



arts & culture

Department:  
Arts and Culture  
REPUBLIC OF SOUTH AFRICA



south african  
**cultural observatory**

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2018

# SUMMATIVE REPORT

Submitted to the Department of Arts and Culture

MEASURING & VALUING SOUTH AFRICA'S CULTURAL & CREATIVE ECONOMY



RHODES UNIVERSITY  
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**South African Cultural Observatory**  
**Summative Report of DAC MGE**  
**Funded Categories**

**Research Report**  
**14 March 2018**

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 five sub-categories (National and Provincial Flagships, Festivals and Events, Touring Ventures, Public Arts and Miscellaneous) of the cultural events that receive funding as part of the MGE programme was conducted.

The evaluation of the five DAC MGE categories comprised a period of three funding cycles (2014-2015, 2015-2016 and 2016-2017). The methodological approach adopted included survey implementation with event organisers as well as an examination of documents submitted to DAC as part of a documentary analysis. The largest category was Festivals and Events (153) followed by Touring Ventures (128), Miscellaneous (41), Public Arts (40) and Flagships (35). For the smaller event categories, all organisers where contact details were available were approached to participate. For Festivals and Events and Touring Ventures, a purposive sampling approach was used. Most interviews were conducted in the Touring Ventures (38) and Festivals and Events (30) categories followed by Public Arts (15), Miscellaneous (14) and Flagships (13). In total 110 surveys were completed. In terms of spatial distribution, events were hosted in all nine provinces, mainly in Gauteng, Limpopo, Western Cape and KwaZulu-Natal. Some of the organisers received funding for two and three years (mostly Flagships and Festivals and Events).

While many of the organisers (especially Flagships and Festivals and Events) are established and have been involved in organising events for long periods, the DAC MGE programme has also assisted new organisers in the cultural event/ activity arena who have been planning the event for three years or less. This suggests that the DAC MGE is creating opportunities for more cultural events/ activities to be held in South Africa, contributing to the objective of increasing and diversifying cultural offerings.

The different DAC MGE categories display a range of different types of cultural genres and aspects including established events, festivals, exhibitions, performances, workshops and training events (mainly targeting youth and schools). The different types, sizes and spatial/ geographical spread of the Festivals and Events is meeting the broader objective of contributing to increased diversity of cultural offerings.

The more established events had more permanently employed staff. Furthermore, NPOs generally employed more persons permanently. In total, organisations that received MGE funding during the three-year study period employ 3 388 people in permanent jobs. Furthermore, DAC MGE funded event organisers employ a total of 25 941 additional persons specifically for the events, 1 473 permanent persons and 24 558 temporary workers per year. This aligns to the DAC MGE objective of promoting job creation and upskilling opportunities. The DAC MGE funded events are one of the main activities or the only activity the organisations are involved in. This underscores the importance of DAC MGE funding in promoting and supporting the diversity of cultural events/ activities in South Africa.



A concern was a lack of disaggregated employment information by gender, historical racial category and location of additional persons employed. The results available indicate that employment was generally locally-based with both women and men are being exposed to job opportunities in the cultural sector and Africans as the main historically disadvantaged group in South Africa being the key beneficiaries, as the DAC MGE programme intended. However, most of the employment is temporary/ casual and are generally lower paying jobs.

The majority of the events/ activities did not have work-integrated learning (WIL) or volunteers to provide assistance. The results further reveal that mainly local service providers (from 59% on average for Touring Ventures to 79% for Miscellaneous) benefitted economically from the hosting of these festivals and events in alignment with DAC MGE objectives for local beneficiation. Additionally, Black South Africans are the key beneficiaries as service providers which indicates that economic benefits associated with DAC MGE events go beyond the direct benefits to organisers and employees.

Given the diversity of cultural events/ activities that are supported by the DAC MGE programme, it is evident 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. Many events were free or did not have an entrance fee. In most of the cases the targeted audiences were locally-based as well. The lack of clear target audiences is also likely to result in more generic and less effective marketing strategies. Very few events/ activities are leveraging free media exposure or are monitoring media coverage of the Festivals and Events. Thus, media tracking needs to be improved in order to achieve the DAC MGE goal of increasing audience and exposure that each production receives.

In terms of sponsorship, the reliance on public funding, and DAC MGE funding in particular, is apparent. Some organisers noted that the DAC MGE funding enabled fundraising from other potential sponsors which suggests that DAC MGE funding is important in attempts to leverage additional sponsorships.

The majority of events in all categories indicated that both greening as well as social/ charitable initiatives are supported. The results indicate that the events are contributing to addressing social issues which is a key component of the DAC MGE programme.

The key values/ advantages of DAC MGE funding is related to funding support; job creation; profiling/ showcasing the arts, culture and heritage sector; building social cohesion; economic development (including job creation) and capacity development. Problems experienced related mainly to funding aspects and suggestions forwarded were to increase funding, release funding timeously, provide long-term (3 year cycle was specifically proposed) funding and improved communication between DAC and event organisers.

Several data collection challenges were experienced including incomplete and inaccurate lists of events (especially contact details) and unwillingness to participate. The quality of information management and access to data (including financial information) in relation to the five DAC MGE categories is of major concern and is also highlighted in the Policy Review report.



## 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 optimize 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 Arts
- Miscellaneous

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

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

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

This is the summative report. Brief summaries of each of the DAC MGE categories are provided below. Flagships are an element of the cultural events work stream which supports large-scale local, provincial and national events that promote the arts, culture and heritage sectors, and that aims to contribute to local economic development, job creation and the development of audiences (DAC 2016/17). These events are nominated by each province or selected by DAC, in the case of national Flagships. National Flagships 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 Flagships are supported on a one-year renewable basis. The specific objectives of the work stream 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 Festivals and Events Grant Programme is a tool designed to strengthen and grow the arts, culture and heritage sector (National Arts Council of South Africa, n.d.a.). It aims to assist local organisations in hosting arts and cultural events in communities, and by providing more opportunities for arts organisations and artists to perform and showcase their work. As outlined by the National Arts Council of South Africa (n.d.a.) the specific objectives of the Programme are:

- To create a coordinated programme for events and touring exhibitions that will allow the Department to move away from *ad hoc* funding to strategic funding based on clear programmes and a strategy for events/ festivals and exhibitions.
- To upscale and create extravaganza at existing events and festivals allowing increased diversity of cultural offerings, enhanced quality, more to be offered and or over longer duration for the event with economic and social benefit for the location and on ensuring that parts of the events can tour from province to province.
- To increase the audience and exposure that each production receives which in turn will increase the number of jobs/ livelihoods/ income and work these events/ exhibitions create, increase the social cohesion of the country - in particular of the location in question - and finally to increase the up-skilling opportunities to arts and culture communities and the tourism sector.

Touring Ventures is a MGE work stream established to ensure that existing exhibitions, fairs, shows and performances are supported to tour domestically and internationally (DAC, n.d.a.). In order to provide access for marginalised audiences and to sustain jobs. The specific objectives of the Touring Ventures Programme is as follows (DAC, n.d.a.):

- To support wider, cost-effective opportunities for the nation's cultural outputs to be viewed, observed and enjoyed around the country and beyond.
- To increase the audience and exposure that each production receives, which will in turn increase the number of jobs, livelihoods, income and work that these performances, events and exhibitions create; to increase the social cohesion of the country and in the particular location; as well as to increase the upskilling opportunities in our arts and culture communities or sector.
- To support national, provincial and local government, cultural institutions, cultural agencies, arts groupings and individual arts practitioners in a reciprocal and sustainable approach to touring.



Public Arts is a MGE work stream which is intended to be implemented in partnership with other levels of government and government agencies and civil society. Specific emphasis is given to youth, women, children and persons with disabilities to participate and benefit from the Public Arts programme, and to strengthen and grow the arts, culture and heritage sector.

According to DAC (n.d.a.), the objectives of the Public Arts programme are numerous, with the following as key:

- To create a nationally driven approach to Public Arts programming which is focused on building community ownership and pride in public and shared spaces through public art projects. It will be structured to engage these communities at all stages of the development process, with the express objectives of:
  - Creating decent work for artists, designers, researchers, storytellers, crafters, performance artists and a range of other workers involved in the realisation and presentation of public artworks
  - Attracting investment and economic activity to particular locations, including the ‘far-flung’ areas of this country
- Achieving a range of impacts in adjacent areas:
  - Safe and decent human settlements/ housing
  - Skills transfer and education,
  - Community well-being and health
  - Community-driven public works
- Catalysing work creation and economic activity in a range of associated sectors such tourism, hospitality and property development, amongst others
- To upscale existing public art projects and create public interest in public arts’ role in their communities – in creating real jobs, stimulating local economy, enhancing quality of life, raising awareness of local history/ heritage and allowing increased diversity of cultural offerings and/ or over longer duration for the event with obvious economic and social benefit for the location and to aim to ensure positive spin-offs/ impacts.
- The participants in the Public Arts programme will gain numerous skills and employment opportunities, which include self-employment:
  - Life-skills: interpersonal, negotiation, conflict-management and communication skills
  - Visual arts, performance art, storytelling and design skills
  - Research skills
  - Entrepreneurial and business skills
  - Presentation skills
  - Skills in applying/ bidding for (Public Art) commissions
  - Problem-solving and creative solutions skills
  - Community participation, community-liaison and appraisal skills

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



The evaluation of the five DAC MGE categories 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
- Advantages/ value of event/ activity and problems experienced
- Event/ activity sustainability

## 2 Methodology

Information was derived from two sources:

- Survey implementation
- Examination of reports submitted to DAC

Additionally, a consultative meeting was held with DAC officials on the 23 February 2018. Comments from officials are integrated into the discussion where relevant.

### 2.1 Survey implementation

A survey was developed in consultation with SACO and DAC. Purposively selected events and activities in the five DAC MGE categories were approached to be interviewed. Organisers/ representatives 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. It is important to note that relatively senior persons in the organisations participated in the survey.

Lists of all events were generated from information provided by DAC officials in relation to the five categories. Figure 1 indicates that most events from the information provided by DAC were identified in the Festivals and Events category (153) followed by Touring Ventures (128). Among the rest of the categories, the number of events listed were less than 50: 41 for Miscellaneous, 40 for Public Arts and 35 for Flagships.



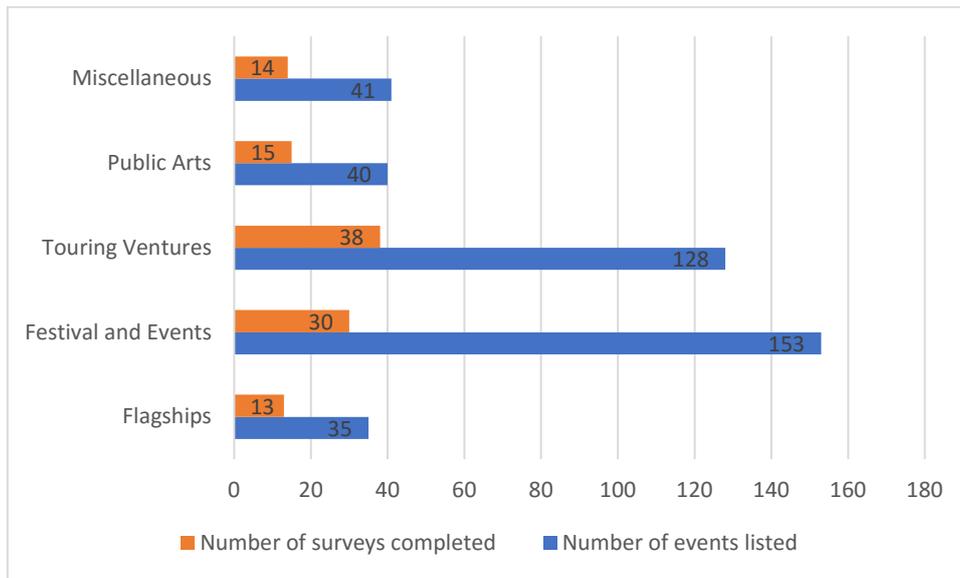


Figure 1: Number of events identified by DAC MGE category and number of surveys completed

Figure 1 also indicates the number of event organisers/ representatives interviewed in each of the categories. Most interviews were conducted in the Touring Ventures (38) and Festivals and Events (30) categories. Fewer interviews were undertaken for Public Arts (15), Miscellaneous (14) and Flagships (13). Thus, in total 110 surveys were completed. Proportionately, most surveys were undertaken in the Touring Ventures (34.5%) and Festivals and Events (27.3%) as shown in Figure 2, which is unsurprising given that these categories had more than 100 events listed. The proportions among the rest of the categories were 13.6% for Public Arts, 12.7% for Miscellaneous and 11.8% for Flagships.



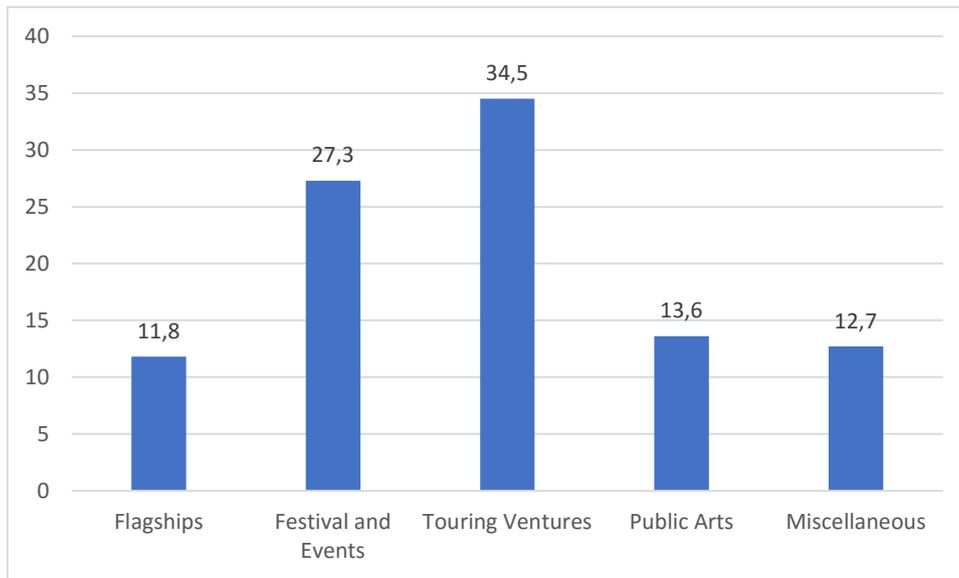


Figure 2: Proportion of interviews in different categories of total completed (n=110, in %)

Given the smaller numbers of events, attempts were made to approach all events in the Flagships, Public Arts and Miscellaneous categories. For the Festivals and Events and well as Touring Ventures, the sampling approach adopted was purposive to ensure that different types of events were chosen in relation to genre, amount of DAC MGE funding received and spatial/ geographical spread. Although the agreed sampling size was 20% of the events (31 for Festivals and Events and 26 for Touring Ventures given that 153 and 128 events were listed for each category, respectively), the majority of those listed (67% for Festivals and Events and 40% for Touring Ventures) were approached to participate. It is important to note that where contact details provided were incomplete or not available for all categories, these events were not included in the sampling framework. Furthermore, in several cases the contact details provided were incorrect and interviewers were unable to make contact with organisers. The quality of the information pertaining to the events in all categories (which includes whether the lists are complete and accurate as well as the extent to which information on the lists are correct and updated) is of concern and was also highlighted by DAC officials during the consultative meeting and in the Policy Review report.

