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NELSON MANDELA
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M & E KDI REPORT: TOURING VENTURES

Submitted to the Department of Arts and Culture

MEASURING & VALUING SOUTH AFRICA'S CULTURAL & CREATIVE ECONOMY



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South African Cultural Observatory
Evaluation of Touring Ventures DAC
MGE Funded Category

Research Report
19 December 2017

Submitted to the Department of Arts and Culture:



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Executive Summary

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

Touring Ventures was established to ensure that exhibitions, fairs, shows and performances are supported to tour domestically and internationally. Tours to remote areas are included to provide access for marginalised audiences and to sustain jobs. It is anticipated that this workstream will permit the Arts, Cultural and Heritage Sector to stabilise and consolidate, providing access to work and experience, capacity building and linkages to tourism. Furthermore, the long-term goal is to reduce dependency on financial assistance from government and insecurity in the Arts Cultural and Heritage Sector and to enhance professional planning and accountability.

The evaluation of the Tourism Ventures comprised a period of three funding cycles (2014-2015, 2015-2016 and 2016-2017). Touring Ventures received different levels of funding and ranged from R20 000 to R1 000 000 for the last year in which DAC MGE funding was received. Thus, the funding is an annual estimation. Although the spatial distribution could not be established for close to a third of the Touring Venture (34.4%), the rest of the events/ activities were hosted in all nine provinces with the most dominant province being Gauteng (28.9%), followed by KwaZulu-Natal (7%), Northern Cape (6.3%) and Western Cape (6.3%).

The number of new entrants in organising events/ activities (60.5% organising the event/ activity for less than three years and 31.6% indicating a year) suggest 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, as well as building capacity and skills development.

While most Touring Ventures received funding for one year, it is of concern that some of the organisers/ individuals received funding for more than a year, which may be construed as a violation of the Terms and Conditions. In most instances individuals were supported, which aligns to the Touring Ventures programme of supporting individual artists, performers and exhibitors. The different types, sizes and spatial/ geographical spread of the Touring Ventures indicate that this programme is meeting the broader objective of contributing to increased diversity of cultural offerings in different parts of the country. Furthermore, many of the exhibitions/ performances were international (41%), exposing South African culture and arts to global audiences. Organisers also noted how the DAC MGE funding has permitted them to improve the quality of their performance and the experiential learning opportunities.

In terms of the number of persons permanently employed, the DAC MGE is critical for creating jobs in the cultural sector. With an average of 9 persons being employed on a permanent basis in the organisation who worked with the DAC MGE funded event/ activity and given that 128



events/ activities were funded by the Tourism Ventures programme, 1 152 permanent jobs are associated with this programme for the last year that funding was received. Many of the organisations/ individuals supported by the Touring Ventures are involved in other aspects that are directly contributing to cultural development in South Africa beyond that of the event/ activity being sponsored, thus contributing to one of the broader objectives of the DAC MGE programme.

Touring Ventures are also creating temporary/ casual employment, with Africans as the main historically disadvantaged group in South Africa being the key beneficiary from Touring Ventures component as the DAC MGE programme as intended. Furthermore, the DAC MGE objectives of focusing on locally-based job creation and opportunities in the creative and cultural industry is also evident. The temporary/ casual nature of employment in lower paying jobs 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. Artists and performers in particular struggle to secure long-term funding and job permanency. Nevertheless, Tourism Ventures are supporting livelihoods as intended by the DAC MGE, especially targeting historically disadvantaged groups and promoting job opportunities at the local level. Furthermore, the results indicate that additional persons employed (as well as staff and volunteers) were exposed to a range of different types of skills, which were mainly directly linked to arts and cultural aspects. This again reinforces the more direct impact of Touring Ventures in the development of artists and performers relating to the creative and cultural industries.

Given the diversity of cultural events/ activities that are supported by the DAC MGE programme, it is clear that audiences throughout the country are being exposed to different types and genres of cultural events/ activities, which is one of the objectives of the programme. However, audience development for the more locally-based events/ activities remains a challenge. Due to a lack of disaggregated information on the attendees, it is not possible to examine audience diversity. 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. However, as most of the Touring Ventures (73.7%) were free events, they provide individuals who cannot afford to pay for tickets the opportunity to experience cultural events/ activities, which are also linked to the DAC MGE objectives to increase exposure to the creative and cultural sector as well as increase audience numbers.

The Tourism Ventures programme contributed to mainly local (59%) and Black South Africans (63%) service providers benefitting economically from the hosting of the event/ activity as targeted by most of the organisations and in alignment with DAC MGE objectives. Thus, the broader goals of transformation are also evident. With minimal stallholder involvement, this can be a platform for local economic development opportunities and should be encouraged to create opportunities for small businesses in the areas in which these events/ activities are being held.

The dependence on public sponsors (with the average of DAC MGE funding being 78%) is of concern given that for all the event/ activities DAC MGE is already a main sponsor, and because of DAC's long-term objective of reducing reliance on their funding this could be a concern.



Almost all beneficiaries of the Touring Ventures (97.4%) were contributing to the DAC MGE objectives to promote social development and cohesion which further indicates that more could be done to enhance social cohesion in specific locations via their respective events/ activities.

The main problems identified by beneficiaries related to funding, administrative challenges, support from relevant government departments and exposure for the event/ activity. The main aspects highlighted to address the challenges were DAC releasing funding in time and also the request to have longer term funding. Better communication with DAC was also recommended together with more funding allocation. Streamlining the application process, including the implementation of an online process, was also recommended.

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 Art
- Miscellaneous

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



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

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

The focus of this Research Report is an evaluation of the DAC MGE funded Touring Ventures category.

Touring Ventures is a MGE workstream 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, Tours to remote areas of the country will also be included. This workstream will further permit the arts, heritage and culture sector to stabilise and consolidate, providing access to work and experience, capacity building and linkages to tourism. The long-term goal is to reduce dependency on financial assistance from government and insecurity in the arts, heritage and culture sector and to allow for improved professional planning and accountability by the Sector (DAC, n.d.a.).

The specific objectives of the Touring Ventures Programme is as follows (DAC, n.d.a.):

1. To support wider, cost-effective opportunities for the nation's cultural outputs to be viewed, observed and enjoyed around the country and beyond.
2. 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.
3. 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.

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

DAC (n.d.b) set out the following Terms and Conditions for individual/ group requests for assistance to take part in international invitations for the purposes of professional development or participation in conferences:

- The Touring Ventures support is intended for the creative industry practitioners who need assistance to supplement funds already raised to enable participation in international arts and culture related events that relate to professional development or conferences to, which they have been officially invited or where they appear on the official programme.
- Applicants must have a role to play at the events/ activities they are invited to attend.
- MGE Touring Ventures support does not cover the entire budget required but will supplement costs related to airfare and short term accommodation. In exceptional cases, fees will be covered. Daily living costs will not be covered.
- The support is also directed at creating access to opportunities for professional development in areas of scarce skills that are not available in South Africa.



- The support will only be made available for invitations by reputable, registered internationally recognised institutions. DAC reserves the right to verify such credentials.
- Applicants shall be required to produce proof of registration, duly signed invitations and evidence of other support and/or funds raised.
- The Touring Ventures support for international invitations is provided at the discretion of the Department.
- This funding is once-off and will not be repeated. In keeping with standard practice only one MGE grant will be awarded to any specific individual or organisation per annum.
- This funding is neither a bursary nor a replacement for the support provided by the DAC funding institutions.
- Applications should be forwarded well in advance of the participation date. Last minute and urgent applications will not be considered.
- Assistance for groups will not exceed 10 members.

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

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

2 Methodology

Information was derived from two sources:

- Survey implementation
- Examination of reports submitted to DAC

2.1 Survey implementation

A survey was developed in consultation with SACO and DAC. Purposively selected Touring Ventures were approached to be interviewed. They were first asked to participate in a face-to-face or telephonic interview. They were also provided with an opportunity to complete the survey electronically if this was preferred.

A list of all Touring Ventures was generated from information provided by DAC officials (Table 1A). The Table also indicates the status of attempts to interview the event organisers/ representatives in relation to the events that were sampled for interviews to be conducted. The



sampling approach adopted was purposive to ensure that different types of Touring Ventures were chosen in relation to genre, amount of DAC MGE funding received and spatial/ geographical spread. It is important to note that where contact details provided were incomplete or not available, these events/ activities were not included in the sampling framework. Although the agreed sampling size was 20% of the events/ activities (26 given that 128 events/ activities were listed as per Table 1A), 45% of those listed were approached to participate. As the Table shows, in many cases the contact details provided were incorrect and interviewers were unable to make contact.

One hundred and twenty eight Touring Ventures were identified from information provided by DAC officials. The events/ activities received different levels of funding and ranged from R20 000 (for South Africa-United Kingdom Season) to R1 000 000 (for the Deaf Native Theatre JM Project) for the last year that the DAC MGE funding was received (Table 1A). In terms of the spatial distribution of the Touring Ventures category, Table 1 reveals for 34.4% of the events/ activities information could not be established. Among the rest, events/ activities were hosted in all nine provinces with the most dominant provinces being Gauteng (28.9%), KwaZulu-Natal (7%), Northern Cape (6.3%) and Western Cape (6.3%).



Table 1: Provincial distribution of Touring Ventures (n=128)

	Frequency	Percentage
Eastern Cape	3	2.3
Free State	4	3.1
Gauteng	37	28.9
KwaZulu-Natal	9	7.0
Limpopo	5	3.9
Mpumalanga	1	.8
Northern Cape	8	6.3
North West	4	3.1
Western Cape	8	6.3
Western Cape and eastern Cape	1	.8
Ghana	1	0.8
Tanzania	1	0.8
USA	2	1.6
No information/ could not be determined	44	34.4

2.2 Examination of reports submitted to DAC

In addition to the surveys conducted, contracts and reports submitted to DAC were examined. Documents were sourced from DAC officials. For 86 of the 128 events/ activities (67%) additional documents (mainly contractual agreements and reports submitted to DAC) were sourced. Unlike the Flagships and Festivals and Events, most Touring Ventures (81 of the 86 – 94%) where reports were available did use the DAC reporting template. However, information required was not adequately provided. Specifically, 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.

2.3 Interviews conducted

Interviews were conducted with 38 of the Touring Ventures (30%) (Table 2A). Additionally, two Touring Ventures (Nyiko Condry Ngovebi and Mams Arts Festival) provided partial information. Since these surveys were incomplete they were not used in the analysis. The 'X' in some of the Tables that present numerical information denotes averages. It is important to note that relatively senior persons in the organisations participated in the survey.

3 Analysis of results

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



3.1 Profile of organisation/ business and diversity of cultural offerings

The number of times the organisation planned the DAC MGE funded event as well as being involved in organising events ranged from 1 to 56 years with an average of 7 years and 11 years, respectively (Table 3A). This shows that many of the events have been held longer than the 11 years that the DAC MGE programme has been in place. The results indicate that organisers have been involved with planning the event/ activity for fewer years than the Flagships and Festivals and Events, which is unsurprising since the Touring Ventures supported individual artists and performers. Most of the organisers were involved in organising the event/ activity for less than 3 years (60.5%) with close to a third (31.6%) indicating a year. What is evident, however, is that there are some established organisers receiving funding from the Touring Ventures programme. Generally organisers have been organising events/ activities for the same period that they have been organising the DAC MGE funded event, which suggests that that in several cases both the event and the organisation are relatively new in the cultural event/ activity arena. The number of new entrants in organising events/ activities suggest 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 practitioner. Similar to Flagships and Festivals and Events, opportunities are also being created to expose more organisations and persons to conceptualise, plan and manage cultural events/ activities, which related to capacity and skills development as well.

All the events/ activities indicated how many years they received DAC MGE funding. Seventy six percent received funding for one year during the three year reporting period and the rest (24%) for multiple years during the last three years/ reporting periods. Only one (Drum Tribe) had funding for all three years. Most (65.8%) were funded for 2015/2016 while 47.4% had funding for 2016/2017 and 18.4% for 2014/2015 (Figure 1). This indicates that similar to the Festivals and Events and unlike the Flagships, Touring Ventures were not supported for the entire three year period. This is in line that many of the organisers 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 workstream funding which was also received.



