Medical backup	85 204
Stalls	16 330
Safety and security	107 700
Tourism development	3 940
Transport of equipment	40 607
Accommodation	11 270
TOTAL	2 003 167

Table 35A: Expenditure for the event/ activity in specific categories for the last reporting year the organization received DAC MGE funding (n=13)

	Frequency	Percentage
Capital expenditure		
No response/ don't know/ none	11	76.9
3 711 829	1	7.7
5 000 000	1	7.7
Venue hire		
No response/ don't know/ none	10	76.9
None	1	7.7
8 000	1	7.7
1 000 000	1	7.7
Salaries and wages		
No response/ don't know/ none	10	76.9
None	1	7.7
8 000 000	1	7.7
20 000 000	1	7.7
Advertising and marketing (including media and broadcasting costs)		
No response/ don't know/ none	10	76.9
1 041 447	1	7.7
2 000 000	1	7.7
3 000 000	1	7.7
Travelling and accommodation		
No response/ don't know/ none	10	76.9
None	1	7.7
2 500 000	1	7.7
5 000 000	1	7.7
Budget for all other costs		
No response/ don't know/ none	10	76.9
7 096 877	1	7.7
11 500 000	1	7.7
16 000 000	1	7.7



Table 36A: Income derived from the event/ activity in specific categories for the last reporting year the organisation received DAC MGE funding (n=13)

	Frequency	Percentage
Private sponsorships received (X = R4 056 967)		
None	1	15.4
No response/ don't know	2	15.4
319 278	1	7.7
385 000	1	7.7
600 000	1	7.7
4 000 000	1	7.7
5 800 000	1	7.7
6 000 000	1	7.7
7 000 000	1	7.7
8 000 000	1	7.7
12 522 360	1	7.7
DAC MGE funding (X = R3 313 615)		
25 000	1	7.7
1 500 000	2	15.4
1 800 000	1	7.7
2 000 000	3	23.1
2 500 000	1	7.7
3 000 000	1	7.7
4 000 000	1	7.7
5 000 000	1	7.7
8 000 000	1	7.7
9 752 000	1	7.7
Other public sponsorships received (X = R2 940 991)		
None	3	23.1
No response/ don't know	2	15.4
500 000	1	7.7
1 000 000	1	7.7
1 200 000	1	7.7
1 500 000	1	7.7
2 000 000	1	7.7
5 070 900	1	7.7
8 400 000	1	7.7
12 680 000	1	7.7
Income from broadcasting/ media rights (X = R32 500)		
None	6	46.2
No response/ don't know	5	38.5
30 000	1	7.7
230 000	1	7.7
Income from ticket sales (X = R2 461 102)		
No response/ don't know	1	7.7
3 000	1	7.7
62 337	1	7.7
150 000	1	7.7
553 478	1	7.7
600 000	1	7.7
700 000	1	7.7
1 500 000	2	15.4
2 500 000	1	7.7
5 964 408	1	7.7
7 000 000	1	7.7
9 000 000	1	7.7
Income from participant/ delegate/ registration fees (X = R125 038)		
None	6	46.2



No response/ don't know	5	38.5
300	1	7.7
1 000 000	1	7.7
Income from hospitality packages (X = R2 614 143)		
None	4	30.8
No response/ don't know	6	46.2
132 000	1	7.7
167 000	1	7.7
18 000 000	1	7.7
Income from stallholders/ exhibitor fees (X = R2 171 558)		
None	5	38.5
No response/ don't know	3	23.1
18 000	1	7.7
30 000	1	7.7
500 000	1	7.7
1 167 579	1	7.7
20 000 000	1	7.7
Income from merchandise (X = R640 758)		
None	6	46.2
No response/ don't know	6	46.2
4 485 308	1	7.7
Total income (X = R19 881 565)		
No response/ don't know	3	23.1
2 403 000	1	7.7
2 872 756	1	7.7
4 735 000	1	7.7
9 292 337	1	7.7
9 500 000	1	7.7
13 717 900	1	7.7
17 020 000	1	7.7
28 139 655	1	7.7
29 680 000	1	7.7
81 455 000	1	7.7