For most of the events, the amount of funding received over a year from DAC MGE funding was sourced as summarised in Table 1. The events/ activities received different levels of funding and ranged from R20 000 (for one of the Touring Ventures – South Africa-United Kingdom Season) to R20 million (for one of the Flagships – Indoni Youth Empowerment) for the last year that the DAC MGE funding was received. The highest average was for Flagships (R3.1 million) followed by Festivals and Events (R543 195) and Miscellaneous (R478 943). The lowest averages were for Public Arts (R293 605) and Touring Ventures (R268 492). Flagships received the highest total amount of funding (R84.9 million) despite having the lowest number of events supported which



indicates that established events received considerably more funding which can be attributed to the size, prestige, profile and relevance of the events as well as the contribution Flagships have made to the introduction of smaller festivals and events. This was followed by Festivals and Events (R80.9 million), Touring Ventures (R34.2 million) and Miscellaneous (R19.2 million). The category that received the least funding overall was Public Arts (R11.6 million). The results show that there are considerable differences between and within the funding categories. The review of documents (including the Policy Review) does not specify the criteria used to allocate funding between and within funding categories. This should be addressed in guidelines for the allocation of funding.

Table 1: Amount of DAC MGE funding for last year event received funding for the period under review

	Flagships (n=25)	Festivals and Events (n=149)	Touring Ventures (n=127)	Public Arts (n=38)	Miscellaneous (n=40)
< 50 000 (in %)	-	.7	3.9	5.3	-
50 000-500 000 (in %)	4	62.5	93.6	84.2	72.5
500 001-5 000 000 (in %)	12	33.6	2.4	7.9	22.5
1 000 001-5 000 000 (in %)	76	3.3	-	2.6	5
5 000 001-20 000 000 (in %)	8	-	-	-	-
<b>Total amount</b>	84 937 065	80 936 000	34 248 526	11 556 980	19 227 730
<b>Average</b>	3 117 483	543 195	268 492	293 605	478 943
<b>Median</b>	2 000 000	500 000	300 000	250 000	200 000
<b>Range</b>	85 065 - 20 000 000	30 000 - 4 000 000	20 000 - 1 000 000	25 000 - 1 500 000	50 000 - 4 460 000

In terms of spatial distribution, Table reveals that events were hosted in all nine provinces. The most dominant provinces that received funding in terms of the number of events hosted were Gauteng (31.5%), KwaZulu-Natal (11.8%), Western Cape (10.6%) and Limpopo (9.3%). Only a few events were hosted in multiple provinces. For some of the events, the province/s in which they were held could not be established: 44 for the Touring Ventures, 17 for Festivals and Events, 3 for Flagships and one each for Public Arts and Miscellaneous. The dominance of Gauteng was also noted by DAC officials during the consultative meeting with one of the officials indicating that approximately 60% of the proposals came from Gauteng with half of these being from the City of Johannesburg. Officials indicated improved marketing of the MGE programme and capacity-building in relation to the application process in other provinces and areas in Gauteng as being important to ensure spatial geographical spread of events and activities supported.



Table 2: Provincial distribution of events in different categories (multiple responses)

	Flagships (n=35)		Festival and Events (n=153)		Touring Ventures (n=128)		Public Arts (n=40)		Miscellaneous (n=41)		TOTAL (n=397)	
	F	%	F	%	F	%	F	%	F	%	F	%
<b>Eastern Cape</b>	4	11.4	11	7.2	4	3.1	2	5	3	7.5	<b>24</b>	<b>6</b>
<b>Free State</b>	2	5.7	4	2.6	4	3.1	2	5	1	2.5	<b>13</b>	<b>3.3</b>
<b>Gauteng</b>	10	28.6	53	34.6	37	28.9	14	35	11	27.5	<b>125</b>	<b>31.5</b>
<b>KwaZulu-Natal</b>	6	17.1	21	13.8	9	7	3	7.5	8	20	<b>47</b>	<b>11.8</b>
<b>Limpopo</b>	2	5.7	22	14.5	5	3.9	1	2.5	7	17.5	<b>37</b>	<b>9.3</b>
<b>Mpumalanga</b>	2	5.7	3	2	1	.8	2	5	3	7.5	<b>11</b>	<b>2.8</b>
<b>Northern Cape</b>	1	2.9	2	1.3	8	6.3	2	5	1	2.5	<b>14</b>	<b>3.5</b>
<b>North West</b>	2	5.7	3	2	4	3.1	4	10	1	2.5	<b>14</b>	<b>3.5</b>
<b>Western Cape</b>	4	11.4	17	11.2	9	7	9	22.5	3	7.5	<b>42</b>	<b>10.6</b>
<b>International</b>	1	2.9	-	-	4	3.1	1	2.5	1	2.5	<b>7</b>	<b>1.8</b>
<b>Unknown or not specified</b>	3	8.6	17	11.2	44	34.4	1	2.5	1	2.5	<b>66</b>	<b>16.6</b>

F = Frequency

For many events the province in which the event was held could not be established. This again reinforces the importance of maintaining better databases.

## 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. Figure 3 indicates the number of events where data was available and the number of events that used DAC reporting templates. Very few events had additional documents while for the rest of the events, most had some form of additional documents that were made available to the researchers. It is important to note that these were mainly contractual agreements and a few reports from the organisers. Furthermore, while DAC has a reporting template, only some of the reports submitted to DAC used this template. Additionally, while for Touring Ventures (67.2%) and Public Arts (55%) mostly used the template, the information provided were often incomplete in key areas such as contact details of the organiser, expenditure details, audience figures and employment information. The lack of complete documentation and inconsistent information within the reports result in gaps in comparative information to inform an overall assessment. Several organisers also submitted information in their own reporting format. The reports generally focused on providing an overview of the programme rather than providing the information DAC requires. The examination of the reports submitted to DAC indicates that limited detailed information was provided which reflects the inadequate data management system currently in place for the different categories of events.



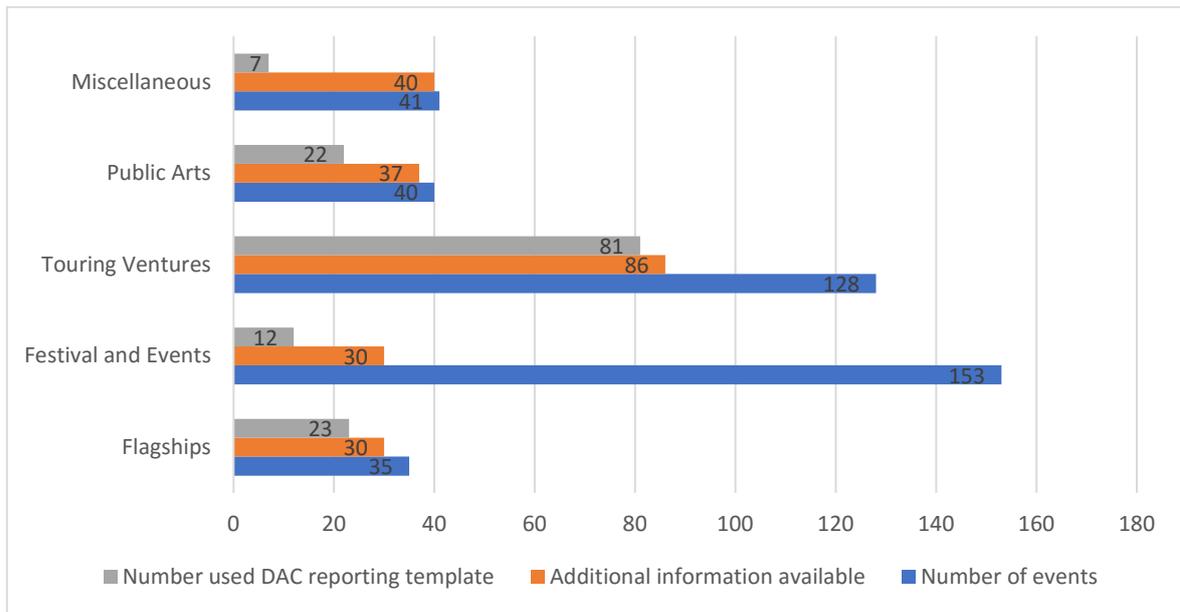


Figure 3: Information available from documents sourced from DAC

### 3 Analysis of results

The analysis is presented comparatively (in relation to the five DAC MGE categories) and thematically as indicated in the Introduction. The Tables and Figures are derived from the five category reports where more detailed information, including data emanating from the research undertaken, is presented.

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

The average and range of the number of times the organisation planned the DAC MGE funded event as well as being involved in organising events are shown in Table 2. In terms of the averages for the number of years organising DAC MGE events, the highest was for Flagships (14 years) and the lowest was for Festivals and Events and Public Arts with three each. The average for Miscellaneous was four. The range was from one to 56 for all the categories. This shows that some of the events have been held longer than the 11 years that the DAC MGE programme has been in place. The results indicate that there are substantial differences in the number of years organisers have been involved with planning the event which reflect variations in the level of experience. Many of the events (especially for the Flagships as well as Touring Ventures) are very established.

In relation to the number of times organisers have generally been involved in organising events, the averages were higher than the number of times organisers have organised the DAC MGE event with highest being for Flagships (14 years) and the lowest for Festivals and Events (seven years) (Table 3). Touring Ventures had an average of 11 years while Public Arts and



Miscellaneous had an average of nine each. The range was also from one to 56 for all the categories. Variations among the organisers are again discernible.

*Table 3: Summary of number of times organisation organised event/ activity and number of years organisation has been involved in organising events*

	Flagships (n=13)	Festivals and Events (n=30)	Touring Ventures (n=38)	Public Arts (n=15)	Miscellaneous (n=14)
<b>Average number of times organised DAC MGE event</b>	14	3	7	3	4
<b>Range of number of times organised DAC MGE event</b>	2-43	1-13	1-56	1-11	1-14
<b>Average number of years organised/ organising events generally</b>	16	7	11	9	9
<b>Range of number of years organised/ organising events generally</b>	4-43	1-22	1-56	1-22	2-24

It is important to note that generally organisers have been organising events for the same period that they have been organising the DAC MGE funded event. This suggests that the DAC MGE is creating opportunities for more cultural events/ activities to be held in South Africa, contributing to the objective of increasing and diversifying cultural offerings. The number of new entrants in organising events/ activities, in Touring Ventures and Public Arts in particular, also suggests that the DAC MGE is creating opportunities for more cultural events/ activities to be held in South Africa, contributing to the objective of supporting arts groupings and individual art practitioners. Furthermore, opportunities are being created to expose more organisations and persons involved in showcasing creativity in public spaces and conceptualising, planning and managing cultural events/ activities which relate to capacity and skills development as well. Additionally, the results indicate that in several cases both the event and the organisation are well established in hosting cultural and creative events. Furthermore, Flagship events mainly (with a few in the other categories as well) that were larger and established had organisers who have been involved in the event for longer periods.

Figure 4 indicates how many years events received DAC MGE funding during the three year reporting period. For Flagships, 92.3% of the events received funding for 2015/2016 and 2016/2017 while fewer (76.9%) received funding for 2014/2015. For the Festivals and Events, most events (66.7%) received funding for 2015/2016 followed by 2016/2017 (40%) and 2014/2015 (23.3%). For Touring Ventures, most events (65.8%) received funding for 2015/2016 followed by 2016/2017 (47.4%) and 2014/2015 (18.4%). For the Public Arts, most events (53.3%) received funding for 2015/2016 followed by 2014/2015 (40%) and 2016/2017 (33.3%). For Miscellaneous, most events (64.3%) received funding for 2015/2016 followed by 2016/2017 (40%) and 2014/2015 (23.3%). With the exception of Miscellaneous, in all other categories most events received funding for 2015/2016. While Flagships appear to have stabilised in terms of funding year on year, Festivals and Events, Touring Ventures and Public Arts show a decline in



number of events funded from 2015/2016 to 2016/2017. Miscellaneous was the only category to have an increase in the number of events funded from 2015/2016 to 2016/2017.

Most Flagships were supported for the entire three year period, unlike the rest of the DAC MGE categories. This is because in these categories many of the organisers are relatively new in organising events/ activities in the cultural sector thus, the differences between are understandable since most Flagships are established events. Many of the organisers in the other categories are relatively new in organising events/ activities in the cultural sector. This is also aligned to the Touring Ventures Terms and Conditions that the 'funding is once-off and will not be repeated'. However, of concern is that some of the organisers/ individuals received funding for more than one year that may be construed as a violation of the Terms and Conditions. Although the question asked whether the specific event/ activity was funded for the three year reporting periods, it is possible that respondents may have been referring to other DAC MGE work stream funding which was also received.