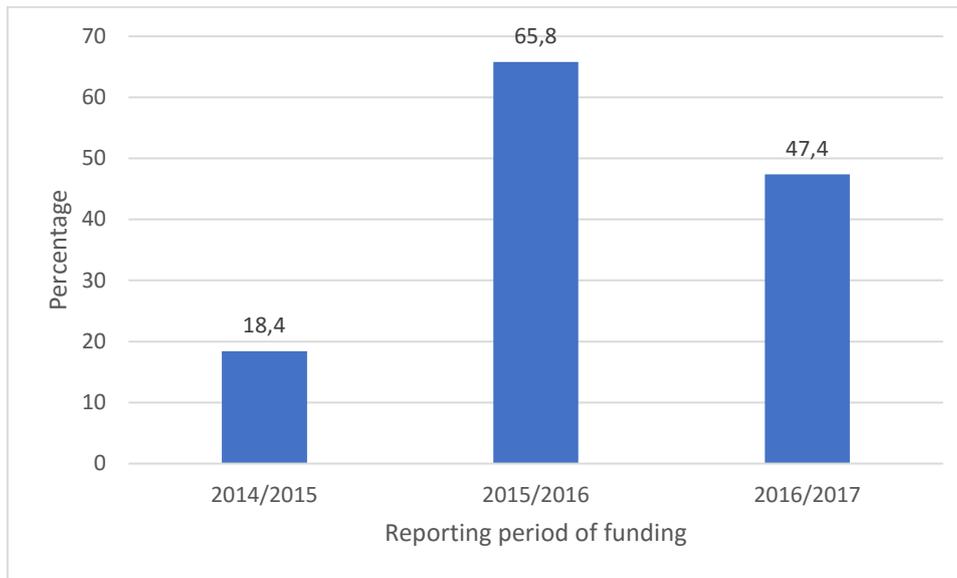


Figure 1: If DAC MGE funded the event/ activity for the last 3 years/ reporting periods (yes responses only, n=38 – in %)

The type of organisation/ business that planned the DAC MGE funded events/ activities were mainly Non-Profit Organisations (NPOs) (47.4%) (Table 2). Equal proportions (18.4%) of Closed Corporations and Proprietary Limited organisations/ businesses were also prominent. It is important to note that during the interviews it was obvious that in most instances individuals were supported, which aligns to the Touring Ventures programme of supporting individual artists.

Table 2: Type of organisation/ business (n=38): Multiple responses

	Frequency	Percentage
Non-Profit Organisation (NPO)	18	47.4
Closed Corporation (CC)	7	18.4
Proprietary Limited (PTY LTD)	7	18.4
Individual	3	7.9
Artist's Studio	1	2.6
Community Trust	1	2.6
Public Benefit Organisation (PBO)	1	2.6
Trust	1	2.6

The Touring Ventures (unlike the Flagships and Festivals and Events) were mainly artists, performers and exhibitors. This again is in line with the Touring Ventures programme that support artists and performers to host events/ activities and or travel to participate at events/ exhibitions. Given that the other DAC MGE programmes support festivals and events mainly (of different sizes and types), the Touring Ventures add to the different types of cultural genres and aspects including, exhibitions, performances, workshops and training events (mainly targeting youth and schools), which the Touring Ventures support. The different types, sizes and spatial/ geographical spread of the Touring Ventures (discussed in the previous section) is meeting the broader objective of contributing to increased diversity of cultural offerings in different parts of the country.



The dominance of Gauteng is noticeable and may be undermining the DAC MGE efforts to ensure a footprint across South Africa, especially to target rural communities. Furthermore, a few of the exhibitions/ performances were international, exposing South African culture and arts globally as well. Thus, the Touring Ventures is creating opportunities to support creative industry practitioners to enable participation in international arts and culture related events that contribute to their professional development. In many of the reports available for examination, organisers state how the DAC MGE funding has permitted them to improve the quality of their performance and the experiential learning opportunities.

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 (Table 4A and Table 3). The average number of persons employed permanently was 9 (similar to Public Arts with an average of 8 and lower than Flagships with an average of 12.4).

In addition to general permanent employment practices on an annual basis for the last year that DAC MGE funding was received, respondents were asked about the number of people the business/ organisation employed during the course of the year on a permanent basis who work directly with the DAC MGE funded event/ activity. The results ranged from none to 50 persons with an average of 9 (the same as general permanent employment). NPOs had higher numbers of permanently employed persons (within the organisation generally and in relation to employees working directly with the DAC MGE event/ activity) compared to other types of organisations/ businesses. For most of the events/ activities, the number of persons employed permanently in the organisations was also the number of permanently employed persons who worked on the DAC MGE event/ activity suggesting that DAC MGE is critical for creating jobs for these organisations/ individuals. This also suggests that the DAC MGE funded events are one of the main activities or the only activity the organisations/ individuals are involved in. This again indicates the importance of DAC MGE funding in promoting and supporting the diversity of cultural events/ activities in South Africa as well as creating jobs in the cultural sector. The results also reveal that the sizes of the businesses differed, however, all were relatively small enterprises with the exception of a few that had more than 20 employees.

Table 3: Summary of number of people business/ organisation employs during the course of the year on a permanent basis generally and on a permanent basis who work directly with the DAC MGE funded event/ activity (n=38, in %) (derived from Table 4A)

Number of persons employed on a permanent basis	In the organisation	In the organisation who work with the DAC MGE funded event/ activity
No response	2.6%	5.3%
None	7.9%	13.2%
Average	9	9
Range	1-124	1-50



With an average of 9 persons being employed on a permanent basis in the organisation who worked with the DAC MGE funded event/ activity and given that 128 events/ activities were funded by the Touring Ventures programme, 1 152 (fewer than the Festivals and Events of 1 423 and more than Flagships of 413) permanent jobs are associated with the DAC MGE Touring Ventures programme. It is important to note that it is unlikely that these jobs are directly created by the DAC MGE funding, rather that the funding helped support the institutions to employ persons on a permanent basis.

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

- Assisting with administration and business operations as well as organisational and logistical aspects
- Participation in performances and exhibitions
- Productions
- Training of artists (dance, music and drama in particular)
- Skills development and training in the arts and culture
- Youth development
- Marketing and advertising
- School art projects

The Journey Arts to Schools Provincial Tour indicated that the organisation is a Community Trust and they work per project and have other jobs.

The areas identified in relation to other activities that permanent employees are involved in indicated that the many of the organisations/ individuals supported by the Touring Ventures are involved on other aspects that are directly contributing to cultural development in South Africa beyond that of the event/ activity being sponsored. They are enhancing skills development in the creative and cultural sector, which is one of the broader objectives of the DAC MGE programme.

Table 4 (derived from Table 6A) shows that the number of additional persons employed to assist in the preparation for or during the event/ activity (excluding volunteers) for the last reporting year the organisation received DAC MGE funding ranged from none (for the Isintu Arts Exhibition) to 275 (for the Agang Children's Art Festival). The average number of additional persons employed was 21, which was much lower than the average of 388 for Flagships and 95 for the Festival and Events.

Table 4: Number of additional persons employed to assist in the preparation for or during the event/ activity, excluding volunteers for the last reporting year the organisation received DAC MGE funding categorised into groups (n=38)

	Frequency	Percentage
None	1	2.6
Less than 10	17	44.7
10-20	13	34.2
21-50	5	13.2
More than 100	2	5.3

X = 21



Information was sourced to establish whether additional persons employed were permanent or contracted/ temporary (and if so the period of temporary employment). The different periods/ length of time on the different categories (permanent, temporary/ casual for a 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. Unlike the Flagships where none of the respondents indicated that additional persons were employed on a permanent basis, nine events/ activities (23.7%) employed additional persons on a permanent basis. This is an interesting result that demonstrates the importance of further research into how the creative and cultural industry labour markets work. Some areas may 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 activity is important.

Most additional persons were employed on a temporary/ casual basis for more than a week to a month (ranging from one to 25) and more than a month (ranging from two to 48) (Table 7A). This suggests that the Touring Ventures are creating temporary/ casual jobs of a longer period than the Flagships and Festivals and Events, contributing to the DAC MGE objective of job creation.

All the events/ activities (with the exception of Isintu Arts Exhibition that did not employ additional persons) provided the disaggregated information on additional persons as per different periods/ length of time. The reason could be attributed to direct involvement in the event/ activity and working with additional persons (who tended to be mainly administrators, artists and performers more directly and regularly). However, several respondents were unable to provide information when disaggregated further by gender, historical racial category and location of additional person employed as detailed in Tables 8A, 9A and 10A, respectively. Key issues related to information not being readily available or available in report submitted to DAC, difficulties in disaggregating information and numbers not tallying.

In terms of the results presented in Table 8A, in relation to gender disaggregation, no major differences are discernible in relation to the employment of males compared to females. 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 the Touring Ventures programme, this is important to consider since from the interviews and reports available, most of the persons employed (permanent or temporary) are artists and performers.

In terms of historical racial groups, among the additional persons employed, these were mostly African who worked mainly for a month or more than a month (Table 9A). Thus, Africans as the main historically disadvantaged group in South Africa is the key beneficiary from Touring Ventures component as the DAC MGE programme as intended. However, it is important to underscore that temporary/ casual employment 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. Artists and performers in particular struggle to secure long-term funding and job permanency.



In terms of the location of additional persons employed, these persons were mostly locals who worked for between a week to a month (39.5%) or more than a month (50%) (Table 10A). Of importance to note as well is that with the exception of a few additional persons employed permanently provincially and nationally for the DAC MGE funded event/ activity, the rest were locally-based. The DAC MGE objectives of focusing on locally-based job creation and opportunities in the creative and cultural industry is evident.

Additional persons who were employed assisted with a range of roles and functions (Table 11A). The main functions that additional employees assisted with were artist/ participant management (71.1%), administrative support (63.2%), technical support (60.5%), sales and marketing (44.7%), infrastructural support (36.8%) and media and communication (34.2%).

The results in relation to job creation show that employment generated from the hosting of the event/ activity is largely temporary or casual in nature. However, it is important to note that these events/ activities are supporting livelihoods as intended by the DAC MGE, especially targeting historically disadvantaged groups and promoting job opportunities at the local level. Furthermore, the results suggest that additional persons employed were being exposed to a range of different types of skills, which were mainly directly linked to arts and cultural aspects unlike the Flagships and Festival and Events, which focused mainly on technical and administrative aspects. This again reinforces the more direct impact of Touring Ventures in the development of artists and performers relating to the creative and cultural industries.

3.3 Skills development

Slightly more than half of the events/ activities (55.3%) had work-integrated learning (WIL) or volunteers to provide assistance. The rest (44.7%) of the events/ activities did not have WIL or volunteers. This indicates that among many of the Touring Ventures additional persons were also exposed to skills development, which aligns to the DAC MGE objectives.

Among the events/ activities that had WIL or volunteers, the numbers ranged from one to 25 with an average of eight (Table 12A), which was lower than the Flagships, which had an average of 71.7 and Festivals and Events, which had an average of 20. This is not surprising given that these DAC MGE categories are generally larger and more established events with more funding.

The majority of the events/ activities (65.8%) provided training for WIL and volunteers and/ or other staff. The Jazz 4 Ekurhuleni did not respond while the rest of the events/ activities did not provide training. Again, skills development emerges as an important aspect. For the events/ activities that did train staff as well as WIL and volunteers, the numbers ranged from one to 35 with an average of 12 (Table 13A). Among the staff as well as WIL and volunteers who received training, they received training on a range of aspects (Table 14A). The main types of training received were administration and management (28.9%), operations in relation to physical infrastructure (lighting, sound, fencing, etc.) (28.9%), sales and marketing of goods and services (23.7%) and advertising, media and branding (21.1%). Similar to earlier results, technical, sales and marketing and hospitality aspects were identified.



Table 5: Summary of number of WIL or volunteers who assisted with the event and who received training (n=38) (derived from Tables 12A and 13A)

	Assisted with event	Received training
Not applicable/ no response	47.4%	36.8%
Average	8	12
Range	1-25	1-35

In addition to the training opportunities that staff and volunteers benefitted from in relation to aspects detailed in Table 14A, in the reports submitted to DAC, a key benefit specifically identified in relation to some of the events was skills development opportunities for creative and cultural industry practitioners, which is one of the DAC MGE objectives. The direct benefit to artists and performers were specifically highlighted in many of the reports.

3.4 Audience and exposure

Given the diversity of cultural events/ activities that are supported by the DAC MGE programme, it is clear that audiences throughout the country are being exposed to different types and genres of cultural events/ activities, which is one of the objectives of the programme. The Touring Ventures in particular directly support artists and performers more than the Flags and Festivals and Events. As indicated earlier, the local footprint also ensures that audiences in South Africa are exposed to productions in this sector.

Table 15A (summary in Table 6) shows attendance in different categories (participants, attendees, media and support crew) associated with the event. For participants, the numbers ranged from three to 400 with an average of 48.

For attendees (that is, audiences, spectators, etc.), the numbers ranged from none to 800 000 with an average of 47 937. There is substantial differentiation in relation to the number of attendees. The larger figures were related to responses where the artists/ performances participated in major international or national events/ festivals. For the majority of the events, the numbers of attendees was less than a thousand. This suggests that audience development, especially for the more locally-based events/ activities is a challenge. Audience exposure is enhanced when artists/ performers have the opportunity to participate in more established events/ activities. The Touring Ventures programme specifically provides support to participate in these events/ activities.

For the media, the numbers ranged from none to 100 with an average of nine. A substantial proportion (42.1%) did not have a media presence.

For support crew, the numbers ranged from two to 50 with an average of 15. The results again reveal the diversity of the events/ activities supported by DAC MGE funding in terms of attendance numbers and media presence.



Table 6: Summary of number of people who attended the event/ activity (excludes stallholders/ exhibitors) for the last reporting year the organisation received DAC MGE funding in specific categories (n=38) (derived from Table 15A)

	Participants	Attendees	Media	Support crew
No response/ could not recall	18.4%	26.3%	42.1%	28.9%
None	-	2.6%	7.9%	-
Average	48	47 937	9	15
Range	1-400	None-800 000	None-100	2-50

It is important to note that neither the surveys nor the close-out reports captured disaggregated information on the attendees. Thus, it is not possible to examine audience diversity.