Table 37A: If event/ activity initiated any greening initiatives, type/s of greening initiatives activated (n=13): Multiple responses

	Frequency	Percentage
Recycling	8	61.5
Proper disposal of waste	8	61.5
Conservation of water	2	15.4
Conservation of electricity	2	15.4
Use of alternative/ renewable energy sources e.g. solar	2	15.4
Green building standards e.g. use of natural lighting and cooling	2	15.4
Use of green products	2	15.4
Promoting green behavioural change/ information on environmentally-friendly behaviour	4	30.8
Registered with 110% Green	1	7.7



Table 38A: Suggestions to make DAC MGE funded events/ activities environmentally responsible

Name of event/ activity	Suggestions
Cape Town Carnival	Use solar power and generators - stay away from high electricity usage
Cape Town International Jazz Festival	Advocate for water saving with strict measures. Waterless vehicle cleaning.
Suidoosterfees	Recycle bins and water saving posters.
Southern African Music Conference and Miami Winter Music Conference	Use recycled furniture and craft as part of the décor for the events which can help promote the use of recycled materials as alternatives.
Marula Festival	Other organisers need to put structures in place that can facilitate the recycling of materials that attendees use.
Kalahari Desert Festival	Include department of conservation to promote environmental awareness. Additionally, there should be attempts to prevent noise pollution that may have a negative effect on close by areas where there is wildlife.
Mpumalanga Comes Alive	Serious attempts need to be made to ensure the recycling of glass and plastic materials that are used.
National Arts Festival Grahamstown	Minimise electricity use; build awareness among public; waste management
Innibos National Arts Festival	Innibos endeavours to be as environmentally responsible as possible. A shortage of "green service providers" in the vicinity presents a challenge as specifically the recycling has very little local capacity.
Indoni Youth Empowerment Festival	Teach youth on climate change; craftwork- recycling; encourage healthy lifestyle in our youth - e.g. walking vs driving.
Moretele Tribute Concert	Park must be taken care of e.g. irrigated a month or two prior to the event to prevent soil erosion.
Macufe Manguang African Cultural Festival	None
Naledi Theatre Awards	None

Table 39A: If event/ activity initiated any social/ charitable initiatives, type/s of social/ charitable initiatives activated (n=13)

	Frequency	Percentage
Not applicable	6	46.2
Education	7	53.8
Health	4	30.8
Youth	5	38.5
Disability	2	15.4
Sport	1	7.7
Culture/ arts	6	46.2
Orphanages	1	7.7
Programmes for women	1	7.7
Rural programmes	1	7.7
Environmental programmes	1	7.7
Donated school shoes to the David Mabusa foundation, which then dealt with distributing the shoes to various schools. The value of the shoes amounted to R38 000	1	7.7
Marula industry development which extracts oil from marula tree/ bark	1	7.7



Table 40A: Suggestions to make DAC MGE funded events/ activities socially responsible

Name of event/ activity	Suggestions
Cape Town Carnival	Bring people together and instill community pride. Train people worthwhile skills.
Cape Town International Jazz Festival	More can be done with additoonal funding. Long term training programs for locals.
Suidoosterfees	Programming of shows/ productions that focus on social cohesion which is the focus of the SOF.
Southern African Music Conference and Miami Winter Music Conference	Donate proceeds to a charitable cause that the organisation is passionate about.
Marula Festival	There needs to be shift and focus onto promoting gender empowerment in the country.
Kalahari Desert Festival	Promote cultural diversity of the local area in which the event is hosted. Additionally, there needs to be stronger attempts in marketing these events to accommodate the diversity of cultures in the country. Too often, in attempts to promote cultural identity, this excludes other cultures. It is crucial to promote an inclusive form of celebrating South Africa's cultural identity.
Mpumalanga Comes Alive	Instil pride in the cultural identity of the host venue of province in which the organization is located (i.e. Mpumalanga). Additionally, event organisers foster local empowerment by employing local service providers and stallholders where applicable. In cases where local crafters are not yet well established, allow these individuals to showcase their work without having to pay a fee (i.e with the Mpumalanga Comes Alive event, crafters come in for free to provide them an opportunity to market and sell their art work).
National Arts Festival Grahamstown	None
Innibos National Arts Festival	One of the aims of the festival is to promote Afrikaans amongst other cultural groups to promote social cohesion between languages and cultural groups.
Indoni Youth Empowerment Festival	By promoting, protect and preserve African culture, heritage and indigenous knowledge while instilling pride, ubuntu and good manners whilst promoting cultural diversity and social cohesion.
Moretele Tribute Concert	Job creation for the community, social cohesion, music lovers, and development of new artists
Macufe Manguang African Cultural Festival	None
Naledi Theatre Awards	None