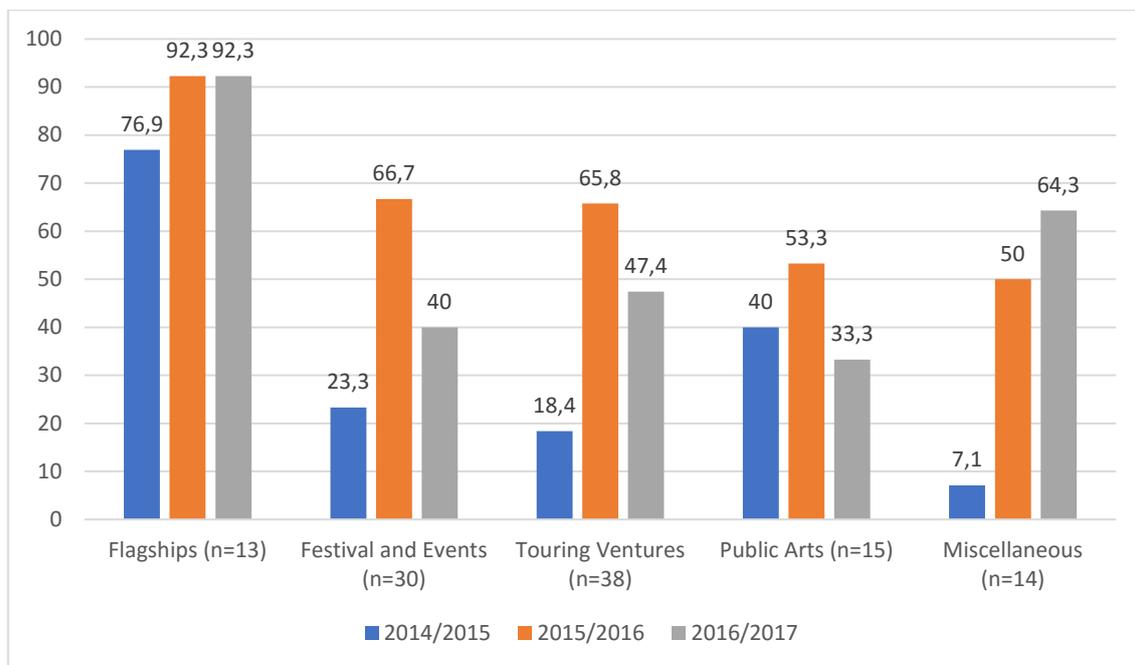


Figure 4: If DAC MGE funded the event/ activity for the last 3 years/ reporting periods (yes responses only, in %)

The type of organisation/ business that planned the DAC MGE funded events/ activities were mainly Non-Profit Organisations (NPOs) (Table 4) for all event categories. Other prominent types were Section 21 companies, Closed Corporations and Proprietary Limited businesses. The extent to which DAC MGE is supporting for profit festivals and events may be a cause for concern. DAC may consider specific funding criteria for profit and non-profit organisations. It is important to note that during the interviews it was obvious that in many instances in relation to the Public Arts and



Touring Ventures categories individuals were supported, which aligns to these programmes of supporting individual artists.

Table 4: Type of organisation/ business: Multiple responses

	Flagships (n=13)	Festivals and Events (n=30)	Touring Ventures (n=38)	Public Arts (n=15)	Miscellaneous (n=14)
<b>Non-Profit Organisation (NPO)</b>	53.8	43.3	47.4	73.3	64.3
<b>Section 21</b>	7.7	3.3	18.4	13.3	28.6
<b>Closed Corporation (CC)</b>	7.7	26.7	18.4	-	14.3
<b>Proprietary Limited (PTY LTD)</b>	15.4	26.7	-	20.0	7.1
<b>Cooperative</b>	-	-	-	6.7	-
<b>Government Department</b>	15.4	-	-	-	-
<b>Trust</b>	7.7	-	2.6	-	-
<b>Individual</b>	-	-	7.9	-	-
<b>Artist's Studio</b>	-	-	2.6	-	-
<b>Community Trust</b>	-	-	2.6	-	-
<b>Public Benefit Organisation (PBO)</b>	-	-	2.6	-	-

The different DAC MGE categories display a range of different types of cultural genres and aspects including established events, festivals, exhibitions, performances, workshops and training events (mainly targeting youth and schools). The different types, sizes and spatial/geographical spread of the events (discussed in the previous section) is meeting the broader objective of contributing to increased diversity of cultural offerings. However, it is unclear whether the funding has led to existing events and festivals to be upscaled since, unlike the Flagships which are established and have been hosted for years, for the rest of the categories most events are still emerging. In terms of the objective to enhance quality of productions, in many of the reports available for examination organisers have noted how the DAC MGE funding has permitted them to improve the quality of the event/ activity. The importance of supporting different genres of events and the DAC MGE programme playing a 'catalytic' role was also noted by DAC officials during the consultative meeting.

### 3.2 Employment and job creation

The number of people the business/ organisation receiving DAC MGE funding generally employed on a permanent basis ranged from none to 124 for all categories (Table 4). The average number of persons employed permanently was highest for Flagships (12) followed by Touring Ventures (nine) and Festivals and Events as well as Public Arts with eight each. The lowest average was for Miscellaneous (five). In addition to the number of persons organisations employ permanently 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. The results ranged from none to 58 persons. The average number of persons employed



permanently who work directly with the DAC MGE funded event was highest for Flagships as well (12) followed by Touring Ventures as well as Festivals and Events (nine each) and Public Arts (six). The lowest average was also for Miscellaneous (four). The results also reveal that the sizes of the businesses differed, however, all were relatively small enterprises with the exception of a few (8.2%) that had more than 20 employees.

The averages and ranges differed considerably, again reflecting that some organisers were much larger and more established than others (Table 5). Those who indicated none were mainly in organisations where individuals were supported by the DAC MGE funding. The results suggest that organising the DAC MGE funding event is contributing to permanent job creation in several organisation which aligns to one of the main DAC MGE objectives. Furthermore, there are cases where the number of persons employed permanently in the organisation is the same or similar to those who work directly with the DAC MGE funded event. This indicates that the DAC MGE funded events are one of the main activities or the only activity the organisations are involved in. Research is required to examine whether these jobs are directly created by the DAC MGE funding or if the funding helped support the institutions to employ persons on a permanent basis. However, the results again reveal the significance of DAC MGE funding in promoting and supporting the diversity of cultural events/ activities in South Africa. It is also important to note that the more established events had more permanently employed staff. Furthermore, NPOs generally employed more persons permanently. The inconsistency in terms of the averages for the Festivals and Events (8 in relation to number of permanently employed staff and 9 for number of persons employed who work on DAC MGE funded events) is as a result of one of the events providing a higher response for the latter.

Table 5: 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

	Flagships (n=13)		Festivals and Events (n=30)		Touring Ventures (n=38)		Public Arts (n=15)		Miscellaneous (n=14)	
	O	MGE	O	MGE	O	MGE	O	MGE	O	MGE
<b>Number of non-responses</b>	1	1	-	-	1	2	2	4	-	1
<b>None employed</b>	-	1	2	3	3	5	5	3	2	1
<b>Average</b>	12	12	8	9	9	9	8	6	5	4
<b>Range</b>	1-32	1-32	None-40	None-58	None-124	None-50	None-33	None-25	None-16	None-10

O = Number of persons employed in the organisation on a permanent basis

MGE = Number of persons employed in the organisation who work directly on DAC MGE funded event

Figure 5 indicates the total number of permanent jobs associated with the different DAC MGE categories. The highest number was associated with Festivals and Events (1 423) followed by Touring Ventures (1 152). The rest of the categories had much fewer permanent jobs: 413 for Flagships, 240 for Public Arts and 160 for Miscellaneous. In total, 3 388 permanent jobs are associated with the five DAC MGE categories. The substantial difference between Flagships and Festivals and Events as well as Touring Ventures is understandable given that much fewer



Flagships are supported by DAC MGE funding the latter two categories. The weighted averages (which consider the number of permanent jobs in relation to the number of events supported) reveals that Festivals and Events have the highest weighted average (47) followed by Flagships (32) and Touring Ventures (30). The lowest weighted averages were for Public Arts (16) and Miscellaneous (11). The focus of the latter categories is on emerging cultural events and activities with a focus on skills exposure. Thus, it is of concern that Flagships generate less jobs on average than Festivals and Events and almost the same as Touring Ventures, given that this category receives considerably more funding than these two categories.

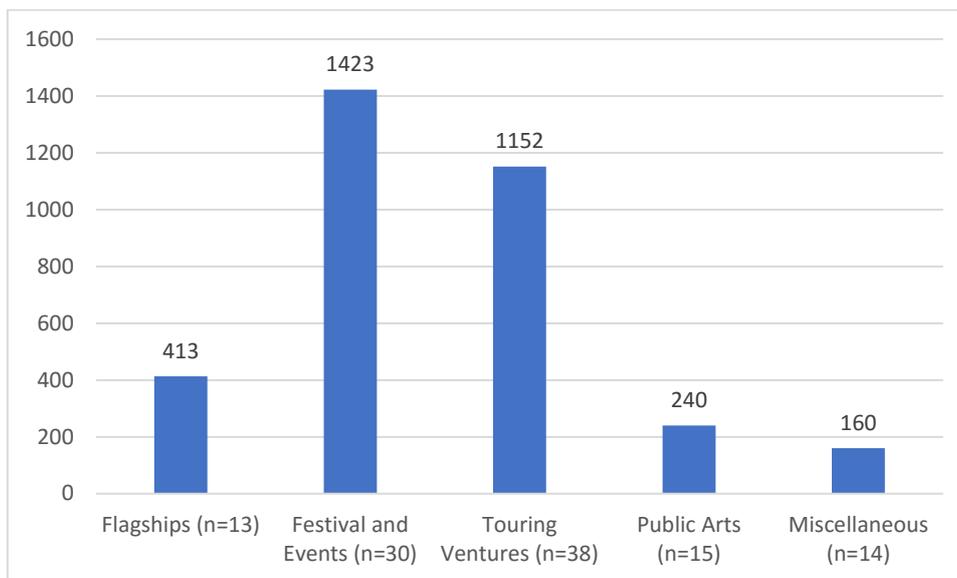


Figure 5: Number of permanent jobs associated with DAC MGE funded events

Respondents were also asked what, other than assisting with the DAC MGE funded event/ activity, the functions of permanent employees were. The main areas identified were:

- Administration and business operations as well as organisational assistance
- Programme/ event coordination and management
- Financial administration
- Logistical support (including transport)
- Training, educational, career and skills development programmes
- Coordination and audience development
- Marketing and advertising
- Sales and fundraising
- Catering
- Security aspects
- Community outreach projects
- Art skills (such as fine art, dance, story-telling, music, beadwork and sewing)



It is worth noting that several of the events specifically indicated direct involvement in developing and promoting cultural skills, education and research. This reveals that some DAC MGE funded organisers are contributing to cultural development in South Africa beyond that of the event being sponsored. Event organisers also identified other smaller cultural events/ activities as well as social and environmental programmes that they are involved in which reflects substantial cultural event management skills among the events. DAC MGE funding is enhancing skills development in the creative and cultural sector which is one of the objectives of the DAC MGE programme. Furthermore, there is a focus on youth (learners in particular) which is a key objective as well. Additionally, the events 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.

Table 6 summarises that the number of additional persons employed to assist in the preparation for or during the event (excluding volunteers) for the last reporting year the organisation received DAC MGE funding. The numbers ranged from none to 1 200 for all categories with considerable differences between the categories. The average number of additional persons employed was highest for Flagships (388) followed by Festivals and Events (95), Public Arts (30) and Touring Ventures (21). The lowest average was for Miscellaneous (17).

Table 6: Number of additional persons employed to assist in the preparation for or during the event, excluding volunteers for the last reporting year the organisation received DAC MGE funding categorised into groups

	Flagships (n=13)	Festivals and Events (n=30)	Touring Ventures (n=38)	Public Arts (n=15)	Miscellaneous (n=14)
<b>No response/ can't recall/ not applicable (in %)</b>	7.7	13.3	7.7	40	21.4
<b>Less than 10 (in %)</b>		10.0	-	26.7	42.9
<b>10-20 (in %)</b>	7.7	16.7	7.7	20	14.3
<b>21-50 (in %)</b>	15.4	30.0	15.4	6.7	14.3
<b>51-100 (in %)</b>	15.4	13.3	15.4	6.7	7.1
<b>101-500 (in %)</b>	30.8	16.7	30.8	-	-
<b>More than 500 (in %)</b>	23.1	-	23.1	-	-
<b>Average number of additional persons employed</b>	388	95	21	30	17
<b>Range of additional number of persons employed</b>	20-1 200	5-610	None-275	5-150	2-76

Information was sourced to establish whether additional persons employed were permanent or contracted/ temporary (and if so the period of temporary employment). Figure 6 presents the events that indicated that persons were employed in different categories. There are variations amongst the different categories with most Flagships employing additional persons for a day to a week (69.2%) and more than a month (46.2%). Most Festivals and Events employed additional persons permanently (76.7%) and more than a week (40%). Most Touring Ventures employed additional persons for more than a month (60.5%) and more than a week (55.3%). Most Public Arts events employed additional persons for more than a month (60%). Most Miscellaneous events employed additional persons for more than a month (35.7%) and more than a week



(28.6%). Higher proportions of Flagships, Festivals and Events and Touring Ventures employed additional persons which is understandable given that these categories had larger and more established events.