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

In relation to participant figures, while 7.9% of the events/ activities did not indicate or could not recall how the counts were determined, among the rest the main ways identified were known selection and lists maintained by the organisers, registration and database/ keeping records, counts that were kept as well as selection of performers. None of the events/ activities seemed to be able to clarify if the numbers considered the same people attending for multiple days, shows and exhibitions/ venues by considering attendance and considering the number of times artists performed. Most who indicated figures did not respond or stated actual counts and multiple shows that fail to indicate how multiple days, shows and exhibitions/ venues were considered.

In relation to attendee figures, most events/ activities determined counts via ticket sales, counts (in some cases using venue sizes) and attendance registers or guest lists. Again, most could not explain how multiple days, shows and exhibitions/ venues were considered.

In relation to media figures, 42.1% of the events/ activities interviewed did not respond or stated not applicable since media was not in attendance. Some of the respondents (13.2%) could not estimate these figures. Among the rest, the main ways in which media figures were determined were known persons, keeping registers and lists, and counts taken at event. Since the media were smaller numbers and known persons, considering whether same people attended multiple days, shows and exhibitions/ venues in relation to media counts generally did not apply.

In relation to crew figures, 28.9% could not recall or did not have information of these counts. The rest identified the following ways in which the counts were determined: known persons, contracts and registers. Several events/ activities considered the same people attending for multiple days, shows and exhibitions/ venues in relation to media counts. Again, these were for the events/ activities with smaller numbers.

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



the exception of ticketed events, the manner in which the counts are being determined are not well understood or reliable. This brings into question whether the extent of the audience exposure can be quantitatively determined.

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

Table 7: Summary of number of tickets (including registration) and complimentary tickets issued (n=38) (derived from Tables 16A and 17A)

	Tickets (including registration)		Complimentary tickets	
	Participants	Attendees	Participants	Attendees
No response/ could not recall	86.8%	73.7%	94.7%	81.6%
Average	79	1 233	55	52
Range	4-100	20-5 000	70-150	10-200

In relation to the number of tickets (including registration) for participants and attendees, Table 16A shows that 86.8% of the events/ activities indicated not applicable (that is there were no participants) or did not respond. Among the rest, the number of tickets for participants and attendees for ticketed events/ activities ranged from four to 100 with an average of 79. For the attendees, the responses ranged from 20 to 5 000 with an average of 1 233. It is important to note that the majority of the events/ activities (73.7%) were not ticketed as these were free events. This indicates that Touring Ventures 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. Most of the Touring Ventures were free events.

With an average of 47 937 persons attending (the average being higher because of participation in larger international events) and given that 128 events/ activities were funded in this category, 6 135 936 persons were exposed to Touring Ventures events/ activities. The possible range is likely to be between 4 908 749 (a 20% underestimate) to 7 363 123 (a 20% overestimate).

Table 17A shows that the number of complimentary tickets issued for participants was specified by two respondents, 70 and 150 each. This is linked to the majority of the events/ activities being free. A few respondents (18.4%) stated the number of complimentary tickets issued for attendees, which ranged from 10 to 200 with an average of 55. Among the rest, the events/ activities were either free or the respondent could not provide the information.

The DAC MGE funded events/ activities were marketed in various ways (Figure 2). The main means in which marketing occurred was the radio (55.3%), social media (50%) and posters/ banners (44.7%). In terms of other, t-shirts, moving boards and street performances were mentioned. Some (10.5%) did not respond.



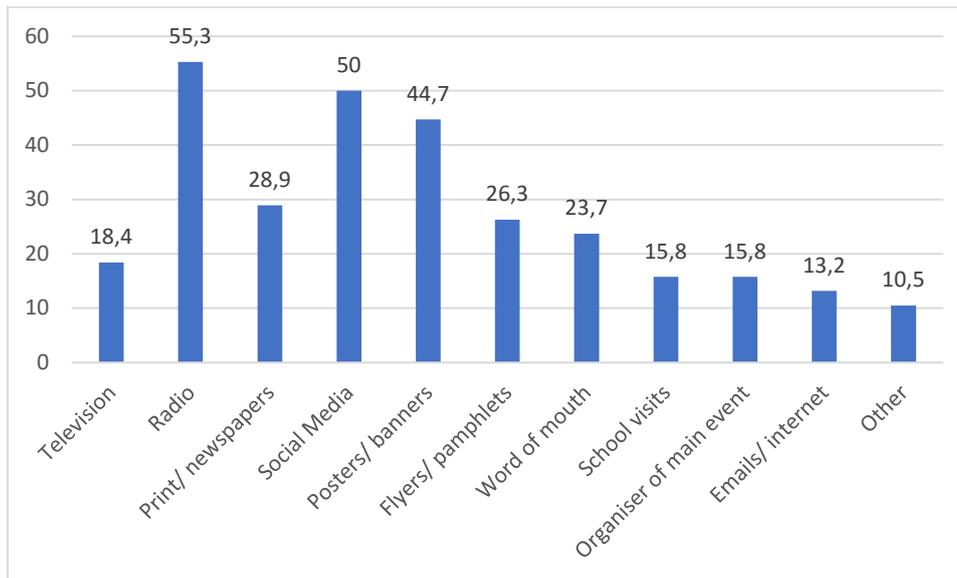


Figure 2: How the DAC MGE funded event/ activity was marketed (n=38 – in %): Multiple responses

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

The overall budget for marketing ranged from none to R800 000 (Table 19A). The average overall budget for marketing was R65 156. The majority of the events/ activities do not have a marketing budget or have very low budgets. Thus, marketing of many of the Touring Ventures supported is limited with reliance on the marketing strategies of the larger events/ festivals that some participate in.

Responses for local, national and international media exposure were scanty (Table 20A). In most instances, no responses were provided or respondents did not know. The results show that most of the media exposure leveraged was locally based. Furthermore, the main media platforms were posters/ banners/ flyers and social media platforms. Some of the events/ activities are leveraging off free media platforms. The other category included some of the events/ activities using moving boards, use of emails, t-shirts, school visits and invitation letters. For the larger events/ festivals that respondents participated in, media companies were paid.

It is important to note that very few events/ activities are leveraging free media exposure or are monitoring media coverage of the DAC MGE funded event/ activity. 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.

3.5 Budget, expenditure and income: Economic benefits

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

Table 8: Summary of service providers and stallholders (n=38) (derived from Tables 21A, 22A, 23A, 24A, 25A and 26A)

	Service providers	Stallholders
No response	15.8%	92.1%
None used	10.5%	-
Average number used	6	3
Range of number used	None-30	1-6
Average of proportion of locals	59%	-
Range of proportion of locals	None-100%	-
Average of proportion of provincial	24%	-
Range of proportion of provincial	None-65%	-
Average of proportion of Black South Africans	63%	100%
Range of proportion of Black South Africans	None-99%	-

The number of service providers (including stallholders) used for the event/ activity ranged from none to 30 with an average of six (Table 21A), which was lower than for the Flagships and Festivals and Events. Some of the respondents were individually supported to perform or received bursaries thus service providers are not applicable.

Among the 78.9% who responded (the rest specified not applicable since they were individuals such as the bursary recipient), 50% stated that the organisation has a procurement policy related to using local (within the town/ city/ municipality) rather than non-local service providers while the rest did not, indicated not applicable or did not response. The results reveal that mainly local service providers benefitted economically from the hosting of the event/ activity as targeted by most of the organisations and in alignment with DAC MGE objectives.

The estimation of the proportion of organiser spending that went to local (within the town/ city/ municipality) service providers ranged from none to 100% with an average of 59% (Table 22A), which again reinforces that local economic benefits were associated with the event/ activity. In terms of an estimation of the proportion of organiser spending that went to provincial (excluding local) service providers where the event/ activity was held, Table 23A shows a range from none to 65% with an average of 24%.



In terms of organiser spending that went to service providers who were Black South Africans, this ranged from none to 99% for 68.4% (Table 24A). Among these, the average was 63%. Black South Africans are the key beneficiaries as service providers, which indicates that economic benefits associated with DAC MGE funded events/ activities go beyond the direct benefits to organisations and employees. The broader goals of transformation are also evident.

The number of stallholders the organisations had for the event/ activity for the last reporting year the organisation received DAC MGE funding was one for two of the events/ activities and six for one event/ activity (Table 25A). This indicates that in relation to Touring Ventures very few have stallholders. Stallholders can be a platform for local economic development opportunities. This should be encouraged to create opportunities for small businesses in the areas in which these events/ activities are being held.

In terms of how the stallholders for the DAC MGE funded event/ activity were chosen or how they applied to be considered to be stallholders for the event/ activity, they were chosen by the individual/ organiser. For example, the CIOFF Latium Folklore Festival developed/ trained local crafters to go with the team. These crafters are then chosen to be stallholders. Furthermore, for Extra Soles the respondent stated that she does not know the number of service providers as these were provided by the Cuban government as part of the Havana Biennial Art Exhibition. The organisation itself did not directly employ service providers. It was also stated that while a procurement policy is not in place, the organisation works with individuals from the local community.

In terms of the estimation of the proportion of organiser spending that went to stallholders who were Black South Africans, all who had stallholders stated 100% (Table 26A). No foreigners were stallholders. The results reveal that in addition to local service providers benefitting from the hosting of the event/ activity, in three cases opportunities existed for stallholders who were mainly locally-based and Black South Africans to benefit at for the events/ activities.

Among the events/ activities that had stallholders, two indicated that the organisers did not provide training for the stallholders while two did provide training. Furthermore, three stated that networks were established in relation to the stallholders that resulted in them being used again while one stated that networks were not established.

A substantial proportion of the respondents (39.5%) stated that there were no sponsors other than the DAC MGE funding. One did not respond and another stated that family members provided financial assistance. Among the rest of the events/ activities, several sponsors were identified (Table 27A). The sponsors were mainly local and provincial government departments. The dependence on public sponsors is of concern given that for all the event/ activities DAC MGE is already a main sponsor. Other sponsors included media partners, organisations (main in the arts sector) and a few retail and private companies. These were far fewer than the public sector sponsors.

Table 9 summarises sponsorship and expenditure results. The total amount of sponsorship received (including DAC MGE funding) ranged from R20 000 to R4 515 000 with an average of R536 771 (Table 28A) for the last year that the organiser received funding. Thus, these are annual



figures and not total DAC MGE funding received for multiple years. The results again reflect the differentiation among the events/ activities supported with the larger amounts being associated with the national and international established events/ activities.

Table 9: Summary of sponsorship and expenditure results (n=38) (derived from Tables 28A, 29A, 30A and 31A)

	Sponsorship and expenditure results
No sponsorship responses	13.2%
Average of total amount of sponsorships received (including DAC MGE funding)	R536 771
Range of total amount of sponsorships received (including DAC MGE funding)	R20 000-R4 515 000
Average of proportion of total sponsorship the DAC MGE funding made up	78%
Range of total sponsorship the DAC MGE funding made up	12%-100%
Average of company's overall budget for last reporting year the organisation received DAC MGE funding	R490 795
Range of company's overall budget for last reporting year the organisation received DAC MGE funding	R80 000-R2 000 000
Average of capital expenditure	R127 353
Range of capital expenditure	R2 115-R1 000 000
Average of venue hire	R17 122
Range of venue hire	R1 200-R58 700
Average of salaries and wages	R185 129
Range of salaries and wages	R11 700-R900 000
Average of advertising and marketing	R49 730
Range of advertising and marketing	R1 200-R400 000
Average of travelling and accommodation	R105 004
Range of travelling and accommodation	R1 500-R400 000
Average of other costs	R80 964
Range of other costs	R5 000-R400 000

The proportion of total sponsorship the DAC MGE funding made up was generally high and ranged from 12% to 100% (Table 29A). The average was 78%. The heavy dependence on public funds, in this case specifically DAC MGE funding, is again noticeable.

In relation to whether the event/ activity received DAC MGE funding enabled the organisation to fundraise from other potential sponsors more effectively, 65.8% felt that it did while 3.6% stated that it did not and one did not respond. The majority of the respondents (78.9%) indicated that the organisation mentioned to other potential sponsors that the event/ activity received DAC MGE funding. This suggests that attempts were made to use the DAC MGE funding to leverage additional sponsorships, albeit with limited success. This may suggest that government funding is 'crowding out' private funding or that private sponsors are currently not geared towards or see the benefits of funding the creative and cultural sector.

The company's overall budget for this event/ activity for the last reporting year the organisation received DAC MGE funding is presented in Table 30A. 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 are not provided. For 89.5% that provided expenditure information, the overall budget ranged from R80 000 to R2 000 000 with an average of R490 795.

Table 31A presents the findings in relation to expenditure for events/ activities in relation to specific categories. For the specific categories the expenditures were:

- Capital expenditure: for 26.3% of the events/ activities, ranged from R2 115 to R1 000 000 with an average of R127 353.
- Venue hire: for 23.7% of the events/ activities, ranged from R1 200 to R58 700 with an average of R17 122.
- Salaries and wages: for 47.4% of the events/ activities, ranged from R11 700 to R900 000 with an average of R185 129.
- Advertising and marketing: for 47.4% of the events/ activities, ranged from R1 200 to R400 000 with an average of R49 730.
- Travelling and accommodation: for 57.9% of the events/ activities, ranged from R1 500 to R400 000 with an average of R105 004.
- All other costs: for 29.4% of the events/ activities, ranged from R5 000 to R400 000 with an average of R80 964.