Table 41A: Value/ advantage of DAC/ MGE funded events/ activities

Name of event/ activity	Value/ advantage
Cape Town Carnival	Promotion of social cohesion. Event is an asset for the city and country. Brings money to the economy.
Cape Town International Jazz Festival	Ensures that the event is sustainable and possible.
Suidoosterfees	Celebrate and promote the Cape. Afrikaans life in all its diversity to emphasise social diversity and national unity through the arts.
Southern African Music Conference and Miami Winter Music Conference	It provides the youth of South Africa an opportunity for learning about the music industry and help guides aspiring artists and those who want to pursue a career/ profession within the music industry.
Marula Festival	The event stimulates economic activity in the local economy. It is also a branding exercise to promote Limpopo as a tourist attraction, and highlight the province and its connection with marula.
Kalahari Desert Festival	It is the only festival in that area that is open to all residents in the Kalahari area regardless of class/ socio-economic profile and is affordable. When planning the event, there is a sense of happiness and pride in the area.
Mpumalanga Comes Alive	Employment creation given that it is one of two major events in the province. Such events need to be hosted more frequently if they are too have major impacts on the local economy.
National Arts Festival Grahamstown	Contributes significantly to the local GDRP, creates employment, provides artists a platform for their work
Innibos National Arts Festival	There are always complaints but overall most of the problems “reported” were of too few toilets or a wider selection of ATMs. All in all the only problems are outside of the festival grounds with issues such as sub-standard conditions of theatres and ablutions (as at the municipal building).
Indoni Youth Empowerment Festival	Educates and empowers young people through identity focused programmes that bring cultural awareness whilst addressing social ills, hence restoring and protecting African pride and building strong communities.
Moretele Tribute Concert	Funding and local development.
Macufe Manguang African Cultural Festival	Macufe is a very strong brand i.e. empowering artists, boosting local economy.
Naledi Theatre Awards	To enable us to sustain the Awards. To raise the profile South African Theatre, to encourage new audiences of the future. To support development and outreach theatre.



Table 42A: Problems experienced in relation to DAC MGE funded event/ activity and suggestions to address problems identified

	Problems	Suggestions to address problems
Cape Town Carnival	Funding since the event is free. In the future there needs to be less reliance on funding.	Find ways to generate an income. Assist participants to become self-funded.
Southern African Music Conference and Miami Winter Music Conference	Accommodation in Durban is quite limited and it is becoming more expensive and unaffordable to book at the current rates.	To reduce the costs, it would be ideal for all companies and organisations involved to attempt collective bargaining (i.e. come together and choose specific accommodation where an arrangement can be made to reduce the rates in return for ensuring people attending the event will book into that specific hotel).
Marula Festival	The current location/ venue is too small and as the event grows in popularity and size, there is a need to get a larger venue.	As yet there are no detailed plans on how to address this issue.
Kalahari Desert Festival	Local people do not have the means to reach the festival as the event is hosted in the desert which is an isolated area. Accommodation is very limited in the area which means people attending the event that are not from the surrounding areas are unable to plan overnight and extended stays.	Ideally there is a need for buses to bring in people and the local municipality and DAC should assist in providing transport. To address this issue, there have been a few local residents who provide accommodation for non-locals, however, this is small market which needs tourism support and promotion as an alternative accommodation offering instead of hotels.
Mpumalanga Comes Alive	Funding is considerably low which limits the ability to stage an event of high standards. Additionally, it is difficult to host events as a NPO or private company as provincial government is a direct competitor for the provincial budget/ spending that is available for hosting events. This means there is less of a proportion of funding available which organisers can receive.	No suggestion forwarded.
National Arts Festival Grahamstown	Consistency of funding from public funders; lack of industry wide coordination	To reduce the costs, it would be ideal for all companies and organizations involved to attempt collective bargaining (i.e. come together and choose specific accommodation where an arrangement can be made to reduce the rates in return for ensuring people attending the event will book into that specific hotel).
Innibos National Arts Festival	However, over and above the existing ablutions, Innibos hired in over 124 additional temporary toilets which is more than sufficient for the capacity of the venue and the ATMs are all issued by Standard Bank as the main sponsors and our contract therefor precludes other service providers on the festival grounds.	As yet there are no detailed plans on how to address this issue.
Indoni Youth Empowerment Festival	Do not have long term agreement with our funders.	Ideally there is a need for buses to bring in people and the local municipality and DAC should assist in providing transport. To address this issue, there have been a few