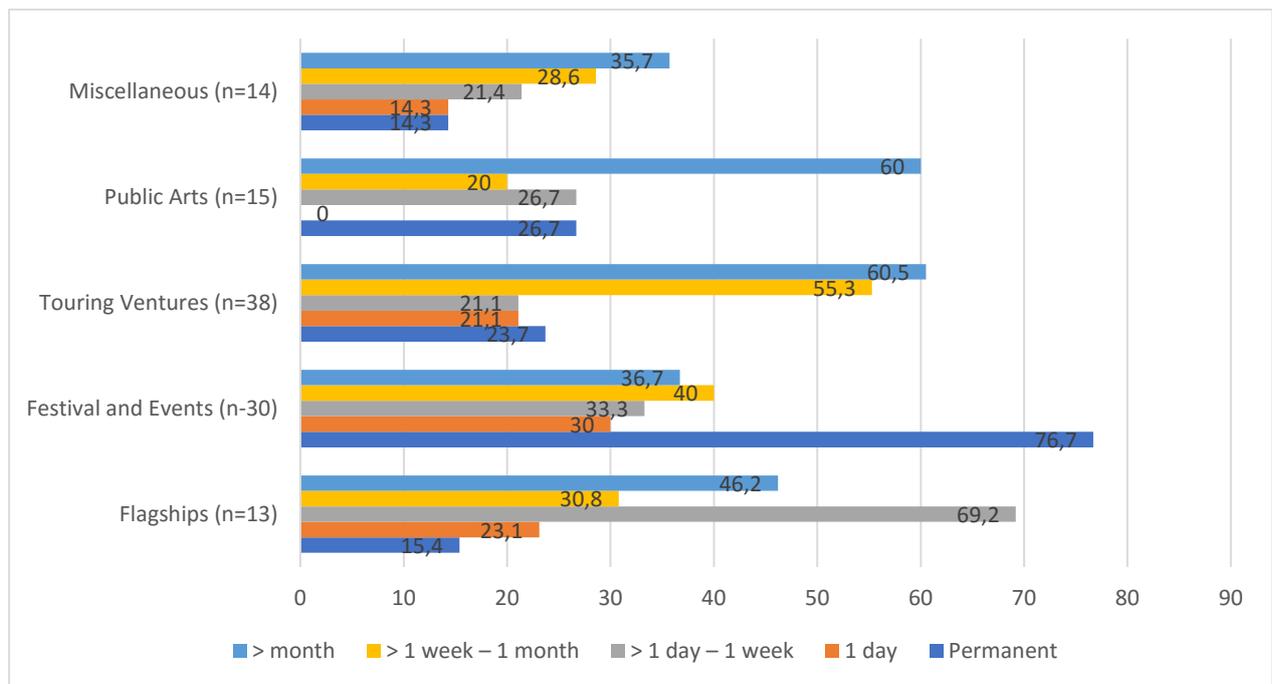


Figure 6: Percentage of events that employed additional staff for specified period

Table 7 presents the average and median numbers for employment in the different employment and DAC MGE funding categories. Since averages can be skewed upwards by a few very large or small numbers, the median is also provided. As one would expect for events, most temporary employment was short-term with variations among the different categories in terms of both the averages and medians. For example, averages was higher for more than a day to a week for Flagships and Festivals and Events. This could be attributed to the fact that the duration for many events is a week or less (specifically during weekends). For Flagships and Festivals and Events one day employment was also common. Flagships also had sizeable proportions of persons employed for more than a week to a month. What this shows is that DAC MGE events do create direct cultural and creative industry employment around the event, especially up to a month time period, albeit some substantially more than others. Additionally, the smaller, less established and recent events (mainly Touring Ventures, Public Arts and Miscellaneous events) employed on average fewer persons for all types of employment categories compared to Flagships and Festivals and Events.



Table 7: Average and median number employed in different employment categories

	Flagships (n=13)		Festival and Events (n=30)		Touring Ventures (n=38)		Public Arts (n=15)		Miscellaneous (n=14)	
	M	A	M	A	M	A	M	A	M	A
<b>Permanent</b>	10	10	6	10	3	5	7	7	3	3
<b>1 day</b>	117	138	25	87	8	40	-	-	49	49
<b>&gt; 1 day – 1 week</b>	21	272	21	85	4	6	14	18	4	6
<b>&gt; 1 week – 1 month</b>	48	130	12	18	5	8	6	37	8	11
<b>&gt; month</b>	15	14	15	23	7	12	10	28	3	4

A = Average number employed by those with employment in this category

M = Median number employed by those with employment in this category

Assuming that the number of events in the different categories (35 for Flagships, 153 for Festivals and Events, 128 for Touring Ventures, 40 for Public Arts and 41 for Miscellaneous) are the total number of events funded by DAC MGE, and that the data from the sample are representative of the different categories, Table 8 indicates the total number of additional persons employed for different durations in each of the categories. DAC MGE funded event organisers employ a total of 25 941 additional persons, 1 473 permanent persons and 24 558 temporary workers per year. Most additional persons were employed for Festivals and Events (10 807 temporary and 1 174 permanent workers) and Flagships (9 331 temporary and 54 permanent workers). Most persons employed (94.3%) were temporary compared to 5.7% who were permanent. Festivals and Events had the highest proportion of permanently employed persons with 10.1% while Flagships had the lowest proportion with 0.6%.

Table 8: Number of additional persons employed to assist in the preparation for or during the event, excluding volunteers for the last reporting year the organisation received DAC MGE funding categorised into groups

	Flagships (n=13)	Festivals and Events (n=30)	Touring Ventures (n=38)	Public Arts (n=15)	Miscellaneous (n=14)	TOTAL FOR DAC MGE CATEGORIES
<b>Permanent</b>	<b>54</b>	<b>1 174</b>	<b>152</b>	<b>75</b>	<b>18</b>	<b>1 473</b>
<b>1 day</b>	1 116	3 993	1 080	-	287	<b>5 476</b>
<b>&gt; 1 day – 1 week</b>	6 588	4 331	162	187	53	<b>11 321</b>
<b>&gt; 1 week – 1 month</b>	1 401	1 102	566	296	129	<b>3 494</b>
<b>&gt; month</b>	226	1 291	929	672	59	<b>3 177</b>
<b>TOTAL FOR TEMPORARY CATEGORIES</b>	<b>9 331</b>	<b>10 807</b>	<b>2 737</b>	<b>1 155</b>	<b>528</b>	<b>24 558</b>
<b>TOTAL FOR PERMANENT AND TEMPORARY EMPLOYEES</b>	<b>9 385</b>	<b>11 981</b>	<b>2 889</b>	<b>1 230</b>	<b>546</b>	<b>25 941</b>
<b>Percentage of permanent employees</b>	0.6	10.9	5.3	6.1	3.4	5.7
<b>Percentage of temporary employees</b>	99.4	89.1	94.7	93.9	96.6	94.3

\* Calculated by taking the proportion of events per DAC MGE category who employed people in the different durations multiplied by the average number of people employed in the specific category.



The results indicate that many DAC MGE funded events are creating temporary/ casual jobs of a longer period, contributing to the DAC MGE objective of job creation. However, the variations in the employment of additional persons, especially temporary employment, is an interesting result that demonstrates the importance of further research into how the creative and cultural industry labour markets work. Some areas may be associated with fewer short-term, contract positions and more full-time positions. Both have their advantages, which is why a varied funding approach targeting different types of creative and cultural industry activities is important.

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. However, more respondents were unable to provide information when disaggregated further by gender, historical racial category and location of additional persons employed. Key issues related to information not being readily available, difficulties in disaggregating information and numbers not tallying.

Among those who provided disaggregated information, in relation to gender disaggregation, no major differences are discernible in relation to the employment of males than females. In some categories, such as Flagships slightly more males are employed than females which could be attributed to event logistics personnel being mainly male. The results do reveal, however, that both women and men (albeit on a temporary or casual basis) are being exposed to the job opportunities in the cultural sector.

In terms of historical racial groups, among the additional persons employed, these were mostly African who worked between a day to a month. Africans as the main historically disadvantaged group in South Africa is the key beneficiary from the DAC MGE programme as intended. However, it is important to underscore that temporary/ casual employment for one day to a week is relatively high in the cultural sector (specifically events) when persons are employed for the duration of the event or activity. Furthermore, most temporary/ casual employees are in lower paying jobs. These aspects continue to be a key challenge when examining job creation in the creative and cultural industry in addressing historical economic disadvantage and sustainable job creation.

In terms of the location of additional persons employed, these were mostly locals. The DAC MGE objective of focusing on locally-based job creation and opportunities in the creative and cultural industry is evident.

In terms of the profile of persons employed, they tend to align to the DAC MGE objectives. Specifically, most persons employed are locals and Africans. Additionally, women are benefitting as well. Some of the close-out reports also show that youth were the main beneficiaries as well which also aligns 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 events is largely temporary or casual in nature. However, it is important to note that these events 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, namely:

- Technical support
- Administrative support
- Infrastructural support (including set-up of venue)
- Sales and marketing
- Media and communication
- Artists/ participant management
- Hospitality
- Cleaning services
- Drivers/ transport
- Safety and security services

Additional persons employed were being exposed to a range of different types of skills which were mainly technical and administrative. Furthermore, for several events, additional employees were involved in artist/ participant management which more directly relates to the creative and cultural industries. 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

All the categories had work-integrated learning (WIL) or volunteers to provide assistance with the DAC MGE funded events for the last reporting year the organisation received funding. WIL refers to activities or programmes that integrate formal learning towards a qualification with workplace-based internships or opportunities to gain experience. Volunteers (frequently older inhabitants in small town festivals) are those who give freely of their time and talent. Two thirds of Public Arts events (66.7%) had WIL or volunteers followed by 52.6% for Touring Ventures, 46.7% for Festivals and Events, 46.2% for Flagships and 35.7% for Miscellaneous (Table 9). The highest averages of the numbers of volunteers per category were for Public Arts (615) and Flagships (438) while substantially lower averages were for Festivals and Events (20), Touring Ventures (8) and Miscellaneous (4). For Public Arts, one event (the Afrika Burns Festival) indicated 6 000 for WIL and volunteers as well as 3 000 for persons trained. When 6 000 is not considered, the average drops to 17 with a range of one to 100.

In terms of staff training, most events for all categories except for Flagships (38.5%) provided training opportunities. The highest was for Public Arts (80%) followed by Festivals and Events as well as Touring Ventures (63.3%) and Miscellaneous (57.1%). Again, the highest averages were for Public Arts (266) and Flagships (106) while substantially lower averages were for Festivals and Events (23), Touring Ventures (12) and Miscellaneous (6). For both the number of WIL and volunteers as well as the number of staff who had training, the ranges were considerable within and between the different categories of DAC MGE funding. The medians indicate that generally there were low numbers of WIL or volunteers with the highest median being for Flagships (22) and lowest median (3) for both Public Arts and Miscellaneous. There were also some events with very large numbers such as the Indoni Youth Empowerment Festival with 2 400 (Flagships). The results again indicate the different type of events supported by DAC MGE funding. The results



indicate that in addition to employment opportunities and skills development, the events 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. WIL and volunteers get exposure to learning opportunities.

Table 9: Summary of number of WIL or volunteers who assisted with the event and all staff (WIL, volunteers and employees) who received training

	Flagships (n=13)	Festivals and Events (n=30)	Touring Ventures (n=38)	Public Arts (n=15)	Miscellaneous (n=14)
<b>Percentage used WIL or volunteers</b>	46.2	46.7	52.6	66.7	35.7
<b>Average number of WIL or volunteers</b>	438	20	8	615	4
<b>Range of number of WIL or volunteers</b>	2- 2 400	1-175	1-25	1-6 000	1-7
<b>Median of number of WIL or volunteers</b>	22	5	6	3	3
<b>Percentage of all staff who received training</b>	38.5	63.3	63.3	80	57.1
<b>Average who received training</b>	106	23	12	266	6
<b>Range of those who received training</b>	8-274	2-178	1-35	2-3 000	4-15

For the events/ activities that did train staff as well as WIL and volunteers, the numbers ranged from two to 178 with an average of 23 (Table 13A). Among the staff as well as WIL and volunteers who received training, they received training on a range of aspects. The main types of training received were:

- Administration and management
- Safety and security
- Advertising, media and branding
- Sales and marketing of goods and services
- Operations in relation to physical infrastructure (lighting, sound, fencing, etc.)
- Design and décor

Similar to earlier results, technical, sales and marketing and hospitality aspects were identified. In addition to the training opportunities that staff and volunteers benefitted from as indicated above, 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 industry practitioners which is one of the DAC MGE objectives. Additionally, many of the respondents noted that while formal training was not provided, they noted the importance of on-the-job training.



### 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 and creative events/ activities which is one of the objectives of the programme. Figure 7 shows the percentage of events that had attendance in different categories (participants, attendees, media and support crew). All Flagships provided participant numbers followed by 93.3% of the Festivals and Events and Public Arts, 71.4% of Miscellaneous events and 21.6% of Touring Ventures. In relation to attendees, all Flagships provided responses followed by Festivals and Events (83.3%), Public Arts (80%), Miscellaneous (78.6%) and Touring Ventures (63.7%). In relation to media, 76.7% of Festivals and Events, 60.2% of Flagships, 60% of Public Arts, 57.9% of Touring Ventures and 28.6% of Miscellaneous events provided responses for attendance. Almost all Public Arts (93.3%) and Flagships (92.3%) noted support crew numbers followed by 83.3% of the Festivals and Events, 78.6% of Miscellaneous events and 71.1% of Touring Ventures.