Among the rest of the events/ activities that did not provide information, most indicated 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 10 summarises the income results. Table 32A indicates income derived from the event/ activity in specific categories. For the specific categories the incomes were:

- Private sponsorships received: for 68.4% of the events/ activities, ranged from R10 000 to R800 000 with an average R80 964.
- DAC MGE funding: for 84.2% of the events/ activities, ranged from R35 000 to R500 000 with an average of R149 385.
- Other public sponsorships: for 15.8% of the events/ activities, ranged from R30 000 to R300 000 with an average of R101 783.
- Ticket sales: for 23.7% of the events/ activities, ranged from R2 600 to R37 000 with an average of R14 160.
- Income from merchandise: one respondent stated an amount of R80 000.
- Income from other: two respondents noted R600 and R50 000 each.
- Total income: for 60.5%% of the events/ activities, ranged from R93 000 to R837 000 with an average of R361 763.



Table 10: Summary of income results (n=38) (derived from Tables 32A)

Sponsorship and expenditure results	
Average of private sponsorships	R80 964
Range of private sponsorships	R10 000-R800 000
Average of DAC MGE funding	R149 385
Range of DAC MGE funding	R35 000-R500 000
Average of other private sponsorships	R101 783
Range of other private sponsorships	R30 000-R300 000
Average of income from ticket sales	R14 160
Range of income from ticket sales	R2 600-R370 000
Average of other income	R25 000
Range of other income	R600-R50 000
Average of total income	R361 763
Range of total income	R93 000-R837 000

Among the events/ activities that provided information, the total income was R8 320 540. Of this total, DAC MGE funding (R6 903 277) made up 83% of the funding compared to tickets sales (R127 440 only making up 2% of the total income with only 13 events/ activities generating income from this source. Additionally, other public sponsorships (excluding DAC MGE funding) made up 7% of the income. Thus, public funding made up 90% of the total income, which again shows substantial reliance on public funding. This is of serious concern for this DAC MGE category since this workstream states that the “MGE Touring Ventures support does not cover the entire budget required but will supplement costs”. The results suggests that almost all the projects would not have happened without high levels of public funding and are unlikely to be sustainable in the future.

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

3.6 Greening initiatives

Slightly more than half of the respondents (57.9%) stated that the event/ activity supported by DAC MGE funding initiated greening initiatives to reduce negative environmental impacts and be more environmentally responsible while the rest did not. This question was prefaced by a statement that “there is increasing concern over the impacts of events, festivals or activities on the environment”.

Among the respondents who indicated that greening initiatives were activated, several types were identified (Table 33A). The main initiatives were recycling (34.2%), proper disposal of waste (31.6%), conserving water (26.3%) and promoting green behavioural change/ information on environmentally-friendly behaviour (21.1%).

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 responses are captured in Table 34A. The main aspects relate to using the events/ activities (specifically the performances and exhibitions) to focus on environmental issues, conserving water and energy, proper disposal



of waste, using more environmentally friendly products, promoting recycling, and enabling environmental awareness and education at events/ activities, targeting mainly the youth and schools.

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 Touring Ventures are considering environmental issues.

3.7 Social/ charitable initiatives

With the exception of one respondent, the rest stated that the event/ activity supported by DAC MGE funding initiated social/ charitable initiatives to contribute to social inclusivity, cohesion and empowerment. This question was prefaced by a statement that “cultural events/ festivals/ activities are linked with social impacts that can contribute to social inclusivity, cohesion and empowerment”. This indicates that most beneficiaries of the Touring Ventures were contributing to the DAC MGE objectives to promote social development and cohesion.

Table 35A shows that among the 97.4% of the respondents who stated that social/ charitable initiatives were activated, several were identified, namely, youth (73.7%), culture/ arts (65.8%), education (55.3%), programmes for women (39.5%) and rural programmes (28.9%). The results indicate that the Touring Ventures 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. With the exception of 13.2% of the events/ activities, the rest provided suggestions (Table 36A). The main suggestion related to focusing on youth and women development, creating forums for social dialogues, learning from each other, promoting skills development, raise awareness on social issues such as violence and HIV/AIDS, job creation, education and training, travelling opportunities and targeting disadvantaged communities. Thus, the event organisers highlighted that more could be done to meet the DAC MGE objective of enhancing social cohesion in specific locations via their respective events/ activities.

3.8 Satisfaction with event/ activity

Several aspects were identified in relation to the value/ advantage of the DAC MGE funded event/ activity by all the events/ activities interviewed (Table 37A). The results reveal that most advantages are linked to profiling/ showcasing culture with links directly to the DAC MGE objectives. Some of the key aspects identified related to:

- Support by allocating funds and resources
- Training and capacity-building/ skills development
- Making travelling (especially international travel) possible



- Exposure of the performance arts to youth, especially in schools
- Promoting cultural exchange
- Profiling South African culture and talents
- Raise social issues and awareness

These aspects highlighted align to the DAC MGE objectives. It is interesting to note that several events/ activities identified specific advantages linked to promoting specific cultural genres.

Table 38A encapsulates the problems experienced in relation to DAC MGE funded event/ activity and suggestions forwarded by the respondents about how these can be addressed. The Venice Biennale and Agang Children's Art Festival did not experience any problems while Jungle-Out-There did not respond. Similar to the Festivals and Events, the main problems identified related to funding (including delays in the releasing of DAC MGE funding and ability to secure additional sponsorships), administrative challenges, support from relevant government departments and exposure for the event/ activity. Logistical challenges were also noted in relation to travel. In terms of suggestions to address the challenges, the main aspects highlighted were DAC releasing funding in time and also the request to have longer term funding. Better communication with DAC was also recommended together with more funding allocation. Streamlining the application process (including the implementation of an online process) was also recommended.

3.9 Event/ activity sustainability

The majority of the respondents (84.2%) pointed out that their respective organisations planned to have this event/ activity next year. Those who indicated that they would not stated that funding was the key issue and that they could only participate if invited (Table 39A).

While 71.1% of the respondents noted that the organisation would have the event/ activity next year or in the future without DAC MGE funding, the rest (28.9%) would not. The main reasons related to funding (Table 40A).

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



Table 11: Rating of statements in relation to specific aspects regarding the importance of MGE funding for various aspects of the event on a scale of 1-5 where 1 is not at all important and 5 is very important (n=38, in %): Multiple responses

Importance of MGE funding for:	1	2	3	4	5	No response
The financial sustainability of the event/ activity	-	-	-	2.6	97.4	-
The status or recognition of the event	-	-	7.9	7.9	81.6	2.6
The quality of the cultural aspects	-	-	-	7.9	89.5	2.6
Ability to include local communities and artists	2.6	2.6	-	7.9	86.8	-
Promote social cohesion	-	-	-	5.3	13.2	81.6
Improve skills and employment opportunities in the cultural sector	-	2.6	2.6	5.3	89.5	-

Respondents were asked if they had any other concerns regarding the future sustainability of the event. Comments were forwarded by 90% of the event/ activities (Table 41A). The responses are similar to earlier concerns and generally underscore funding issues already raised.

4 Conclusion

The evaluation is based on an analysis of 38 Touring Ventures via surveys and documentary analysis of 86 out of the 128 Touring Ventures identified by DAC. Touring Ventures was established to ensure that existing exhibitions, fairs, shows and performances are supported to tour domestically and internationally. Tours to remote areas are included as well to provide access for marginalised audiences and to sustain jobs. It is anticipated that this workstream will permit the Arts, Culture and Heritage Sector to stabilise and consolidate, providing access to work and experience, capacity building and linkages to tourism. Furthermore, the long-term goal is to reduce dependency on financial assistance from government and insecurity in the Arts, Culture and Heritage Sector and to allow for improved professional planning and accountability by the Sector.

Touring Ventures received different levels of funding and ranged from R20 000 to R1 000 000. Although the spatial distribution could not be established for some, among the rest, events/ activities were hosted in all nine provinces with the most dominant province being Gauteng, followed by KwaZulu-Natal, Northern Cape and Western Cape.

The number of new entrants in organising events/ activities suggest 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. Opportunities are also being created to expose more organisations and persons to conceptualise, plan and manage cultural events/ activities, which related to capacity and skills development as well.

Most Touring Ventures received funding for one year, which is in line with the Touring Ventures Terms and Conditions that the “funding is once-off and will not be repeated”. It is of concern that some of the organisers/ individuals received funding for more than a year, which may be construed as a violation of the Terms and Conditions. The awarding of a bursary may also be a violation as well. In most instances individuals were supported, which aligns to the Touring Ventures programme of supporting individual artists, performers and exhibitors. The Touring



Ventures add to the different types of cultural genres and aspects including, exhibitions, performances, workshops and training events (mainly targeting youth and schools) as intended by the overall DAC MGE programme. The different types, sizes and spatial/ geographical spread is meeting the broader objective of contributing to increased diversity of cultural offerings in different parts of the country. Furthermore, a few of the exhibitions/ performances were international, exposing South African culture and arts globally as well. Thus, the Touring Ventures is creating opportunities to support creative industry practitioners to enable participation in international arts and culture related events that contribute to their professional development. Organisers have further noted how the DAC MGE funding has permitted them to improve the quality of their performance and the experiential learning opportunities.

For most of the events/ activities, the number of persons employed permanently in the organisations was also the number of permanently employed persons who worked on the DAC MGE event/ activity suggesting that DAC MGE is critical for creating jobs for these organisations/ individuals. This further indicates the importance of DAC MGE funding in promoting and supporting the diversity of cultural events/ activities in South Africa as well as creating jobs in the cultural sector. With an average of 9 persons being employed on a permanent basis in the organisation who worked with the DAC MGE funded event/ activity and given that 128 events/ activities were funded by the Tourism Ventures programme, 1 152 permanent jobs are associated with this programme.

Many of the organisations/ individuals supported by the Touring Ventures are involved in other aspects that are directly contributing to cultural development in South Africa beyond that of the event/ activity being sponsored. They are enhancing skills development in the creative and cultural sector, which is one of the broader objectives of the DAC MGE programme.

Touring Ventures are also creating temporary/ casual employment, contributing to the DAC MGE objective of job creation in the cultural sector. Several respondents were unable to provide information when disaggregated further by gender, historical racial category and location of additional persons employed, thus creating difficulties in disaggregating information. Seemingly both men and women benefitted as well as local, Africans as the main historically disadvantaged group in South Africa being the key beneficiary from Touring Ventures component as the DAC MGE programme intended. The results indicate that DAC MGE objectives of focusing on locally-based job creation and opportunities in the creative and cultural industry is evident. However, it is important to underscore that temporary/ casual employment 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. Artists and performers in particular struggle to secure long-term funding and job permanency.

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



were being exposed to a range of different types of skills, which were mainly directly linked to arts and cultural aspects. This again reinforces the more direct impact of Touring Ventures in the development of artists and performers relating to the creative and cultural industries. This was further emphasised in relation to skills development opportunities for both volunteers and staff.

Given the diversity of cultural events/ activities that are supported by the DAC MGE programme, it is clear that audiences throughout the country are being exposed to different types and genres of cultural events/ activities, which is one of the objectives of the programme. For the majority of the events, the numbers of attendees was less than a thousand, which suggests that audience development, especially for the more locally-based events/ activities, is a challenge. Neither the surveys nor the close-out reports captured disaggregated information on the attendees, thus it is not possible to examine audience diversity. 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. As most of the Touring Ventures were free events, they provide individuals who cannot afford to pay for tickets exposure to arts, cultural and heritage experiences, which are also linked to the DAC MGE objectives to increase exposure to the creative and cultural sector as well as increase audience numbers.

The Tourism Ventures programme contributed to mainly local (and Black South Africans) service providers benefitting economically from the hosting of the event/ activity as targeted by most of the organisations and in alignment with DAC MGE objectives, thus the broader goals of transformation are also evident. With minimal stallholder involvement, this can be a platform for local economic development opportunities and should be encouraged to create opportunities for small businesses in the areas in which these events/ activities are being held.

The sponsors were mainly local and provincial government departments. The dependence on public sponsors is of concern given that for all the event/ activities DAC MGE is already a main sponsor, and given DAC's long-term objective of reducing reliance on their funding. The findings further suggest that attempts were made to use the DAC MGE funding to leverage additional sponsorships, albeit with limited success.

Most beneficiaries of the Touring Ventures were contributing to the DAC MGE objectives to promote social development and cohesion and further indicated that more could be done to enhance social cohesion in specific locations via their respective events/ activities.

The main problems identified by beneficiaries related to funding, administrative challenges, support from relevant government departments and exposure for the event/ activity. The main aspects highlighted to address the challenges were DAC releasing funding in time and also the request to have longer term funding. Better communication with DAC was also recommended together with more funding allocation. Streamlining the application process, including the implementation of an online process, was also recommended.