		local residents who provide accommodation for non-locals, however, this is small market which needs tourism support and promotion as an alternative accommodation offering instead of hotels.
Moretele Tribute Concert	Security improvements, sourcing sponsorships and creating more programmes for the event to employ more artists.	No suggestion forwarded.
Macufe Manguang African Cultural Festival	None	Not applicable.
Naledi Theatre Awards	The funding received was far less than applied for.	No suggestion forwarded.

Table 43A: Other concerns regarding the future sustainability of the event/ activity

Name of event/ activity	Other concerns/ comments
Cape Town Carnival	Funding remains a concern. The event is directly linked to government objectives but funding is still minimal. The private sector is currently funding what government should be. More enterprise development funding would be very helpful. Government funding needed for 10 years minimum. Lack of funding makes people work insecure and causes loss of skills.
Cape Town International Jazz Festival	Venue rental is very expensive and options are limited. Lack of funding.
Suidoosterfees	Because the Suidoosterfees is one of the big inclusive Afrikaans arts festival and is situated in the heart of Cape Town, we desperately need the DAC MGE funding to promote social cohesion even more. This the main focus of the festival.
Southern African Music Conference and Miami Winter Music Conference	The organisation needs more of a commitment from DAC which will improve efficiency and stability. At times, promises are made but DAC does not deliver on expectations. There had been an instance where DAC offered funding that was drastically low than what was expected. Such instances cause a disruption in planning and previously resulted in cancelling the Miami excursion.
Marula Festival	None. The event has well established partnerships which means there are various sources of funding. The event is also growing which is an indication of the success of the Marula festival.
Kalahari Desert Festival	Funding from private sponsorship is too little. There appears to be too little appreciation of the significance of the San heritage and this may mean less people would be interested in attending the event.
Mpumalanga Comes Alive	The event was initially self funded for the first 5 years but the festival was not directly a project started by the provincial government. Since the event has gained more recognition the respondent is concerned that the event might be taken over by provincial government as the organization has done all the 'hard work' to make 'Mpumalanga Comes Alive' a well established event.
National Arts Festival Grahamstown	No response
Innibos National Arts Festival	Funding from public as well as private sectors is always a very large part of our event and without this continued support from our sponsors this event would not be possible. With our ever changing economic climate funding is always a concern as is the ticket sales and purchases by attendees of the festival.
Indoni Youth Empowerment Festival	Recommendations - for DAC to adopt Indoni as their vehicle for moral regeneration and preservation of culture and heritage amongst the youth.
Moretele Tribute Concert	Shortfall of funds, payment to be made available before the event takes place.



Macufe Manguang African Cultural Festival	None
Naledi Theatre Awards	Lack of sufficient funding.

APPROVALS FOR THE SOUTH AFRICAN CULTURAL OBSERVATORY M & E KDI REPORT – Flagships				
	NAME	TITLE	SIGNATURE	DATE
Prepared and recommended by:	Prof. Richard Haines	CEO		21/12/2017
Submitted by:	Mphikeleli Mnguni	Research Officer		22/12/2017
Recommended by:	Charles Mabaso	Chief Director		18/1/18
Approved by:		Acting Deputy Director General		18/1/2018