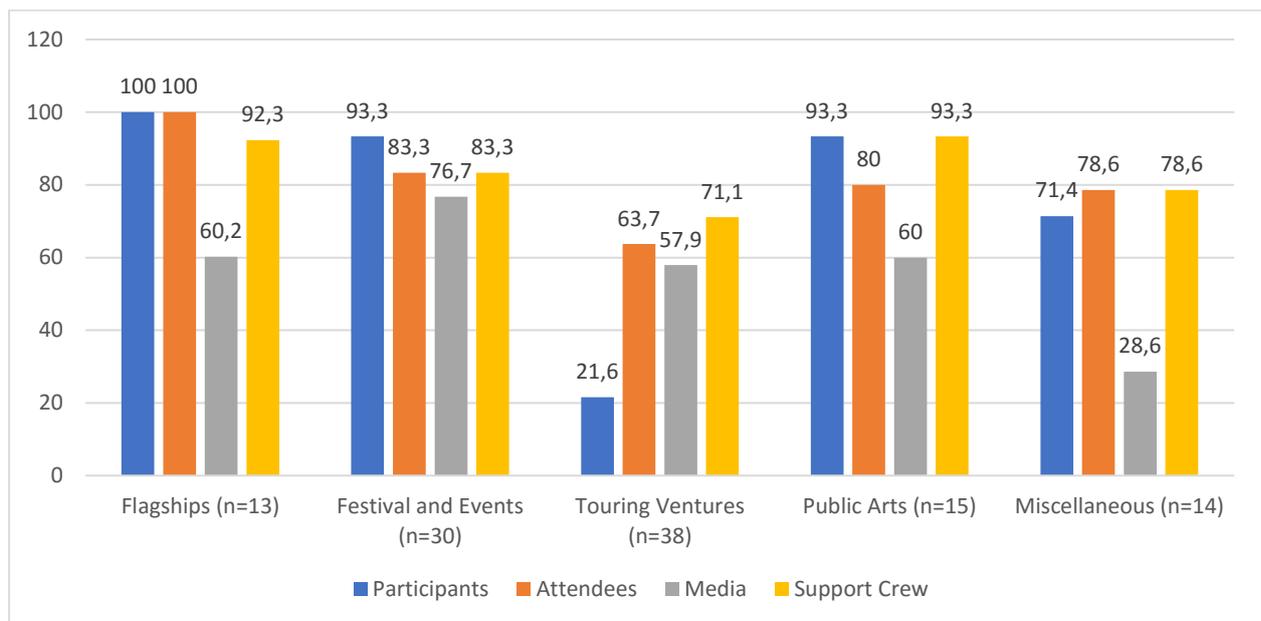


Figure 7: Percentage of events that provided a number for participants, attendees (audiences, spectators, etc.), media and support crew attending the events

In terms of the average numbers of participants, the highest was for Public Arts (953) followed by Flagships (607), Miscellaneous (208), Festivals and events (90) and Touring Ventures (48) (Table 10). For attendees, the average was 47 937 for Touring Ventures, 47 094 for Flagships, 45 781 for Miscellaneous, 5 153 for Festivals and Events and 2 308 for Public Arts. In terms of the average numbers for media, the highest was for Flagships (109) followed by Public Arts (17), Festivals and events (11), Touring Ventures (9) and Miscellaneous (2). For support crew, the average was 945 for Flagships, 456 for Public Arts, 64 for Festivals and Events, 17 for



Miscellaneous and 15 for Touring Ventures. Some events had high numbers of attendees in different categories. For example, for Festivals and Events, highest participants were for National Arts Festival Grahamstown (3 861) and Cape Town Carnival (1 591) while the highest number of attendees were for National Arts Festival Grahamstown (225 000) and Innibos National Arts Festival (102 992). Number of attendees were also high in relation to two Touring Ventures: 500 000 for CIOFF Latium Folklore Festival and 800 000 for Venice Biennale. One of the Miscellaneous respondents also identified the Venice Biennale and 500 000 for the number of attendees. Both these events were large international events that DAC MGE beneficiaries participated in. Crew numbers were highest for the Innibos National Arts Festival (4 804) and Cape Town International Jazz Festival (3 654). The results again reveal the diversity of the events supported by DAC MGE funding. It is important to note as highlighted by DAC officials during the consultative meeting that in terms of the number of participants (artists, performers, etc.), there could be duplication in that the same participant is involved in different events/ shows.

Table 10: Average of number of persons in attendance in different categories

	Participants	Attendees	Media	Support Crew	TOTAL
<b>Flagships (n=13)</b>	607	47 094	109	945	<b>48 755</b>
<b>Festivals and Events (n=30)</b>	90	5 153	11	64	<b>5 318</b>
<b>Touring Ventures (n=38)</b>	48	47 937	9	15	<b>48 009</b>
<b>Public Arts (n=15)</b>	953	2 308	17	456	<b>3 734</b>
<b>Miscellaneous (n=14)</b>	208	45 781	2	17	<b>46 008</b>
<b>TOTAL</b>	<b>1 906</b>	<b>148 273</b>	<b>148</b>	<b>1 497</b>	<b>151 824</b>

It is important to note that neither the surveys nor the close-out reports captured disaggregated information on the attendees. Thus, it was 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. Many respondents could not recall attendance figures in different categories. Among those who did provide a response, most did not indicate or could not recall how the counts were determined.

Among the few who indicated how attendance figures were established, the main ways identified were:

- Ticket sales
- Lists maintained by the organisers
- Registration and database/ keeping records
- Counts taken at event
- Number of seats available at the venue or capacity of the venue
- Number of persons catered for
- Media accreditation/ verification



- Signing of contracts
- Knowing who was invited
- Reports from companies employed

Figures on the number of persons attending events in different categories are not always reliable since it is unclear how multi-day attendance is being considered. Additionally, with the exception of ticketed events, the manner in which the counts are being determined are not well understood or reliable. This brings into question whether the extent of the audience exposure can be quantitatively determined. Thus, generally events do not account for how repeat visitors for multiple day events are considered which suggests the need for training on how events 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.

Table 11 encapsulates that number of ticket sales (including registration) participants and attendees. In relation to the number of tickets (including registration) for participants and attendees, 30.8% and 69.2% of Flagships, 16.7% and 43.3% of Festivals and Events, 14.3% and 14.3% and 7.1% of Miscellaneous events, 13.3% and 20 % of Public Arts and 13.2% and 26.3% of Touring Ventures indicated ticket sales for participants and attendees, respectively. The results show that most events did not have an entrance fee. This provides individuals who cannot afford to pay for tickets to have arts, cultural and heritage experiences, which is also linked to the DAC MGE objective to increase exposure to the creative and cultural sector as well as increase audience numbers. Information was also solicited in relation to complimentary tickets issued. Very few events provided responses.

Table 11: Summary of number of tickets (including registration) sold

	Flagships (n=13)	Festivals and Events (n=30)	Touring Ventures (n=38)	Public Arts (n=15)	Miscellaneous (n=14)
<b>Participants</b>					
<b>Percentage who purchased tickets</b>	30.8	16.7	13.2	13.3	14.3
<b>Average number purchased</b>	1 876	155	79	6 521	30
<b>Range of number purchased</b>	50-3 861	10-1 360	4-100	42-13 000	4-55
<b>Attendees</b>					
<b>Percentage who purchased tickets</b>	69.2	43.3	26.3	20	7.1
<b>Average number purchased</b>	41 066	4 210	1 233	6 067	-
<b>Range of number purchased</b>	26-225 000	100-21 000	20-5 000	1 700-14 000	-

The averages of the numbers of attendees in relation to the total numbers of events supported in each of the DAC MGE funding categories were used to calculate the number of persons who were exposed to the events (Table 12). The possible ranges were also presented with a 20% underestimate and a 20% overestimate. Most persons were exposed to Touring Ventures (6 135



936 – mainly influenced by large numbers at international events where recipients of DAC MGE funding were performing such as the Venice Biennale referred to earlier) followed by Flagships (1 648 290), Festivals and Events (788 409), Public Arts (92 320) and Miscellaneous (14 040). In total, audience exposure was 8.7 million, with an underestimate of 6.9 million and overestimate of 10.4 million. However, a distinction was not made between the number of persons who attended DAC sponsored events (organisation hosting event received direct funding) and where individuals were supported to participate in events.

Table 12: Total number of persons exposed to the events

	Flagships (n=13)	Festivals and Events (n=30)	Touring Ventures (n=38)	Public Arts (n=15)	Miscellaneous (n=14)	TOTAL
<b>Number of persons exposed</b>	1 648 290	788 409	6 135 936	92 320	14 040	8 678 995
<b>20% underestimate</b>	1 318 632	630 727	4 908 749	73 856	11 232	6 943 196
<b>20% overestimate</b>	1 977 948	946 091	7 363 123	110 784	16 848	10 414 794

The DAC MGE funded events were marketed in various ways. The main means in which marketing occurred among all categories were:

- Radio
- Posters/ banners
- Social media/ internet
- Newspapers/ magazines/ print media
- Posters/ banners/ flyers
- Television

Several events also noted locally-based advertising and marketing such as word of mouth at churches, schools and within the community generally.

The results indicate that in most of the cases the targeted audiences were locally-based. The lack of clear target audiences is likely to result in more generic and less effective marketing strategies. Most events/ activities did not have a clear or specific target audience which is likely to undermine marketing strategies adopted. Some DAC MGE categories are better positioned to have a local impact. For example, the Touring Ventures appear to be particularly well positioned to target youth and schools. Exposing the younger generation to the creative industries is key to develop interest in this sector at a young age.

With the exception of the Flagships, a third or more of the interviewees did not indicate an overall budget for marketing (Table 13). Among those who did respond, the highest average amount was R1 332 836 for Flagships followed by R514 908 for Festivals and Events, R65 156 for Touring Ventures, R27 400 for Public Arts and R10 194 for Miscellaneous. The averages, together with the vast differences in the ranges of budgets allocated for marketing, again reveals that variations among the categories and events more generally.



Table 13: Average and range for marketing budget

	Flagships (n=13)	Festivals and Events (n=30)	Touring Ventures (n=38)	Public Arts (n=15)	Miscellaneous (n=14)
<b>Not applicable/ could not recall/ none (in %)</b>	-	40	42.1	33.3	35.7
<b>Average</b>	1 332 836	514 908	65 156	27 400	10 194
<b>Range</b>	50 000 - 3 000 000	3 000 - 7 000 000	4 000 - 800 000	5 000 - 90 000	2 250 - 30 000

Responses for local, national and international media exposure were scanty for all categories. In most instances, no responses were provided or respondents did not know. The results show that most of the media exposure leveraged was locally based. Furthermore, the main media platforms were:

- Radio
- Posters/ banners/ flyers
- Social media platforms/ internet
- Newspapers/ magazines/ print media

It is important to note that very few events are leveraging free media exposure or are monitoring media coverage of the DAC MGE funded event. The results indicate that media tracking needs to be improved to expose cultural events to a broader audience. Media exposure is critical to market the event/ activity as well as achieve the DAC MGE goal of increasing the audience and exposure that each 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.

### 3.5 Budget, expenditure and income: Economic benefits

Local economic benefits associated with job creation were discussed earlier and revealed 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 14 summarises data in relation to service providers and stallholders. Firstly, results in relation to service providers are presented.

The average number of service providers (including stallholders) used for the event ranged 78 for Flagships to four for Public Arts. Festivals and Events (17), Miscellaneous (nine) and Touring Ventures (six) had lower averages that were closer to that of Public Arts. It is interesting to note that some of the Touring Ventures (10.5%), Public Arts (33.3%) and Miscellaneous (14.3%) events indicated that service providers were not used. These were either community-based events or instances when performers were supported by DAC MGE funding to participate in larger events. The ranges also differed considerably.

The average of the estimation of the proportion of organiser spending that went to local (within the town/ city/ municipality) service providers ranged from 79% for Miscellaneous to 59% for



Touring Ventures. In terms of an average estimation of the proportion of organiser spending that went to provincial (excluding local) service providers where the event/ activity was held, this ranges from 14% for Public Arts to 26% for Flagships. The results reinforce that local economic benefits were associated with the events.

In terms of organiser spending that went to service providers who were Black South Africans, the average ranged from 84% for Miscellaneous to 63% for Touring Ventures. Black South Africans are the key beneficiaries as service providers which indicates that economic benefits associated with DAC MGE funded events go beyond the direct benefits to organisations and employees.

Table 14: Summary of service providers

	Flagships (n=13)	Festivals and Events (n=30)	Touring Ventures (n=38)	Public Arts (n=15)	Miscellaneous (n=14)
<b>No response (in %)</b>	-	6.7	15.8	-	-
<b>None used (in %)</b>	-	-	10.5	33.3	14.3
<b>Average number used</b>	78	17	6	4	9
<b>Range of number used</b>	1-350	1-182	None-30	None-5	None-60
<b>Average of proportion of locals (in %)</b>	74	64	59	77	79
<b>Range of proportion of locals (in %)</b>	9-100	None-100	None-100	10-100	30-100
<b>Average of proportion of provincial (in %)</b>	26	16	24	14	17
<b>Range of proportion of provincial (in %)</b>	None-70	None-100	None-65	None-90	None-70
<b>Average of proportion of Black South Africans (in %)</b>	77	70	63	81	84
<b>Range of proportion of Black South Africans (in %)</b>	43-100	None-100	None-99	None-100	37-100

More than half of the Touring Ventures (78.9%), Miscellaneous (64.3%), Festivals and Events (56.7%) and Flagships (53.8%) noted that the organisation has a procurement policy related to using local (within the town/ city/ municipality) rather than non-local service providers (Figure 8). Only Public Arts had less than 50% of the events (46.7%) indicating that a procurement policy was in place. It is important to note that some of the respondents 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 as targeted by most of the organisations and in alignment with DAC MGE objectives.



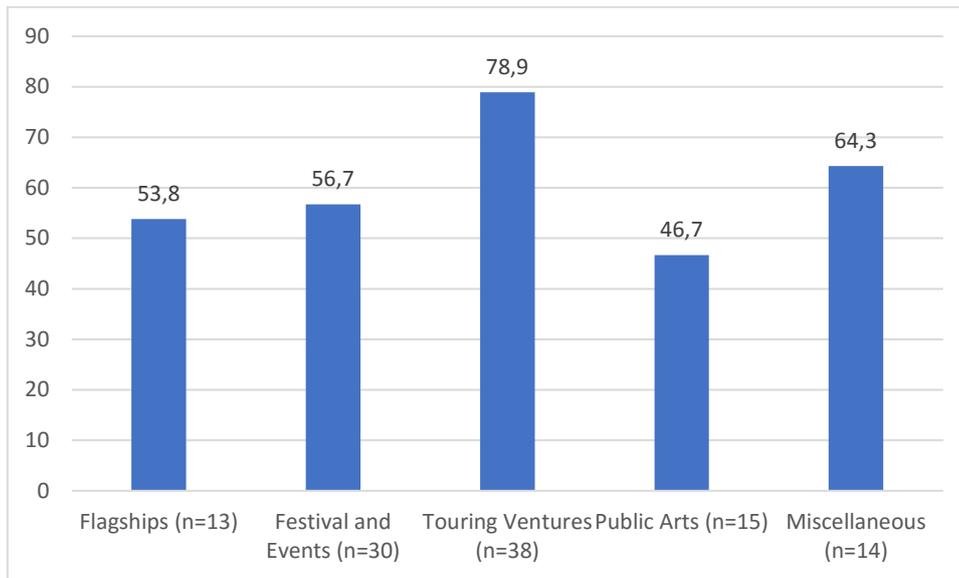


Figure 8: If organisation has procurement policy related to using local rather than non-local service providers (yes responses only, in %)

Cultural festivals and events can also have local economic impacts if they engage or allow local businesses to run stalls that provide attendees with goods and services. Most Touring Ventures, Public Arts and Miscellaneous events did not provide responses in relation to stallholders. The average number of stallholders the organisations had for the event for the last reporting year the organisation received DAC MGE funding was highest for Flagships (74) (Table 15). For this category, 69.2% of the events provided information. Among the rest of the categories, the averages ranged from eight for Public Arts to three for Miscellaneous and Touring Ventures. In terms of how the stallholders for the DAC MGE funded event were chosen or how they applied to be considered to be stallholders for the event/ activity, different approaches were adopted. Among those who detailed the process, most indicated that potential stallholders applied and a selection process was used in relation to specific criteria. Although different approaches were used, it was pleasing to note that in most cases processes were in place and attempts were made to ensure that those who wanted to be stallholders could equally participate to do so.