5 Reference list

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



6 Appendix

Table 1A: List of Touring Ventures and status of research

No.	Name of event	Province held	Average annual amount of DAC funding (in Rands)	Status to date
1	A L A Petersen	No information	150 000.00	
2	Actionarte "Cire-escape" National Tour	No information	300 000.00	
3	Ali A. Muzuri International Symptoms	No information	62 730.00	
4	American Film Institute Conservatory screenwriting Fellow	No information	250 000.00	
5	Beating the Ground	No information	90 000.00	
6	Bianca Baldi Solo Exhibition in Sophia Bulgaria	No information	95 000.00	
7	bolodedu cultural music development project	No information	95 000.00	
8	Bopedi Arts Heritage Festival	No information	158 970.00	
9	Brand Laiki "Pages concert"	No information	500 000.00	
10	Competition/ Festivals and Workshops	No information	100 000.00	
11	Continental Arts Exchange Project in Botswana and Zambia	No information	99 438.00	
12	Curator and Art Administration Training Xis Gallery: New York	No information	180 000.00	
13	Dance Star World Dance Master Croatia	No information	300 000.00	
14	Encuentro Folklorico International	No information	365 625.00	
15	Felabration	No information	90 000.00	
16	Felt Slippers on the Go	No information	200 000.00	
17	Head South Travel app	No information	99 766.00	
18	Hear me Move Musical	No information	500 000.00	
19	Human's Heart Play Touring Venture	No information	99 970.00	
20	International Talent Show Convention	No information	72 000.00	
21	Iphupho-the-Drea-Steve Kekana Stage	No information	500 000.00	
22	Kalushi: The Story of Solomon Mahlangu	No information	500 000.00	
23	Khwerha ye Africa Projects	No information	300 000.00	
24	Kwantu Cultural Revival and Development	No information	360 000.00	
25	Martin visual exhibition	No information	97 588.00	
26	Masihambisane Dance and Theatre Project (The Triumph)	No information	500 000.00	
27	Masterclass and Opera Voice Training Workshops	No information	300 000.00	
28	Meropa InInteractive Drumming	No information	380 000.00	
29	Mpho Muendane Global Design Challenge for SA Artists	No information	300 000.00	
30	Mzansindia Born Free	No information	300 000.00	
31	Native Young 'Kings' European Tour	No information	75 000.00	
32	Ntlandwo Cultural festival	No information	500 000.00	
33	Participation in the Grahamstown Arts Festival	No information	125 400.00	
34	Rocks and Roses	No information	450 000.00	



35	Sanyo Summer Course	No information	500 000.00	
36	Siyacula HIV & Aids Eisteddfod	No information	646 375.08	
37	South Africa-United Kingdom Season	No information	20 000.00	
38	South African Dance Explosion	No information	250 720.00	
39	South African Youth Development Foundation	No information	220 000.00	
40	Sunda UK E.P. Tour Launch	No information	98 000.00	
41	Swibi Swa Ndhuma Music	No information	100 000.00	
42	The Umuzi Wenkosi Dance Ensemble's participation in the International Folklore Gala	No information	315 000.00	
43	Veins	No information	72 750.00	
44	World Choir Games	No information	40 000.00	
45	Lady Frere Music Clinic	Eastern Cape	93 000.00	Completed: telephonic
46	Robert Sobukwe Birthday Trust	Eastern Cape	500 000.00	Contacted – needed to follow-up
47	A Tribute to Margaret Singana Mcingana	Eastern Cape	237 000.00	Unable to make contact
48	Paleho the Musical Tour	Free State	200 000.00	Completed: email
49	Umshado - Marriage of Heritage	Free State	300 000.00	Completed: email
50	Moribo wa Setho Drums Ensemble	Free State	500 000.00	Completed: telephonic
51	Mzansi Khaya Lami	Free State	500 000.00	Completed: telephonic
52	A Stitch in Time	Gauteng	500 000.00	
53	African Art and Design Projects	Gauteng	60 098.40	
54	Arts and Culture	Gauteng	300 000.00	
55	Canadian National Exhibition	Gauteng	100 000.00	
56	Consciousness Café	Gauteng	400 000.00	
57	Deaf Native Theatre JM Project	Gauteng	1 000 000.00	
58	E-curator	Gauteng	65 000.00	
59	European Touring	Gauteng	300 00.00	
60	Hip Hop World Championships in Rimini Italy	Gauteng	20 000.00	
61	Illembe	Gauteng	400 000.00	
62	International Skill Exchange on the Edge	Gauteng	50 072.60	
63	Ionians Strings Ensemble	Gauteng	250 500.00	
64	Johannesburg Massive	Gauteng	95 000.00	
65	Medleko Ya Africa - Inland Sea of Sound Festival	Gauteng	108 000.00	
66	Paul Modjadji Breaking Down Borders Africa Tour	Gauteng	500 000.00	
67	SA Cocktailed Indigenous Dances	Gauteng	379 840.00	
68	Saint Louis Jazz Festival	Gauteng	200 000.00	
69	South African Fashion, London Fashion Week	Gauteng	500 000.00	
70	St Stithians Boys Preparatory Marimba Band	Gauteng	100 000.00	
71	The International Folk Meetings Metapolska	Gauteng	350 000.00	
72	Thupelo Art Workshops Botswana/Thapong Art Centre Art Project - Notes 'n Strokes	Gauteng	35 897.00	
73	Tshwane Fashion Project	Gauteng	300 000.00	
74	Two Choices (Feature Film)	Gauteng	400 000.00	
75	Viltainment Tour	Gauteng	500 000.00	
76	Winds of Change	Gauteng	130 000.00	



77	Night with Lindwe Maxolo and Friends/ Mbokodo	Gauteng	108 150.00	Completed: email
78	Threads Provincial Tours	Gauteng	300 000.00	Completed: email
79	Drum tribe	Gauteng	500 000.00	Completed: face-to-face
80	Concerts and Workshops in South Africa/ Buskaid Soweto Ensemble	Gauteng	100 000.00	Completed: face-to-face
81	Isintu Arts Exhibition/ Room 13	Gauteng	110 143.33	Completed: face-to-face
82	Jazz 4 Ekurhuleni	Gauteng	103 700.00	Completed: face-to-face
83	Sawubona Namaste Tour	Gauteng	500 000.00	Completed: face-to-face
84	Venice Biennale - Joachim Schonfeldt	Gauteng	300 000.00	Completed: face-to-face
85	Mandla Freedom Ensemble/ Afrikan Freedom Principles	Gauteng	50 000.00	Completed: telephonic
86	Muofhe-Mysteries of Love	Gauteng	108 000.00	Completed: telephonic
87	Sibongile Sibeko in Concert Gospel Festival	Gauteng	35 000.00	Completed: telephonic
88	Siyabonga Dance Production	Gauteng	344 400.00	Completed: telephonic
89	South African Cuisine Meet Ghanain Cuisine	Ghana	330 000.00	Unable to make contact
90	Bern Knappe Tour	KwaZulu-Natal	300 000.00	Completed: email
91	CIOFF Latium Folkore Festival in Italy	KwaZulu-Natal	500 000.00	Completed: email
92	World Youth Guitar Festival -Luthando Jackson	KwaZulu-Natal	70 000.00	Completed: email
93	Buskaid/ We Can Arts Festival	KwaZulu-Natal	800 000.00	Completed: telephonic
94	Pride of the People Project	KwaZulu-Natal	99 400.00	Completed: telephonic
95	Skills Development Project	KwaZulu-Natal	100 000.00	Did not respond, indicating this was a training programme
96	Newcastle of the World	KwaZulu-Natal	240 000.00	Questionnaire emailed
97	Kasie Amazing Young Artist	KwaZulu-Natal	80 000.00	Unable to make contact
98	Optomising Craft Production and Elevating Job Creation for Crafters from KZN	KwaZulu-Natal	96 817.00	Unable to make contact
99	Agang Children Arts Project	Limpopo	200 000.00	Completed: email
100	Relationship Awareness Roadshows	Limpopo	150 000.00	Completed: email
101	Lephalale the musical	Limpopo	230 000.00	Unable to make contact
102	Vhembe Golden Economy Music Tour	Limpopo	500 000.00	Unable to make contact
103	Xornadas De Folklore	Limpopo	500 000.00	Unable to make contact
104	Gug'othandayo Theatre Production	Mpumalanga	500 000.00	Completed: telephonic
105	Poetry on Air	Northern Cape	400 000.00	Completed: email
106	'Meropa' African Instruments Skills transfer Project	Northern Cape	500 000.00	Completed: telephonic
107	Journey Arts to Schools Provincial Tour	Northern Cape	300 000.00	Completed: telephonic



108	Meduduetsane Basadi	Northern Cape	300 000.00	Completed: telephonic
109	Meropa Interactive Drumming Performers	Northern Cape	500 000.00	Completed: telephonic
110	Mooigenoeg on Engels The Praat	Northern Cape	350 000.00	Completed: telephonic
111	Danoppiepad	Northern Cape	350 000.00	Unable to make contact
112	Diamond and Pearls	Northern Cape	300 000.00	Unable to make contact
113	Jamaica Arts Exhibition	North West	300 000.00	
114	Nyiko Condry Ngobeni - Master in Performing Arts and Music Scholarship	North West	100 000.00	Masters degree bursary
115	"Kgolo Tour"	North West	500 000.00	Questionnaire emailed
116	Lost Ones Tour (renamed BOY - Note to a generation)	North West	400 000.00	Questionnaire emailed
117	Tribute "Birdie" Mboweni Tour: Uganda and Tanzania	Tanzania	90 000.00	Unable to make contact
118	Camagu Solo Exhibition	USA	99 800.00	Questionnaire emailed
119	Joyous Celebration21 USA Recording and Tour	USA	500 000.00	Unable to make contact
120	Arts Ubuntu Trust Travelling Arts Institute	Western Cape	500 000.00	Completed: email
121	Complicit Geographies	Western Cape	300 000.00	Completed: email
122	Gogo and Big Sister	Western Cape	300 000.00	Completed: email
123	Imbulelo (From Gratitire from us to you)	Western Cape	200 000.00	Completed: email
124	Jungle-Out-There	Western Cape	500 000.00	Completed: email
125	Extra Soles	Western Cape	69 377.47	Completed: telephonic
126	Out of Africa Festival and Tour	Western Cape	500 000.00	Completed: telephonic
127	South African Representation in the Purwakarta World Culture Festival in Jakarta Indonesia	Western Cape	100 000.00	Event did not receive DAC funding
128	Abangabonwa Township and Grahamstown Arts Festival	Western Cape and Eastern Cape	300 000.00	Questionnaire emailed



Table 2A: Details of Touring Ventures where interviews were completed

	Name of event/ activity	Name of organiser/ organisation	Respondent designation
1	Arts Ubuntu Trust Travelling Arts Institute	BR Thompson	Executive Trustee/ Curator
2	Complicit Geographies	Jeannette Unite Studio	Artist/ Principal Owner/
3	CIOFF Latium Folkore Festival	George Oliphant	President of the CIOFF SA
4	Gug'othandayo Theatre Production	Maria Nxumalo	Producer
5	Meropa Interactive Drumming Performers	Jacob Mokoena	Managing Director
6	Moribo wa Setho Drums Ensemble	Colins Mojhogho	Chairperson
7	Umshado - Marriage of Heritage	Bogosi K. Bolokwe	Creative Director
8	Jamaica Arts Exhibition	Isaac Mokhwiyi Rakgoale	President
9	Lady Frere Music Clinic	Lex Sutshane	Director
10	Mzansi Khaya Lami	Sipho Mnyakeni	Director
11	Afrikan Freedom Principles	Mandla Mlangeni	Project Director
12	Buskaid	Buskaid Trust	Director
13	Drum Tribe	Drum Tribe	Owner
14	Jazz 4 Ekurhuleni	Hendrick (Monyeki Entertainment)	Director/ Manager
15	Night with Lindwe Maxolo and Friends	Ekugqibeleni Productions and Promotions CC	Director
16	Threads Provincial Tours and Dance Workshops	Moving into Dance Mophatong Trust	CEO
17	Mysteries of Love	Muofhe Mulovhedzi Entertainment	Marketing Director
18	Sibongile Sibeko in Concert (Gospel Festival)	Sibongile Sibeko	Owner
19	Siyabonga Dance Production	Westgate Traditional Dancers	Marketing administrator
20	Sawubona Namaste	Anusha Pillay	Chairperson/ Artistic Director
21	Venice Biennale - Joachim Schonfeldt	Joachim Paulus Schonfeldt	Owner
22	Aganang Children's Art Festival	Bagwasha Childhood Development Centre	Director
23	Bernd Knappe Tour South Africa	Skhebe Kamhlohi Trading and Projects	Managing Director
24	Imbulelo (From Gratitude from us to you)	Allison Hendricks	Artistic Director
25	Jungle-Out-There	Jungle Theatre Company	Manager
26	World Youth Guitar Festival	Luthando Jackson	Director
27	Paleho - The Musical Tour	Lebo Leisa	Producer/ Director
28	Gogo and Big Sister	Phumzile Mtshali	Finance Manager
29	Poetry on Air	Mr Olebile Mothelesi	Project Manager
30	Isintu Arts Exhibition	Room 13	Project Manager
31	Extra Soles	Bridget Ann Baker	Artist/ Director
32	Meduduetsane Basadi	Pulane Jantjies	Director
33	Mooigenoeg on Engels the Praat	Mr Alfred Hinkel from Garage Dance Ensemble	Mentor
34	Out of Africa Festival and Tour	Jennifer van Papendorp from Indoni Dance Arts and Leadership	Managing Director
35	Pride of the People Project	Mr Sizwe Zakwe from Eskhaleni Arts and Culture Initiative	Chairperson
36	Meropa African Instruments Skills Transfer Project	Mr Tami Sikhupelo from Why Sala Organisation	Manager
37	Journey Arts to Schools Provincial Tour	Mr Gaborane	Chairperson
38	Relationship Awareness Programme	Herman Tapa	Chairperson