In terms of the estimation of the proportion of organiser spending that went to stallholders who were Black South Africans, the average proportions ranged from 75% for Flagships to 100% for Touring Ventures and Miscellaneous. The results reveal that in addition to local service providers benefitting from the hosting of the event, opportunities existed for stallholders who were mainly locally-based and Black South Africans to benefit at for the events.



Table 15: Summary of stallholders

	Flagships (n=13)	Festivals and Events (n=30)	Touring Ventures (n=38)	Public Arts (n=15)	Miscellaneous (n=14)
No response (in %)	7.7	3.3	92.1	60	92.1
None used (in %)	23.1	33.3	-	-	-
Average number used	74	5	3	8	6
Range of number used	None-330	None-30	1-6	1-16	-
Average of proportion of Black South Africans (in %)	75	86	100	94	100
Range of proportion of Black South Africans (in %)	3-100	None-100	-	65-100	-

Figure 9 indicates that among the events that had stallholders, some provided training for them. However, the majority stated that networks were established in relation to the stallholders that resulted in them being used again.

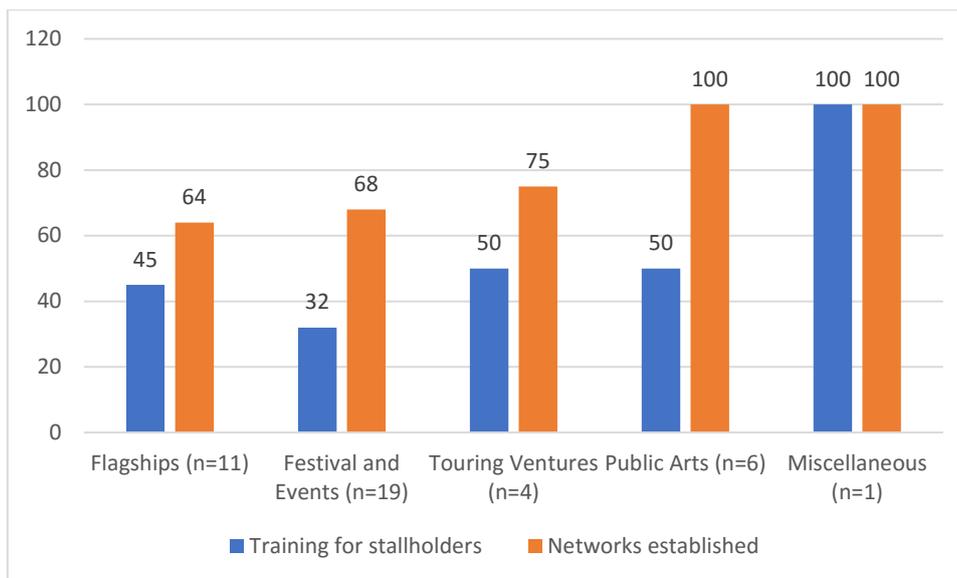


Figure 9: If organisation provided training for stallholders and if networks were established (yes responses only, in %)

Sponsors also provide resource support (including funding) and assist in profiling cultural events and activities. Figure 10 reveals that DAC MGE categories had substantial differences in relation to identifying sponsors other than the DAC MGE funding. All Flagships identified sponsors followed by Festivals and Events (60%), Touring Ventures (55.2%), Miscellaneous (42.9%) and Public Arts (33.3%). This indicates that more established events were able to secure sponsors other than the DAC MGE funding. The sponsors 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 was held. Other



sponsors included organisations (mainly in the arts sector) and retail and private companies. These were far fewer than the public sector sponsors.

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. The dependence on public sponsors is of concern from a sustainability perspective if public funding is reduced or withdrawn given that for all the events DAC MGE is already a main sponsor. Other sponsors included media partners, organisations (mainly in the arts sector) and retail and private companies. These were far fewer than the public sector sponsors.

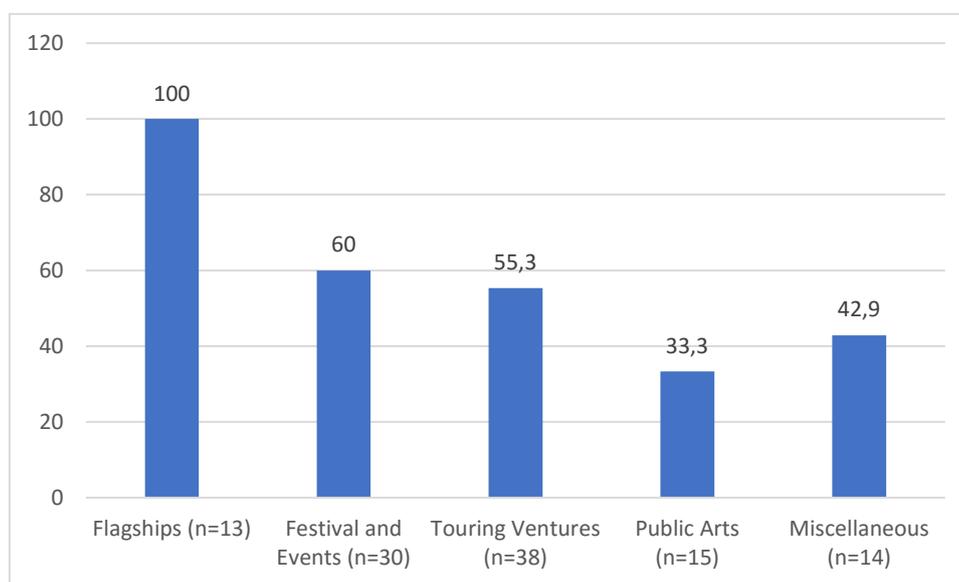


Figure 10: Events that identified sponsors (other than DAC MGE funding) for the last reporting year the organisation received DAC MGE funding (in %)

Table 16 summarises sponsorship and expenditure results. The average total amount of sponsorship received (including DAC MGE funding) ranged from R9.7 million for Flagships to R271 846 for Public Arts. Flagships are able to leverage substantially more sponsorships than the rest of the DAC MGE categories. The results again reflect the differentiation among the events supported, especially given the variations among the ranges presented in Table 15.

The proportion of total sponsorship the DAC MGE funding made up was generally high and ranged from 43% for Flagships to 90% for Public Arts and Miscellaneous. Festivals and Events (83%) and Touring Ventures (78%) also had high average proportions of total sponsorships made up by DAC MGE funding. It is important to underscore that, in relation to the ranges, two Flagships (the Indoni Youth Empowerment Festival with 100% and Mpumalanga Comes Alive with 86%) which had, on average, more non-MGE funding had high proportions of total sponsorship from DAC MGE funding. The heavy reliance on public funds, in this case specifically DAC MGE



funding, is again noticeable. 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.

Table 16: Summary of sponsorship results

	Flagships (n=13)	Festivals and Events (n=30)	Touring Ventures (n=38)	Public Arts (n=15)	Miscellaneous (n=14)
<b>No sponsorship responses (in %)</b>	-	3.3	13.2	13.3	14.3
<b>Average of total amount (in Rands) of sponsorships received (including DAC MGE funding)</b>	9 684 935	1 153 060	536 771	271 846	882 728
<b>Range of total amount of sponsorships received (including DAC MGE funding) in Rands</b>	1 406 000- 28 000 000	20 000- 11 208 750	20 000- 4 515 000	49 000-800 000	50 000- 4 000 000
<b>Average of proportion of total sponsorship the DAC MGE funding made up (in %)</b>	43	83	78	90	90
<b>Range of total sponsorship the DAC MGE funding made up (in %)</b>	3-100	14-100	12-100	30-100	10-100

In relation to whether the event receiving DAC MGE funding enabled the organisation to fundraise from other potential sponsors more effectively, more than half the respondents in all categories stated that it did: 76.9% for Flagships, 73.3% for Public Arts, 65.7% for Touring Ventures, 64.3% for Miscellaneous and 56.7% for Festivals and Events (Figure 11). More events for all categories indicated that the organisation mentioned to other potential sponsors that the event received DAC MGE funding: 92% for Miscellaneous, 84.6% for Flagships, 80% for Public Arts, 78.9% for Touring Ventures and 73.3% for Festivals and Events. The results suggest that DAC MGE funding could have been used to leverage additional sponsorships. However, limited success is noted since few events (except in the Flagships category) secured additional sponsors. Thus, the heavy reliance on DAC MGE funding and very few additional sponsorships indicate that this was generally not successful. This may indicate that government funding is 'crowding out' private funding or that private sponsors are currently not geared towards or do not see the benefits of funding the creative and cultural sector.



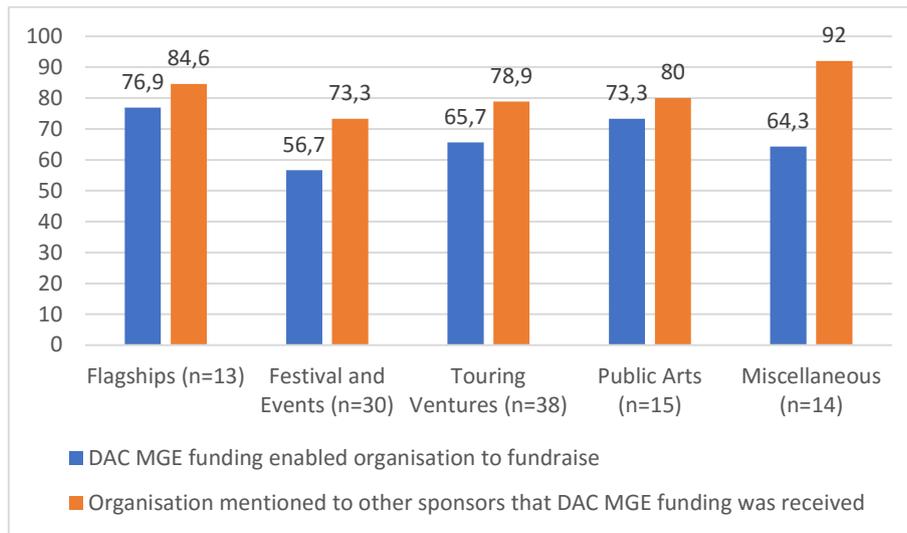


Figure 11: If DAC MGE funding enabled organisation to fundraise and whether organisation mentioned to other sponsors that DAC MGE funding was received (yes responses only, in %)

Information on an event's budget, expenditure and income are also important in understanding economic aspects. These are discussed next.

The company's overall budget for their event/ activity for the last reporting year the organisation received DAC MGE funding is presented in Table 16. It is important to note that the Table only represents information derived from the surveys since while the close-out reports are expected to include expenditure and income information, this information was not provided as per the selected categories and mostly expenditure reports were not provided. For the events that provided expenditure information, the average overall budget ranged from R16.7 million for Flagships to R490 795 for Touring Ventures. The other categories had substantially lower averages than Flagships: R1.8 million for Public Arts, R1.5 million for Festivals and Events and R636 228 for Miscellaneous.

Table 17 also presents the averages and ranges in relation to expenditure for events/ activities in relation to specific categories. For the specific categories, the highest and lowest averages were:

- Capital expenditure: R105 200 for Public Arts to R4.4 million for Flagships.
- Venue hire: R3 500 for Public Arts to R504 200 for Flagships.
- Salaries and wages: R76 143 for Public Arts to R14 million for Flagships.
- Advertising and marketing: R9 438 for Miscellaneous to R2 million for Flagships.
- Travelling and accommodation: R11 750 for Public Arts to R3.8 million for Flagships.
- All other costs: R26 833 for Public Arts to R11.5 million for Flagships.

Again, variations in ranges between and within the categories reflect the diversity of events supported by DAC MGE funding. It is also important to note that many of the events did not provide information, indicating that it was difficult to provide expenditure figures or that they could not recall or have the information available during the time of the interviews.



Table 17: Summary of budget and expenditure results (in Rands)

	Flagships (n=13)	Festivals and Events (n=30)	Touring Ventures (n=38)	Public Arts (n=15)	Miscellaneous (n=14)
<b>Average of company's overall budget for last reporting year the organisation received DAC MGE funding (Rand)</b>	16 781 611	1 532 346	490 795	1 770 583	636 228
<b>Range of company's overall budget for last reporting year the organisation received DAC MGE funding (R)</b>	2 259 278- 40 000 000	67 117- 16 000 000	80 000- 2 000 000	20 000- 18 000 000	45 000- 3 347 730
<b>Average of capital expenditure (R)</b>	4 355 915	296 720	127 353	105 200	448 319
<b>Range of capital expenditure (R)</b>	None- 5 000 000	None- 1 200 000	2 115- 1 000 000	6 000- 350 000	9 411- 1 673 865
<b>Average of venue hire (R)</b>	504 000	41 320	17 122	3 500	22 600
<b>Range of venue hire</b>	None- 1 000 000	None- 263 890	1 200- 58 700	300- 6 700	3 800- 50 000
<b>Average of salaries and wages (R)</b>	14 000 000	239 904	185 129	76 143	87 967
<b>Range of salaries and wages</b>	None- 20 000 000	None- 1 670 500	11 700- 900 000	15 000- 210 000	3 500- 205 300
<b>Average of advertising and marketing</b>	2 013 815	172 210	49 730	22 250	9 438
<b>Range of advertising and marketing</b>	None- 3 000 000	None- 870 000	1 200- 400 000	5 000- 90 000	2 250- 17 000
<b>Average of travelling and accommodation</b>	3 750 000	345 600	105 004	11 750	59 511
<b>Range of travelling and accommodation</b>	None- 5 000 000	None- 3 211 084	1 500- 400 000	3 000- 200 000	2 250- 250 000
<b>Average of other costs</b>	11 532 292	705 518	80 964	26 833	80 398
<b>Range of other costs</b>	None- 16 000 000	3 500- 6 736 371	5 000- 400 000	1 500- 60 000	5 962- 260 000

Very few respondents provided income information and those who did mainly provided information in relation to DAC MGE funding. Table 18 summarises the income results. The Miscellaneous category only has results for DAC MGE funding. For the specific categories the lowest and highest average incomes were:

- Private sponsorships received: R55 000 for Public Arts to R4 056 967 for Flagships. For each of the categories, the lowest to highest private sponsorships, respectively, were:
  - Flagships: none to R12 522 360
  - Festivals and Events: R80 000 to R3 472 612
  - Touring Ventures: R10 000 to R800 000
  - Public Arts: only two events had private sponsorships – R50 000 and R60 000
  - Miscellaneous: none
- DAC MGE funding: R149 385 for Touring Ventures to R3 313 615 for Flagships. For each of the categories, the lowest to highest private sponsorships, respectively, were:
  - Flagships: R25 000 to R9 752 000
  - Festivals and Events: R150 000 to R2 500 000
  - Touring Ventures: R35 000 to R500 000
  - Public Arts: R25 000 to R800 000
  - Miscellaneous: R50 000 to R3 347 730
- Other public sponsorships: R101 783 for Touring Ventures to R2 940 991 for Flagships. For each of the categories, the lowest to highest private sponsorships, respectively, were:
  - Flagships: none to R12 680 000
  - Festivals and Events: R15 000 to R4 343 664
  - Touring Ventures: R30 000 to R300 000
  - Public Arts: only two events had other public sponsorships – R24 000 and R950 000
  - Miscellaneous: only the Ishashalazi Women’s Theatre Festival stated an amount of R200 000
- Ticket sales: R14 160 for Touring Ventures to R251 936 for Festivals and Events. For each of the categories, the lowest to highest private sponsorships, respectively, were:
  - Flagships: R3 000 to R9 000 000
  - Festivals and Events: R1 800 to R1 282 466
  - Touring Ventures: R2 600 to R37 000
  - Public Arts: only Afrika Burns Festival stated income for ticket sales which was R17 000 000
  - Miscellaneous: only Drama Classes stated income for ticket sales which was R650
- Income from participants/ delegates registration fees: R125 038 for Flagships (none of the other categories provided information).
- Income from hospitality packages: R2 614 143 for Flagships (none of the other categories provided information).
- Stallholder/ exhibitor fees: R2 171 558 for Flagships and R10 367 for Festivals and Events (none of the other categories provided information).
- Other income: R9 250 for Public Arts to R369 301 for Festivals and Events (Flagships did not provide information).
- Total income: R361 763 for Touring Ventures to R19 881 565 for Flagships. For each of the categories, the lowest to highest private sponsorships, respectively, were:
  - Flagships: R2 403 000 to R81 455 000
  - Festivals and Events: R200 136 to R13 592 344



- Touring Ventures: R93 000 to R837 000
- Public Arts: R49 000 to R17 800 000
- Miscellaneous: R50 650 to R3 347 730

Differences were again noted.



Table 18: Summary of income results

	Flagships (n=13)	Festivals and Events (n=30)	Touring Ventures (n=38)	Public Arts (n=15)	Miscellaneous (n=14)
<b>Average of private sponsorships (in Rands)</b>	4 056 967	1 043 153	80 964	55 000	-
<b>Range of private sponsorships (in Rands)</b>	None- 12 522 360	80- 3 472 612	10 000- 800 000	50 000- 60 000	-
<b>Average of DAC MGE funding (in Rands)</b>	3 313 615	620 000	149 385	219 231	581 885
<b>Range of DAC MGE funding (in Rands)</b>	25 000- 9 752 000	150 000- 2 500 000	35 000- 500 000	35 000- 800 000	50 000- 3 347 730
<b>Average of other public sponsorships (in Rands)</b>	2 940 991	1 386 696	101 783	487 000	-
<b>Range of other private sponsorships (in Rands)</b>	None- 12 680 000	15 000- 4 343 664	30 000-300 000	24 000- 950 000	-
<b>Average of income from ticket sales (in Rands)</b>	32 500	251 936	14 160	-	-
<b>Range of income from ticket sales (in Rands)</b>	None- 230 000	1 800- 1 282 4663	2 600- 370 000	-	-
<b>Average of income from participant/ delegate registration (in Rands)</b>	125 038	-	-	-	-
<b>Range of income from participant/ delegate registration (in Rands)</b>	None- 1 000 000	-	-	-	-
<b>Average of income from hospitality packages (in Rands)</b>	2 614 143	-	-	-	-
<b>Range of income from hospitality packages (in Rands)</b>	None- 18 000 000	-	-	-	-
<b>Average of income from stallholders/ exhibitor fees (in Rands)</b>	2 171 558	10 367	-	-	-
<b>Average of income from stallholders/ exhibitor fees (in Rands)</b>	1 800- 20 000 000	1 600- 25 000	-	-	-
<b>Average of other income</b>	-	369 301	25 000	9 250	-
<b>Range of other income (in Rands)</b>	-	136- 1 097 768	600- 50 000	1 500- 17 000	-
<b>Average of total income (in Rands)</b>	19 881 565	1 329 833	361 763	1 703 125	600 125
<b>Range of total income (in Rands)</b>	2 403 000- 81 455 000	200 136- 13 592 344	93 000- 837 000	49 000- 17 800 000	50 650- 3 347 730

Calculations were also undertaken to establish the proportion of funding received from DAC MGE, other public sources, private sources and ticket sales. Table 19 indicates that Flagships had the highest overall income (R198 815 648) followed by Festivals and Events (R33 245 846), Touring Ventures (R8 320 540), Miscellaneous (R6 601 380) and Public Arts (2 637 500 without the Afrika Burns Festival income). With the exception of Flagships, for the rest of the categories the highest proportion of income was from DAC MGE which ranged from 54% for Festivals and Events to 97% for Miscellaneous. This was followed by income from other public sources which indicated a high reliance on public funding: more than 80% for the four categories. For Flagships, the highest proportion of income was from private sources (17%) followed by DAC MGE (15%), other public funding (13%) and ticket sales (10%). Public funding made up 28% of the total income. Flagships appear to be the only category of event that is well positioned to leverage private and other types of income such as media/ broadcasting rights, stallholder/ exhibitor fees and hospitality packages. This is unsurprising given that most of the events in this category are established and have a national (and even international in some cases) presence.

Table 19: Summary of total income and proportions of DAC MGE, other public funding, private sources and ticket sales

	Flagships (n=13)	Festivals and Events (n=30)	Touring Ventures (n=38)	* Public Arts (n=15)	Miscellaneous (n=14)
Total income (in Rands)	198 815 648	33 245 846	8 320 540	2 637 500	6 601 380
Amount for DAC MGE funding (in Rands)	29 825 000	17 980 000	6 903 277	1 600 000	6 400 730
Proportion of DAC MGE funding (in %)	15	54	83	61	97
Amount for private funding (in Rands)	32 826 628	4 172 612	291 623	60 000	-
Proportion of private funding (in %)	17	13	4	2	-
Amount for other public funding (in Rands)	22 450 900	9 706 874	447 000	974 000	200 000
Proportion of other public funding (in %)	13	29	5	37	3
Amount of funding from ticket sales (in Rands)	19 683 223	3 275 164	127 440	-	650
Proportion of funding from ticket sales (in %)	10	10	2	-	0
<b>TOTAL PROPORTION OF PUBLIC FUNDING (in %)</b>	<b>28</b>	<b>85</b>	<b>88</b>	<b>98</b>	<b>100</b>

\* The information does not include the Afrika Burns Festival which indicated R17 000 000 for ticket sales. This would have created a skewed picture of Public Arts with 83% of the funding coming from ticket sales and 12% from DAC MGE.

### 3.6 Greening initiatives

The majority of the respondents stated that the event supported by DAC MGE funding initiated greening initiatives to reduce negative environmental impacts and be more environmentally responsible (Figure 12). This question was prefaced by a statement that “there is increasing concern over the impacts of events, festivals or activities on the environment”. Most Miscellaneous events (78.6%) stated that events supported greening initiatives. This was followed



by Public Arts (73.3%), Flagships (61.5%), Festivals and Events (60%) and Touring Ventures (57.9%).

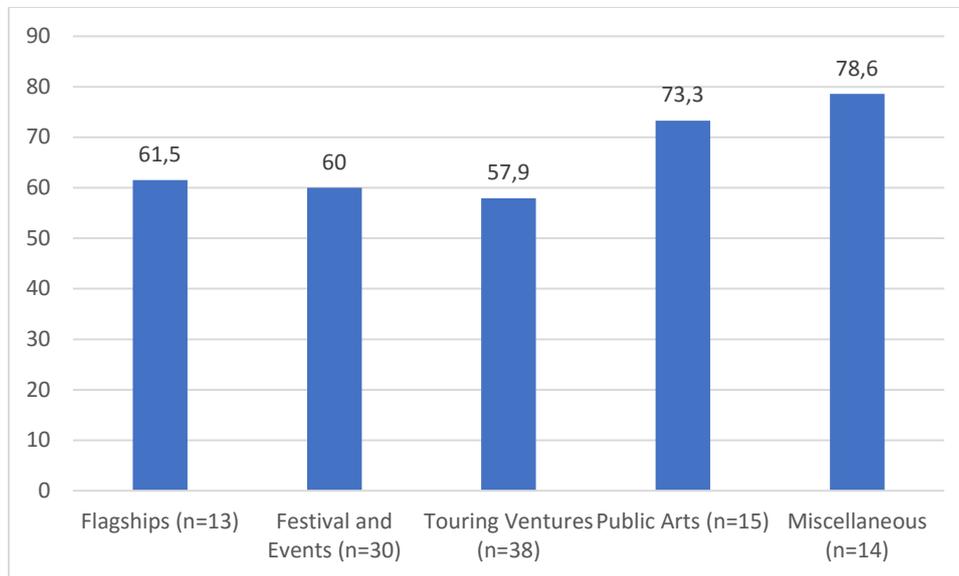


Figure 12: If event supported greening initiatives (yes responses only, in %)

Among the respondents who indicated that greening initiatives were activated, several types were identified. The main initiatives were:

- Proper disposal of waste
- Recycling
- Conserving water
- Promoting green behavioural change/ information on environmentally-friendly behaviour

Respondents were also asked what DAC MGE funded events/ activities (such as the one the organisation is involved in) can do to be environmentally responsible. The main suggestions related to:

- Conserving water and energy
- Proper disposal of waste
- Using more environmentally-friendly products
- Promoting recycling
- Enabling environmental awareness and education at events (targeting mainly the youth and schools)
- Associating the events with pro-environmental messaging
- Performances and exhibitions to focus on environmental issues
- Clean up campaigns
- General conservation of resources



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

### 3.7 Social/ charitable initiatives

The majority 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 (Figure 13). This question was prefaced by a statement that “cultural events/ festivals/ activities are linked with social impacts that can contribute to social inclusivity, cohesion and empowerment”. Most Touring Ventures (97.4%) stated that events supported greening initiatives. This was followed by Public Arts (93.3%), Festivals and Events (90%), Miscellaneous (85.7%) and Flagships (53.8%).

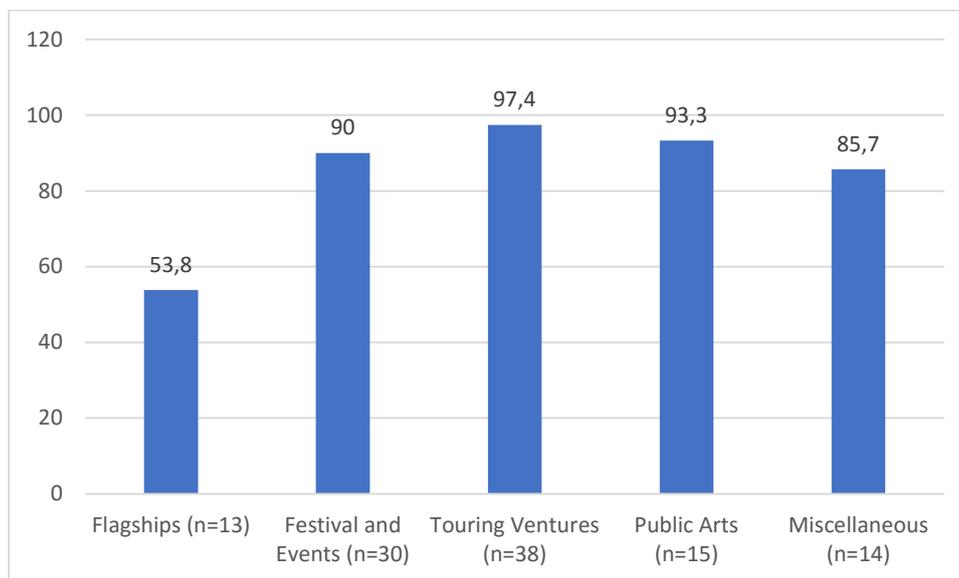


Figure 13: If event supported social/ charitable initiatives (yes responses only, in %)

Among the respondents who stated that social/ charitable initiatives were activated, several were identified which included:

- Education
- Youth
- Culture/ arts
- Disability
- Rural programmes
- Programmes for women
- Health



The results indicate that the events are contributing to addressing social issues which is a key component of the DAC MGE programme. The range of different types of initiatives are also noteworthy.