Table 3A: Number of times organisation organised event/ activity and number of years organisation has been involved in organising events/ activities (n=38, in %)

	Number of time organised event/ activity	Number of years organisation involved in organising event/ activity
1	31.6	13.2
2	10.5	5.3
3	18.4	13.2
4	5.3	10.5
5	10.5	13.2
6	2.6	7.9
7	2.6	-
9	2.6	-
11	-	5.3
12	-	7.9
13	-	2.6
18	-	5.3
20	2.6	2.6
23	2.6	-
26	5.3	2.6
30	2.6	-
39	-	2.6
40	-	2.6
47	-	2.6
56	2.6	2.6
	X = 7	X = 11

Table 4A: Number of people business/ organisation employs during the course of the year on a permanent basis generally and on a permanent basis who work directly with the DAC MGE funded event/ activity (n=38, in %)

Number of persons employed on a permanent basis	In the organisation (in %)	In the organisation who work with the DAC MGE funded event/ activity (in %)
No response	2.6	5.3
None	7.9	13.2
1	21.1	13.2
2	2.6	5.3
3	2.6	5.3
4	7.9	7.9
5	7.9	2.6
6	7.9	7.9
7	5.3	13.2
8	7.9	2.6
10	7.9	5.3
12	10.5	2.6
15	-	5.3
17	2.6	13.2
18	2.6	-
24	-	2.6
32	-	2.6
40	-	2.6
50	-	2.6
124	2.6	-
	X = 9	X = 9



Table 5A: Other than assist with the DAC MGE funded event, other activities/ functions are permanent employees involved in (n=38)

Name of event/ activity	Other activities/ functions involved in
Arts Ubuntu Trust Travelling Arts Institute	Running the large SAAPPP project, which consists of training, educational film production and booklet production
Complicit Geographies	Admin, accounting, scanning, photographs, assisting painting and making of paints from mine material, logistics and packing, design, reporting, proposal editing, artists statements and press releases, delivery, flights and hotel bookings, framing (lots of exhausting skills transfer and training happened)
CIOFF Latium Folkore Festival	The main duties of the CIOFF are to transmit, preserve and promote intangible cultural heritage. Additionally they initiate a gateway for artists to be employable.
Gug'othandayo Theatre Production	Exercise in the mornings and aerobics Understudies that stand in for main members.
Meropa Interactive Drumming Performers	The Vezikhono project, which hosts dance, music and drama workshops by art practitioners and tries to empower artists in rural areas. Additionally there are afternoon classes and youth clubs for the youth as a part of the Vezikhono project. Another stand-alone project, which is aimed at teaching local communities, specifically the youth how to play instruments (such as the marimba drum).
Moribo wa Setho Drums Ensemble	Employees are young up and coming artists
Umshado - Marriage of Heritage	Performing arts in different disciplines. Incubation programmes and corporate events.
Jamaica Arts Exhibition	An agriculture programme (RUF agri-business) and promoting local reggae music artists.
Lady Frere Music Clinic	NA
Mzansi Khaya Lami	Motivational speaking, video profiling and music production.
Afrikan Freedom Principles	No response
Buskaid	Performances, administration, marketing, repairing instruments, teaching, catering, reporting, fundraising, driving, caretaking, psychologist and therapy
Drum Tribe	Perform at private functions as well as hotels and lodges
Jazz 4 Ekurhuleni	No response
Night with Lindwe Maxolo and Friends	Administration, marketing
Threads Provincial Tours and Dance Workshops	Professional dance, Edudance Outreach Programmes and Projects, accredited training and developments, dances classes for youth living with disabilities and integrated dance productions, teaching dance in schools including schools for learners with special needs and open public dance classes.
Mysteries of Love	Creating jazz or jazz related events
Sibongile Sibeko in Concert (Gospel Festival)	Make-up, musician
Siyabonga Dance Production	Marketing, administration and choreography
Sawubona Namaste	Everything - skills development, teaching, youth community groups, performing, props, technical development
Venice Biennale - Joachim Schonfeldt	Artists, administration and marketing
Aganang Children's Art Festival	Child development, child support centre, daily care and child arts education
Bernd Knappe Tour South Africa	Theatre, music, tourism event, environmental programmes, administration and marketing
Imbulelo (From Gratitude from us to you)	NA
Jungle-Out-There	Marketing, fundraising, administration, finances, etc.
World Youth Guitar Festival	Music education, marketing promoting young talented artist, and live shows.
Paleho - The Musical Tour	Performing arts, book publishing, artistic mentorship programme, artistic events management
Gogo and Big Sister	Television production, event management, artist management, social development



Poetry on Air	Projects have short lifespan of less than 3 months and do not have permanent employees - run projects and raise funds for implementation
Isintu Arts Exhibition	Run Room 13 programmes in schools
Extra Soles	Film production, organise performances and art exhibitions
Meduduetsane Basadi	Volunteers for drama and music workshops for the youth
Mooigenoeg on Engels the Praat	Training of dancers and perform at an annual community performance and other festivals
Out of Africa Festival and Tour	Training of youth in dance, leadership, integrated arts. Outreach teaching
Pride of the People Project	It is an entertainment company. The focus is on plays.
Meropa African Instruments Skills Transfer Project	Administration, recruitment for new artists, awareness and campaigns for the arts
Journey Arts to Schools Provincial Tour	Organisation is a community trust and they work per project and have other jobs
Relationship Awareness Programme	Performing for schools around Limpopo and conducting creative writing workshops as well as adjudicating for the Municipality arts competition

Table 6A: Number of additional persons employed to assist in the preparation for or during the event/ activity, excluding volunteers for the last reporting year the organisation received DAC MGE funding categorised into groups (n=38)

	Frequency	Percentage
None	1	2.6
1	1	2.6
3	3	7.9
4	2	5.3
5	4	10.5
7	4	10.5
8	1	2.6
9	2	5.3
10	3	7.9
11	2	5.3
13	3	7.9
14	1	2.6
17	1	2.6
18	1	2.6
19	1	2.6
20	1	2.6
23	1	2.6
25	1	2.6
29	1	2.6
30	2	5.3
120	1	2.6
275	1	2.6

X = 21



Table 7A: On average, number of additional persons employed for the event/ activity for different periods/ length of time in the different categories for the last reporting year the organisation received DAC MGE funding (n=38)

	Frequency	Percentage
Permanent		
No response/ information not available/ none	29	76.3
1	3	7.9
3	2	5.3
5	2	5.3
9	1	2.6
15	1	2.6
Temporary/ Casual - 1 day		
No response/ information not available/ none	30	78.9
2	1	2.6
3	1	2.6
5	1	2.6
7	1	2.6
8	1	2.6
10	1	2.6
20	1	2.6
262	1	2.6
Temporary/ Casual - more than a day to a week		
No response/ information not available/ none	30	78.9
4	5	13.2
5	1	2.6
7	1	2.6
15	1	2.6
Temporary/ Casual - more than a week to a month		
No response/ information not available/ none	17	44.7
1	3	7.9
2	3	7.9
4	1	2.6
5	2	5.3
6	2	5.3
7	1	2.6
10	1	2.6
17	1	2.6
20	1	2.6
25	2	5.3
Temporary/ Casual - > month		
No response/ information not available/ none	15	39.5
2	2	5.3
3	4	10.5
5	3	7.9
7	3	7.9
10	2	5.3
13	3	7.9
14	1	2.6
18	1	2.6
27	1	2.6
30	2	5.3
48	1	2.6



Table 8A: Gender (male or female) of additional persons employed for the event/ activity for different periods/ length of time in the different categories for the last reporting year the organisation received DAC MGE funding (n=38, in %)

	Male	Female
Permanent		
No response/ information not available/ none	81.6	86.8
1	7.9	2.6
2	7.9	-
3	-	7.9
11	-	2.6
Temporary/ Casual - 1 day		
No response/ information not available/ none	81.6	81.6
1	2.6	-
2	5.3	7.9
3	-	2.6
4	-	2.6
8	7.9	-
12	-	2.6
141	-	2.6
Temporary/ Casual - more than a day to a week		
No response/ information not available/ none	78.9	78.9
1	5.3	5.3
2	2.6	2.6
3	7.9	7.9
4	2.6	2.6
5	-	2.6
10	2.6	-
Temporary/ Casual - more than a week to a month		
No response/ information not available/ none	63.2	60.5
1	7.9	13.2
2	5.3	5.3
3	5.3	10.5
4	5.3	-
5	2.6	-
6	2.6	-
7	-	2.6
8	-	2.6
11	-	2.6
12	2.6	2.6
13	2.6	-
18	2.6	-
Temporary/ Casual - > month		
No response/ information not available/ none	55.3	50.0
1	7.9	5.3
2	7.9	7.9
3	5.3	10.5
4	5.3	2.6
5	-	5.3
6	-	2.6
7	5.3	-
8	2.6	-
9	5.3	-
10	-	2.6
12	2.6	-
15	2.6	5.3
22	7.9	-
26	-	2.6
28	-	2.6



Table 9A: Historical racial groups of additional persons employed for the event/ activity for different periods/ length of time in the different categories for the last reporting year the organisation received DAC MGE funding (n=38, in %)

	African	Colored	White	Indian	Other
Permanent					
No response/ information not available/ none	76.3	97.4	97.4	100	100
1	10.5	2.6	2.6	-	-
2	2.6	-	-	-	-
3	2.6	-	-	-	-
5	2.6	-	-	-	-
9	2.6	-	-	-	-
12	2.6	-	-	-	-
Temporary/ Casual - 1 day					
No response/ information not available/ none	84.2	97.4	92.1	100	100
1	-	-	2.6	-	-
2	-	-	2.6	-	-
3	2.6	-	-	-	-
4	-	-	2.6	-	-
5	5.3	-	-	-	-
8	2.6	2.6	-	-	-
20	2.6	-	-	-	-
262	2.6	-	-	-	-
Temporary/ Casual - more than a day to a week					
No response/ information not available/ none	84.2	97.4	94.7	100	97.4
1	-	-	5.3	-	2.6
3	2.6	-	-	-	-
4	5.3	2.6	-	-	-
6	2.6	-	-	-	-
7	2.6	-	-	-	-
15	2.6	-	-	-	-
16	15.8	-	-	-	-
Temporary/ Casual - more than a week to a month					
No response/ information not available/ none	60.5	97.4	89.5	97.4	97.4
1	13.2	2.6	7.9	2.6	2.6
3	2.6	-	-	-	-
4	2.6	-	-	-	-
5	5.3	-	-	-	-
6	2.6	-	-	-	-
7	2.6	-	-	-	-
9	2.6	-	-	-	-
16	2.6	-	-	-	-
20	2.6	-	-	-	-
24	-	-	2.6	-	-
25	2.6	-	-	-	-
Temporary/ Casual - > month					
No response/ information not available/ none	50.0	84.2	81.6	94.7	97.4
1	2.6	-	2.6	2.6	-
2	2.6	2.6	7.9	-	2.6
3	5.3	-	2.6	-	-
4	-	-	2.6	-	-
5	7.9	-	2.6	-	-
7	2.6	-	-	2.6	-



10	5.3	2.6	-	-	-
12	2.6	-	-	-	-
13	5.3	-	-	-	-
14	2.6	-	-	-	-
18	2.6	-	-	-	-
23	2.6	-	-	-	-
28	2.6	-	-	-	-
30	2.6	-	-	-	-
36	2.6	-	-	-	-

Table 10A: Location (local is from the area where event/ activity was held, province in which the event or activity was held, national is other provinces where event/ activity was not held and international is outside South Africa) of additional persons employed for the event/ activity for different periods/ length of time in the different categories for the last reporting year the organisation received DAC MGE funding (n=38, in %)

	Local	Provincial	National	International
Permanent				
No response/ information not available/ none	81.6	92.1	94.7	100
1	5.3	5.3	2.6	-
2	5.3	-	-	-
3	5.3	-	-	-
5	2.6	-	-	-
6	-	-	-	-
7	-	-	-	-
9	-	-	2.6	-
10	-	-	-	-
16	-	2.6	-	-
40	-	-	-	-
Temporary/ Casual - 1 day				
No response/ information not available/ none	86.8	92.1	94.7	100
1	-	-	2.6	-
2	-	-	2.6	-
3	2.6	-	-	-
5	-	2.6	-	-
6	-	2.6	-	-
8	5.3	-	-	-
9	-	2.6	-	-
10	2.6	-	-	-
262	2.6	-	-	-
Temporary/ Casual - more than a day to a week				
No response/ information not available/ none	81.6	94.7	97.4	100
2	2.6	-	2.6	-
4	10.5	-	-	-
5	-	2.6	-	-
7	2.6	2.6	-	-
8	2.6	-	3.3	-
Temporary/ Casual - more than a week to a month				
No response/ information not available/ none	68.4	86.8	89.5	94.7
1	7.9	-	2.6	2.6
2	5.3	2.6	5.3	-
3	2.6	2.6	-	-
4	2.6	2.6	-	-
5	2.6	2.6	-	-
6	-	-	-	2.6
7	-	2.6	-	-
10	2.6	-	2.6	-