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. The main suggestions relate to:

- Uplifting communities and targeting disadvantaged groups in particular (such as the youth, women and persons with disabilities)
- Promoting social cohesion and diversity
- Supporting education and training programmes/ skills development
- Supporting and empowering artists
- Exposure for local artists
- Building local community pride and identity
- Creating forums for social dialogues and to learn from each other
- Raise awareness on social issues such as violence and HIV/AIDS
- Job creation
- Providing travelling opportunities

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 Advantages/ value of event/ activity and problems experienced

Several aspects were identified in relation to the value/ advantage of the DAC MGE funded events. The results reveal that most of advantages are linked to profiling/ showcasing culture with links directly to the DAC MGE objectives. It is interesting to note that several events/ activities identified specific advantages linked to promoting specific cultural genres. Additional key aspects identified were:

- Support by allocating funds and resources
- Building social cohesion
- Economic development (including job creation), especially promoting local entrepreneurship in the arts, culture and heritage sector
- Training and capacity-building/ skills development
- Exposure of the performance arts to youth, especially in schools
- Promoting cultural exchange
- Profiling South African culture and talents
- Raising social issues and awareness

Tourism and local cultural destination development are also highlighted which align to the DAC MGE objectives. The word cloud presented in Figure 14 highlights specific cultural genres, the importance of development (in a local community context) and the centrality of people (especially artists and the youth). The word cloud was generated using Wordle which is a free online application that examines inserted text and creates a visual word cloud which gives more prominence and eminence to frequently used words in the text provided. In relation to qualitative







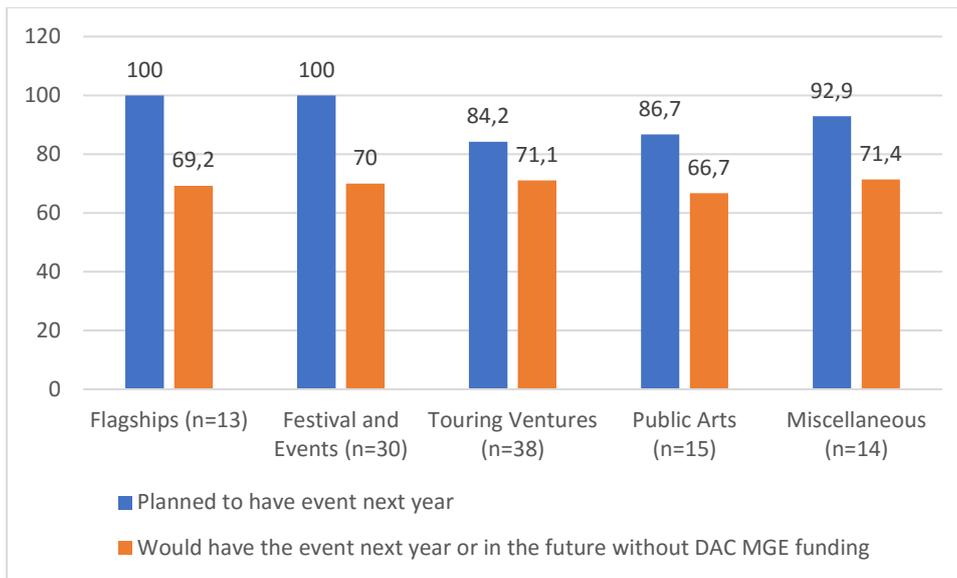


Figure 16: If organisation planned to have event next year and of organisation would have the event next year or in the future without DAC funding (in %)

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 20. The average ratings are presented in the Table and the results 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 DAC MGE funding was highly rated. The gratitude for the DAC MGE funding was also underscored in many of the reports submitted to the DAC. The results further suggest that, according to the event organisers, DAC MGE funding is having a positive impact on cultural promotion, social cohesion, skills development and employment creation as well as event/ activity financial sustainability. Thus, from their perspective, the DAC MGE objectives are being met.

Table 20: Average rating of statements in relation to specific aspects per DAC MGE category regarding the importance of MGE funding for various aspects of the event on a scale of 1-5 where 1 is not at all important and 5 is very important

Importance of MGE funding for:	Flagships (n=13)	Festivals and Events (n=30)	Touring Ventures (n=38)	Public Arts (n=15)	Miscellaneous (n=14)
<b>The financial sustainability of the event/ activity</b>	4.9	4.9	5.0	4.6	4.9
<b>The status or recognition of the event</b>	4.8	4.8	4.8	4.5	4.6
<b>The quality of the cultural aspects</b>	4.9	4.8	4.8	4.7	4.6
<b>The ability to include local communities and artists</b>	4.6	4.8	4.7	4.9	4.5
<b>The promotion of social cohesion</b>	4.9	4.7	4.8	4.5	4.2
<b>The improvement of skills and employment opportunities in the cultural sector</b>	4.8	4.5	4.8	4.5	4.1



Respondents were also asked if they had any other concerns regarding the future sustainability of the event. The responses echo earlier concerns and generally underscore funding issues already raised.

## 4 Conclusion

The evaluation is based on an analysis of the five DAC MGE categories and assessments of documents submitted to DAC which the researchers had access to. The DAC MGE programme aims to strengthen and grow the arts, culture and heritage sector in South Africa; to assist local organisations in hosting arts and cultural events in communities by providing more opportunities for arts organisations and artists to perform and showcase their work; and contribute to local economic development, job creation and the development of audiences. The different categories or work streams differ in terms of number of events/ activities supported and funds allocated. However, it is important to note that substantial differences exist between and within the different categories in relation to all aspects under consideration.

In terms of the profile of the organisation/ business receiving DAC MGE funding, major differences were noted with organisers in some cases (especially Flagships) being well established in hosting cultural events/ activities while most organisers are new entrants. 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 were mainly NPOs. Opportunities are being created to expose more organisations and persons to conceptualise, plan and manage arts and cultural events/ activities which relates to capacity and skills development as well.

Very few of the organisers received funding for all three years, with the exception of Flagships, thus once again underscoring new entrants into the DAC MGE programme. Some of the organisers received funding for two years which suggests that the funding is trying to be more strategic in its approach to funding events/ festivals and exhibitions but at the same time creating an opportunity for new entrants.

A range of different types of cultural genres and aspects including established events, festivals, exhibitions, performances, workshops and training events (mainly targeting youth and schools). The different types, sizes and spatial/ geographical spread of the Festivals and Events is meeting the broader objective of contributing to increased diversity of cultural offerings. The most dominant provinces that received funding were Gauteng, Limpopo, Western Cape and KwaZulu-Natal. The findings further reveal that the DAC MGE funding has assisted in enhancing the quality of the event/ activity, another objective of the Festivals and Events programme. However, it is unclear whether the funding has led to existing events and festivals to be upscaled since, unlike the Flagships which are established and have been hosted for years, many events in the other categories are still emerging.



A key objective of the DAC MGE programme is that the supported events will increase the number of jobs and upskilling opportunities for arts and culture communities as well as the tourism sector. In terms of employment, the number employed on a permanent basis who work directly with the DAC MGE funded event differed considerably, reflecting the different types and sizes of events. The results reveal the significance of DAC MGE funding in promoting and supporting the diversity of cultural events/ activities in South Africa. It is also important to note that the more established events had more permanently employed staff. Furthermore, NPOs generally employed more persons permanently. In total, 3 388 permanent jobs are associated with the five DAC MGE categories which aligns to the DAC MGE objective of promoting job creation. The DAC MGE funded events are one of the main activities or the only activity the organisations are involved in. This underscores the importance of DAC MGE funding in promoting and supporting the diversity of cultural events/ activities in South Africa. The DAC MGE funding further supported, in many instances, small enterprises.

Many events in all the DAC MGE categories are creating opportunities for temporary/ casual employment. DAC MGE funded event organisers employ a total of 25 941 additional persons, 1 473 permanent persons and 24 558 temporary workers per year. If these events are sustained on an annual basis, the events will be able to contribute to job sustainability, which is as important as job creation. Most additional persons were employed for more than a day to a week, more than a week to a month and more than a month.

The findings further show that the events contribute to building event management skills in the arts and cultural domain. Additionally, several of the events/ activities specifically indicated direct involvement in developing and promoting cultural skills, education and research; thus contributing to cultural development in South Africa beyond that of the event/ activity being funded. They are enhancing skills development in the creative and cultural sector which is one of the objectives of the DAC MGE programme. Event management skills are being enhanced, permitting event organisers to host other events within the arts, cultural and heritage sector.

Most respondents were unable to provide information when disaggregated further by historical racial category and location of additional persons employed. In relation to gender disaggregation, no major differences were discernible indicating that both women and men (albeit on a temporary or casual basis) are being exposed to the job opportunities in the cultural sector. In terms of historical racial groups, the additional persons employed were mostly African. Thus, Africans as the main historically disadvantaged group in South Africa are the key beneficiaries from the DAC MGE programme as intended. However, it is important to underscore that temporary/ casual employment for one day or a week is relatively high in the cultural (specifically events) sector when persons are employed for the duration of the event or activity. Furthermore, most temporary/ casual employees are in lower paying jobs. These aspects continue to be a key challenge when examining job creation in the creative and cultural industry in addressing historical economic disadvantage and sustainable job creation. In terms of the location of additional persons employed, the findings indicate that these persons were mostly locals who worked for a day or a week. The results show that DAC MGE objectives of focusing on locally-based job creation and opportunities in creative and cultural industry is evident. While the results in relation to job creation reveals that employment generated from the hosting of the event is largely temporary or casual



in nature, it is important to note that these events are supporting livelihoods as intended by the DAC MGE, especially targeting historically disadvantaged groups and promoting job opportunities at the local level.

The majority of the events/ activities did not have work-integrated learning (WIL) or volunteers to provide assistance. This highlights that skills development in the arts, cultural and heritage sector can be improved with more opportunities being created. Limited, if any, training is also provided for the employees. This is an aspect that needs to be addressed and integrated into relevant policies. DAC should also consider providing training support. The importance of training is also highlighted in the SACO Monitoring and Evaluation Framework to enhance tracking of progress and compliance.

The results further reveal that mainly local service providers benefitted economically from the hosting of these festivals and events in alignment with DAC MGE objectives for local beneficiation. Additionally, Black South Africans are the key beneficiaries as service providers which indicates that economic benefits associated with DAC MGE events go beyond the direct benefits to organisers and employees.

One of the key objectives of the DAC MGE programme is to increase the audience and exposure of the cultural and arts sector. Given the diversity of cultural events/ activities that are supported by the DAC MGE programme, it is evident 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 due to a lack of disaggregated information on the attendees, it is not possible to examine audience diversity. Moreover, due to the lack of clarity on how attendee figures, especially for non-ticketed events, is being determined; the extent of the audience exposure cannot be quantitatively determined. The DAC MGE programme did, however, contribute to the objective to increase exposure the creative and cultural sector as well as increase audience numbers due to many of the event/ activities being free or not having an entrance fee. This provides individuals who cannot afford to pay for tickets exposure to arts, cultural and heritage experiences, which is also linked to the DAC MGE. Moreover, the results also indicate that in most of the cases the targeted audiences were locally-based.

It is essential to note that very few events are leveraging free media exposure or are monitoring media coverage. Thus, media tracking needs to be improved to expose cultural events to a broader audience. Media exposure is critical to market the event/ activity as well as achieve the DAC MGE goal of increasing the audience and exposure that each production receives.

Since there is an increasing emphasis on social and environmentally responsible events, events/ activities funded by the DAC MGE programme were asked whether greening and social/ charitable initiatives were initiated to reduce negative environmental and social impacts. The majority of events in all categories indicated that both greening as well as social/ charitable initiatives are supported. The results indicate that the events are contributing to addressing social issues which is a key component of the DAC MGE programme. The range of different types of initiatives are also noteworthy. The main greening initiatives identified were proper disposal of waste, recycling, promoting green behavioural change/ information on environmentally-friendly behaviour and conserving water. The main social initiatives were increasing social cohesion and



social beneficiation, education, health, culture/ arts, youth, women and rural programmes. The link to cultural/ arts social initiatives is once again underscored and contributing to the MGE objective to strengthen and grow the arts, culture and heritage sector.

The event organisers were asked about the value/ advantage of the DAC MGE funded events. The results indicate that most of advantages are linked to funding support; to profiling/ showcasing culture; building social cohesion; economic development (including job creation); exposure to the arts, culture and heritage sector; and training and capacity-building/ skills development. Problems experienced related mainly to funding aspects (including delays in the release of DAC MGE funding) and suggestions forwarded were to increase funding, release funding timeously, provide long-term (3 year cycle was specifically proposed) funding and improved communication between DAC and event organisers.

The importance of DAC MGE funding was highly rated across 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 results indicate that according to the event organisers, DAC MGE funding is having a positive impact on cultural promotion, social cohesion, skills development and employment creation as well as event/ activity financial sustainability. Funding, and DAC funding in particular, were raised as the main concern in relation to event sustainability.

Some limitations are noted. The lack of detailed financial data is of concern given the amount of DAC MGE funding that is provided to these event organisers. However, the results show that in terms of sponsorship, the reliance on public funding, and DAC MGE funding in particular, is apparent. Without this funding it will be a challenge for many of these events/ activities to be sustained. It is also relevant that more than half of some work steams are 'for profit' organisations. DAC MGE funding policy going forward should consider distinguishing between non-profit organisations and those with more commercial aims. Another factor supporting this is that, as indicated, NPOs employ more permanent staff. Some organisers noted that the DAC MGE funding enabled fundraising from other potential sponsors which suggests that DAC MGE funding is important in attempts to leverage additional sponsorships.

Discrepancies in information on the reports sourced from DAC 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 was indicated in the documentation provided by DAC. 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 quality of information management in relation to the five DAC MGE categories is of major concern and is also highlighted in the Policy Review report. The lack of complete documentation and inconsistent information within the reports result in gaps in comparative information to inform an overall assessment. Several organisers also submitted information in their own reporting format rather than using the DAC templates. A key recommendation is therefore to improve information and data management (including record keeping).



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APPROVALS FOR THE SOUTH AFRICAN CULTURAL OBSERVATORY M&E KDI REPORT – Summative Report				
	NAME	TITLE	SIGNATURE	DATE
<b>Prepared and recommended by:</b>	Prof. Richard Haines	CEO		20/03/2018
<b>Submitted by:</b>	Mphikeleli Mnguni	Research Officer		3/4/2018
<b>Recommended by:</b>	Charles Mabaso	Chief Director		04/04/18
<b>Approved by:</b>	Lisa Combrink	Acting Deputy Director General		06/04/2018