19	2.6	-	-	-
20	2.6	-	-	-
25	2.6	-	-	-
Temporary/ Casual - > month				
No response/ information not available/ none	52.6	84.2	86.8	97.4
1	-	-	2.6	2.6
2	7.9	2.6	-	-
3	7.9	-	2.6	-
4	-	2.6	-	-
5	5.3	2.6	-	-
6	5.3	-	-	-
7	2.6	-	-	-
9	-	-	2.6	-
10	2.6	5.3	2.6	-
11	2.6	-	-	-
12	2.6	-	-	-
13	2.6	-	-	-
14	2.6	-	-	-
15	2.6	-	-	-
18	-	2.6	-	-
27	2.6	-	-	-
30	7.9	-	2.6	-

Table 11A: Aspects additional persons assisted with for the last reporting year the organisation received DAC MGE funding (n=38): Multiple responses

	Frequency	Percentage
Administrative support staff	24	63.2
Technical support (lighting, sound, etc.)	23	60.5
Drivers/ transport	11	28.9
Safety and security services	5	13.2
Infrastructural support (set-up of venue)	14	36.8
Sales and marketing	17	44.7
Hospitality (waitressing, hosting, etc.)	7	18.4
Cleaning services	5	13.2
Media and communication	13	34.2
Artist/ participant management	27	71.1

Table 12A: If organisation had WIL or any volunteers, number who assisted with the event (n=38)

	Frequency	Percentage
Not applicable/ no response	18	47.4
1	3	7.9
3	3	7.9
4	2	5.3
5	2	5.3
6	2	5.3
7	2	5.3
14	1	2.6
15	2	5.3
20	2	5.3
25	1	2.6

X = 8



Table 13A: If staff or volunteers received any training, number trained (n=38)

	Frequency	Percentage
Not applicable/ no response	14	36.8
1	1	2.6
2	2	5.3
3	2	5.3
4	1	2.6
6	3	7.9
7	2	5.3
8	1	2.6
9	1	2.6
10	2	5.3
13	1	2.6
14	1	2.6
15	1	2.6
18	1	2.6
20	1	2.6
25	2	5.3
30	1	2.6
35	1	2.6

X = 12

Table 14A: If staff or volunteers received any training, type of training received (n=38): Multiple responses

	Frequency	Percentage
Administration and management	11	28.9
Hospitality and catering	2	5.3
Transport logistics	2	5.3
Safety and security	2	5.3
Operations in relation to physical infrastructure (lighting, sound, fencing, etc.)	11	28.9
Design and decor	5	13.2
Advertising, media and branding	8	21.1
Sales and marketing of goods and services	9	23.7
Acting and music, stage management and lighting	1	2.6
Acting techniques	1	2.6
Acting, voice projection and music direction	1	2.6
Capacity-building on national identities	1	2.6
How to play drums	1	2.6
Introduced them to theatre, teach them how to play instruments and organised other activities	1	2.6
On-the-job training as well	1	2.6
Performing, music	1	2.6



Table 15A: Number of people who attended the event/ activity (excludes stallholders/ exhibitors) for the last reporting year the organisation received DAC MGE funding in specific categories (n=38): Multiple responses

	Frequency	Percentage
Participants (artists, performers, entertainers, etc.) (X = 48)		
No response/ could not recall	7	18.4
3	1	2.6
4	1	2.6
5	1	2.6
8	3	7.9
9	3	7.9
10	2	5.3
11	2	5.3
14	1	2.6
15	2	5.3
20	2	5.3
25	1	2.6
26	2	5.3
30	2	5.3
43	1	2.6
48	1	2.6
50	1	2.6
60	1	2.6
139	1	2.6
150	1	2.6
267	1	2.6
400	1	2.6
Attendees (audiences, local residents, spectators, etc.) (X = 47 937)		
No response/ could not recall	10	26.3
None	1	2.6
10	1	2.6
50	1	2.6
90	1	2.6
120	1	2.6
141	1	2.6
150	1	2.6
200	1	2.6
250	1	2.6
300	4	10.5
305	1	2.6
500	1	2.6
647	1	2.6
700	1	2.6
800	1	2.6
1 100	1	2.6
1 322	1	2.6
1 500	1	2.6
1 600	1	2.6
3 600	1	2.6
4 953	1	2.6
5 000	1	2.6
18 000	1	2.6
500 000	1	2.6
800 000	1	2.6
Media (X = 9)		
No response/ not applicable	16	42.1
None	3	7.9
1	6	15.8



2	3	7.9
3	2	5.3
4	1	2.6
5	1	2.6
7	1	2.6
12	1	2.6
14	1	2.6
15	1	2.6
25	1	2.6
100	1	2.6
Support crew (technical crew, staff, volunteers, etc.) (X = 15)		
No response/ not applicable	11	28.9
2	5	13.2
4	1	2.6
5	3	7.9
6	1	2.6
7	1	2.6
8	1	2.6
10	1	2.6
13	1	2.6
14	2	5.3
15	1	2.6
17	1	2.6
18	1	2.6
19	1	2.6
20	1	2.6
24	2	5.3
27	1	2.6
40	1	2.6
45	1	2.6
50	1	2.6

Table 16A: For ticketed events/ activities and/ or events/ activities that included registration, number of tickets sold and/ or number of participants registered for the last reporting year the organisation received DAC MGE funding (n=38): Multiple responses

	Participants		Attendees	
	Frequency	Percentage	Frequency	Percentage
Not applicable/ no response/ none	33	86.8	28	73.7
4	1	2.6	-	-
17	1	2.6	-	-
20	-	-	1	2.6
26	1	2.6	-	-
90	-	-	1	2.6
100	1	2.6	-	-
141	-	-	1	2.6
210	-	-	1	2.6
250	-	-	1	2.6
300	-	-	1	2.6
350	-	-	1	2.6
1 322	-	-	1	2.6
1 500	-	-	1	2.6
3 400	-	-	1	2.6
5 000	-	-	1	2.6

X = 79

X = 1 233



Table 17A: Number of complimentary tickets issued or participants' registration supported for the last reporting year the organisation received DAC MGE funding (n=38): Multiple responses

	Participants		Attendees	
	Frequency	Percentage	Frequency	Percentage
Not applicable/ response/ none	36	94.7	31	81.6
10	-	-	2	5.3
15	-	-	1	2.6
16	-	-	1	2.6
20	-	-	1	2.6
70	1	2.6	-	-
90	-	-	1	2.6
150	1	2.6	-	-
200	-	-	1	2.6
	X = 55		X = 52	

Table 18A: Audience for marketing of event/ activity

Name of event/ activity	Audience
Arts Ubuntu Trust Travelling Arts Institute	States see report but marketing information not in report
Complicit Geographies	NR
CIOFF Latium Folkore Festival	Everyone (no one in the community was excluded)
Gug'othandayo Theatre Production	Youth
Meropa Interactive Drumming Performers	Youth
Moribo wa Setho Drums Ensemble	Everyone, especially women, the youth and elders
Umshado - Marriage of Heritage	All races, but Black youth in particular
Jamaica Arts Exhibition	African community
Lady Frere Music Clinic	Anyone
Mzansi Khaya Lami	Students
Afrikan Freedom Principles	Upwardly mobile, youth, disadvantaged
Buskaid	General public and less privileged
Drum Tribe	Festival goers
Jazz 4 Ekurhuleni	Urban and rural, young and old – everyone
Night with Lindwe Maxolo and Friends	Everyone
Threads Provincial Tours and Dance Workshops	Youth and adults from impoverished backgrounds who lack access to the arts and professional dance performances.
Mysteries of Love	Everyone
Sibongile Sibeko in Concert (Gospel Festival)	Youth and adults
Siyabonga Dance Production	General public
Sawubona Namaste	Everybody and anybody
Venice Biennale - Joachim Schonfeldt	People interested in arts both nationally and internationally
Agang Children's Art Festival	Children, youth, adults and general public
Bernd Knappe Tour South Africa	Regional, local and national youth with a strong community empowerment element
Imbulelo (From Gratitude from us to you)	Dance lovers, family of students and the communities the students live in.
Jungle-Out-There	Mainly children



World Youth Guitar Festival	Youth
Paleho - The Musical Tour	LSM1-10, 13 years and older, all races
Gogo and Big Sister	North Carolina community and international audience that attended the festival
Poetry on Air	Public school learners and the communities in the rural disadvantaged areas in the Northern Cape Province.
Isintu Arts Exhibition	Rich people - corporate clients
Extra Soles	International arts audience and the local people of Cuba who were involved and knew of the Havana Biennial Art Exhibition.
Meduduetsane Basadi	It was a family event and catered for the youth and elders.
Mooigenoeg on Engels the Praat	'Coloured' working class from Northern Cape and people who can understand Afrikaans.
Out of Africa Festival and Tour	South African ex-patriates in Australia.
Pride of the People Project	Unemployed youth
Meropa African Instruments Skills Transfer Project	Local and provincial artists groups. Also open to the whole family.
Journey Arts to Schools Provincial Tour	Pupils in primary and secondary school.
Relationship Awareness Programme	Community at large

Table 19A: Overall budget for the marketing (n=38)

	Frequency	Percentage
Not applicable/ could not recall/ none	16	42.1
4 000	2	5.3
5 000	2	5.3
8 550	1	2.6
15 000	1	2.6
17 500	1	2.6
18 000	1	2.6
20 000	4	10.5
27 000	1	2.6
32 097	1	2.6
33 000	1	2.6
34 450	1	2.6
50 000	1	2.6
55 000	1	2.6
60 000	2	5.3
124 826	1	2.6
800 000	1	2.6

X = R65 156



Table 20A: Respective local, national and international media exposure leveraged for the event/ activity for the last reporting year the organisation received DAC MGE funding (n=38, in %): Multiple respondents

	Local	National	International
Television			
None/ no response/ don't know	92.1	86.8	3.3
Free	7.9	13.2	96.7
10 000	2.6	-	-
Radio			
None/ no response/ don't know	71.1	86.8	97.4
Free	28.9	13.2	2.6
1 200	2.6	-	-
200 000	2.6	3.3	-
Newspaper and magazines			
None/ no response/ don't know	81.6	89.5	100
Free	18.4	10.5	-
11 700	2.6	3.3	-
100 000	2.6	-	-
Posters/ banners/ flyers			
None/ no response/ don't know	71.2	92.1	97.4
Free	5.3	7.9	-
800	5.3	-	-
1 000	2.6	-	-
1 500	2.6	-	-
3 500	-	2.6	-
4 000	2.6	2.6	-
6 000	2.6	-	-
8 550	-	-	2.6
11 050	2.6	-	-
16 450	-	-	2.6
20 000	2.6	-	-
29 000	2.6	-	-
40 100	2.6	-	-
300 000	2.6	-	-
Social media platforms			
None/ no response/ don't know	84.2	92.1	97.4
Free	15.8	7.1	2.6
800	2.6	-	-
1 000	-	2.6	-
6 000	-	2.6	-
7 000	-	-	2.6
100 000	2.6	-	-
Internet			
None/ no response/ don't know	89.5	97.4	100
Free	10.5	2.6	-
5 000	-	2.6	-
55 000	-	2.6	-
Other			
None/ no response/ don't know	89.5	97.4	100
Free	10.5	-	-
1 500	-	2.6	-
3 000	2.6	-	-
5 000	2.6	2.6	-
10 500	2.6	-	-
12 000	2.6	-	-



Table 21A: Number of service providers (including stallholders) organisation used for this event/ activity for the last reporting year the organisation received DAC MGE funding (n=38)

	Frequency	Percentage
No response/ not applicable	6	15.8
None	4	10.5
1	1	2.6
2	3	7.9
3	6	15.8
4	7	18.4
5	3	7.9
9	1	2.6
10	3	7.9
17	2	5.3
20	1	2.6
30	1	2.6

X = 6

Table 22A: Estimation of the proportion of organiser spending that went to local (within the town/ city/ municipality) service providers (n=38)

	Frequency	Percentage
Not applicable/ cannot recall	14	36.8
None	1	2.6
5%	1	2.6
8%	1	2.6
24%	1	2.6
30%	1	2.6
33%	1	2.6
40%	2	5.3
45%	1	2.6
50%	3	7.9
60%	1	2.6
70%	4	10.5
95%	1	2.6
100%	6	15.8

X = 59%

Table 23A: Estimation of the proportion of organiser spending that went to provincial (excluding local) service providers (n=38)

	Frequency	Percentage
Not applicable/ no response	18	47.4
None	6	15.8
3%	1	2.6
5%	1	2.6
15%	1	2.6
25%	1	2.6
30%	3	7.9
33%	1	2.6
35%	1	2.6
40%	1	2.6
50%	2	5.3
60%	1	2.6
65%	1	2.6

X = 24%



Table 24A: Estimation of the proportion of organiser spending that went to service providers who were Black South Africans (n=38)

	Frequency	Percentage
Not applicable/ no response	12	31.6
None	1	2.6
1%	1	2.6
3%	1	2.6
8%	1	2.6
12%	1	2.6
13%	1	2.6
18%	1	2.6
33%	1	2.6
50%	1	2.6
60%	2	5.3
67%	1	2.6
70%	1	2.6
83%	1	2.6
85%	1	2.6
90%	2	5.3
99%	1	2.6

X = 63%

Table 25A: Number of stallholders organisation had for this event/ activity for the last reporting year the organisation received DAC MGE funding (n=38)

	Frequency	Percentage
Not applicable/ no response	35	92.1
1	2	5.3
6	1	2.6

X = 3

Table 26A: Estimation of the proportion of stallholders who were black South Africans (n=38)

	Frequency	Percentage
Not applicable	34	89.5
100%	4	10.5

X = 100%



Table 27A: Main and supporting sponsors (other than DAC MGE funding) for the last reporting year the organisation received DAC MGE funding (n=38): Multiple responses

	Frequency	Percentage
None	15	39.5
No response	1	2.6
Family members	1	2.6
Government Departments/ Institutions		
Department of Cultural Affairs and Sports (Western Cape)	1	2.6
Free State Government	1	2.6
Mbomela Municipality		
National Lottery Commission (NLC)	3	7.9
KZN Department of Agriculture	1	2.6
KZN Provincial Department of Arts and Culture	1	2.6
Northern Cape Department of Education	1	2.6
Umgungundlovu District Municipality	1	2.6
Msunduzi Municipality	1	2.6
City of Cape Town	1	2.6
Department of Cultural Affairs and Sport	1	2.6
Msunduzi Pietermaritzburg Tourism Association	1	2.6
Government Communication Information Systems	1	2.6
Cuban government	1	2.6
Organisations		
National Arts Council	4	10.5
Concerts SA	1	2.6
Ford Foundation	1	2.6
SESC in Brazil	1	2.6
Abalone Gallery	1	2.6
Alliance Francais- African sponsor division	1	2.6
State Theatre	2	5.3
Rotary Club of Roggebaai	1	2.6
KwaZulu-Natal Museum	1	2.6
NICRO	1	2.6
SANCA	1	2.6
Media sponsors		
Natal Witness	1	2.6
Retail and private		
Private investors/ individuals	3	7.9
Black Diamonds	1	2.6
Mr Price Foundation	1	2.6
GFG (German mining company)	1	2.6
National Black Theatre Festival (NBTF) North Carolina, USA	1	2.6
SAB	1	2.6
Indian Spice	1	2.6
MC	1	2.6
Pro Helvetia	1	2.6
RMB	1	2.6
AACF	1	2.6
Ex-patriates in Australia (Art Duo gallery)	1	2.6
PACOFS	1	2.6



Table 28A: Total amount of sponsorship received (including DAC MGE funding) (n=38)

	Frequency	Percentage
No response	5	13.2
20 000	1	2.6
45 000	1	2.6
93 000	1	2.6
103 700	1	2.6
110 000	1	2.6
120 000	1	2.6
149 500	1	2.6
150 000	1	2.6
161 000	1	2.6
200 000	1	2.6
240 000	1	2.6
260 000	1	2.6
300 000	4	10.5
320 000	1	2.6
350 234	1	2.6
400 000	1	2.6
417 000	1	2.6
500 000	5	13.2
600 000	1	2.6
650 000	1	2.6
759 000	1	2.6
850 000	1	2.6
900 000	1	2.6
1 100 000	1	2.6
1 500 000	1	2.6
4 515 000	1	2.6

X = R536 771

Table 29A: Proportion of the total sponsorship the DAC MGE funding made up (n=38)

	Frequency	Percentage
No response	3	7.9
12%	1	2.6
30%	1	2.6
33%	1	2.6
35%	1	2.6
47%	1	2.6
50%	1	2.6
52%	1	2.6
56%	1	2.6
60%	3	7.9
65%	1	2.6
69%	1	2.6
75%	1	2.6
76%	1	2.6
78%	1	2.6
83%	1	2.6
84%	1	2.6
95%	2	5.3
99%	1	2.6
100%	14	36.8

X = 78%



Table 30A: Company's overall budget for this event/ activity for the last reporting year the organisation received DAC MGE funding (n=38)

	Frequency	Percentage
No response/ don't know/ can't estimate	4	10.5
80 000	1	2.6
93 000	1	2.6
102 000	1	2.6
103 700	1	2.6
108 000	1	2.6
110 000	1	2.6
119 000	1	2.6
120 000	1	2.6
149 400	1	2.6
222 500	1	2.6
254 365	1	2.6
300 000	5	13.2
350 000	2	5.3
360 000	1	2.6
417 000	1	2.6
500 000	4	10.5
545 000	1	2.6
600 000	2	5.3
650 000	1	2.6
1 000 000	2	5.3
1 200 000	1	2.6
1 300 000	1	2.6
1 353 080	1	2.6
2 000 000	1	2.6

X = R490 795



Table 31A: Expenditure for the event/ activity in specific categories for the last reporting year the organisation received DAC MGE funding (n=38)

	Frequency	Percentage
Capital expenditure (X = R127 353)		
No response/ don't know/ none	28	73.7
2 115	1	2.6
5 000	1	2.6
9 413	1	2.6
10 000	1	2.6
13 500	1	2.6
20 000	1	2.6
40 000	1	2.6
50 000	1	2.6
123 500	1	2.6
1 000 000	1	2.6
Venue hire (X = R17 122)		
No response/ don't know/ none	29	76.3
1 200	1	2.6
4 500	1	2.6
5 700	1	2.6
9 000	1	2.6
15 000	3	7.9
30 000	1	2.6
58 700	1	2.6
Salaries and wages (X = R185 129)		
No response/ don't know/ none	20	52.6
11 700	1	2.6
35 000	1	2.6
40 100	1	2.6
65 000	1	2.6
72 000	1	2.6
80 000	1	2.6
102 000	1	2.6
106 000	1	2.6
110 000	1	2.6
120 000	1	2.6
137 689	1	2.6
152 000	1	2.6
172 000	1	2.6
195 000	1	2.6
233 835	1	2.6
300 000	1	2.6
500 000	1	2.6
900 000	1	2.6
Advertising and marketing (including media and broadcasting costs (X = R49 730)		
No response/ don't know/ none	20	52.6
1 200	1	2.6
4 000	2	5.3
5 000	2	5.3
8 550	1	2.6
18 000	1	2.6
20 000	4	10.5
32 097	1	2.6
33 000	1	2.6
34 450	1	2.6
59 844	1	2.6
60 000	1	2.6



150 000	1	2.6
400 000	1	2.6
Travelling and accommodation (X = R105 004)		
No response/ don't know/ none	16	42.1
1 500	1	2.6
3 500	1	2.6
5 000	1	2.6
8 000	1	2.6
12 467	1	2.6
34 000	1	2.6
41 012	1	2.6
50 000	1	2.6
53 000	1	2.6
60 000	4	10.5
80 000	1	2.6
113 300	1	2.6
158 300	1	2.6
160 000	1	2.6
200 000	1	2.6
250 000	3	7.9
400 000	1	2.6
Budget for all other costs (X = R80 964)		
No response/ don't know/ none	26	68.4
5 000	1	2.6
8 000	1	2.6
10 450	1	2.6
16 200	1	2.6
18 000	1	2.6
30 000	1	2.6
50 710	1	2.6
52 112	1	2.6
71 790	1	2.6
113 300	1	2.6
196 000	1	2.6
400 000	1	2.6



Table 32A: Income derived from the event/ activity in specific categories for the last reporting year the organisation received DAC MGE funding (n=38)

	Frequency	Percentage
Private sponsorships received (X = R80 964)		
No response/ don't know/ none	12	31.6
10 000	1	2.6
12 000	1	2.6
20 000	1	2.6
40 623	1	2.6
50 000	1	2.6
51 000	1	2.6
60 000	1	2.6
70 000	1	2.6
120 000	1	2.6
259 000	1	2.6
300 000	1	2.6
800 000	1	2.6
DAC MGE funding (X = R149 385)		
No response/ don't know/ none	6	15.8
35 000	1	2.6
69 377	1	2.6
93 000	1	2.6
99 400	1	2.6
100 000	1	2.6
110 000	1	2.6
120 000	2	5.3
150 000	1	2.6
200 000	1	2.6
300 000	7	18.4
309 000	1	2.6
350 000	1	2.6
360 000	1	2.6
391 500	1	2.6
400 000	1	2.6
500 000	10	26.3
Other public sponsorships received (X = R101 783)		
No response/ don't know/ none	32	84.2
30 000	1	2.6
50 000	1	2.6
60 000	1	2.6
67 000	1	2.6
103 700	1	2.6
300 000	1	2.6
Income from ticket sales (X = R14 160)		
No response/ don't know/ none	29	76.3
2 600	1	2.6
5 000	1	2.6
5 800	1	2.6
6 550	1	2.6
12 000	1	2.6
18 000	1	2.6
19 340	1	2.6
21 150	1	2.6
37 000	1	2.6
Income from merchandise		
No response/ don't know/ none	37	97.4
80 000	1	2.6



Income from other (X = R25 300)		
No response/ don't know/ none	36	94.7
600	1	2.6
50 000	1	2.6
Total income (X = R361 763)		
No response/ don't know/ none	15	39.5
93 000	1	2.6
110 000	1	2.6
122 600	1	2.6
133 150	1	2.6
149 400	1	2.6
162 000	1	2.6
241 000	1	2.6
258 000	1	2.6
300 000	3	7.9
320 000	1	2.6
350 000	1	2.6
436 340	1	2.6
451 500	1	2.6
500 000	5	13.2
606 550	1	2.6
650 000	1	2.6
837 000	1	2.6

Table 33A: If event/ activity initiated any greening initiatives, type/s of greening initiatives activated (n=38): Multiple responses

	Frequency	Percentage
Recycling	13	34.2
Proper disposal of waste	12	31.6
Conservation of water	10	26.3
Conservation of electricity	5	13.2
Use of alternative/ renewable energy sources e.g. solar	3	7.9
Green building standards eg. use of natural lighting and cooling	1	2.6
Use of green products	7	18.4
Promoting green behavioural change/ information on environmentally-friendly behaviour	8	21.1
Registered with 110% Green	1	2.6
Clean up during a parade within communities	1	2.6
Environmental awareness, especially in schools	1	2.6
Produce events that centre around environmental issues	1	2.6
Respondent is an "Earth and mining artist" focussed on environmental Awareness	1	2.6
Used greening message on T-shirts	1	2.6



Table 34A: Suggestions to make DAC MGE funded events/ activities environmentally responsible

Name of event/ activity	Suggestions
Arts Ubuntu Trust Travelling Arts Institute	Be aware of environmental possibilities
Complicit Geographies	Promote art about environment and better Earth Stewardship. Materials in the paintings are made from waste and offcuts.
CIOFF Latium Folkore Festival	South African organisations need to be granted the opportunity to host such festivals (international); they would be more responsible and thus conserve because they value their environment. If events utilised resources found within their reach (in their immediate environment) to sustain themselves, they would be able to conserve resources.
Gug'othandayo Theatre Production	The younger generations need to follow in the footsteps of their elders when it comes to paying special attention to conservation.
Meropa Interactive Drumming Performers	These events can empower communities, teaching them about going green, planting trees and encouraging people to clean up around their communities (picking up litter).
Moribo wa Setho Drums Ensemble	Do not use electronic instruments. Instead use African indigenous instruments.
Umshado - Marriage of Heritage	None
Jamaica Arts Exhibition	When hosting events, organisers need to have proper bins for proper waste disposal and encourage the use of biodegradable material. Artists also need to encourage the audience to be more environmentally responsible
Lady Frere Music Clinic	Organisers need to ensure that they/ people clean up after themselves by avoiding littering.
Mzansi Khaya Lami	Make sure the waste is disposed of correctly and avoid unnecessary electricity use.
Afrikan Freedom Principles	Paperless applications and reporting
Buskaid	Educate kids on conservation.
Drum Tribe	Have activities and put on a drumming show about the environment
Jazz 4 Ekurhuleni	None
Night with Lindwe Maxolo and Friends	Do music workshops for teenagers around environmental issues
Threads Provincial Tours and Dance Workshops	Create productions that raise awareness around the green economy.
Mysteries of Love	Not sure
Sibongile Sibeko in Concert (Gospel Festival)	No response
Siyabonga Dance Production	Use green detergents. Use shows as a platform for environmental issues.
Sawubona Namaste	Need funds to do more to incorporate environmentally friendly issues into performances
Venice Biennale - Joachim Schonfeldt	Use more green or recycling products for arts work and develop arts work around environmental issues.
Agang Children's Art Festival	Provide as much environmental awareness and education as possible during implementation
Bernd Knappe Tour South Africa	Recycle all biodegradable material. Employ adaptation and mitigation strategies to educate communities to restore ecosystems in their respective communities.
Imbulelo (From Gratitude from us to you)	None
Jungle-Out-There	No response
World Youth Guitar Festival	No response
Paleho - The Musical Tour	No response
Gogo and Big Sister	Reduce the amount of paperwork and convert to soft copies when it comes to application of the MGE fund.
Poetry on Air	Integrate the environmental initiatives to all DAC events, especially the outdoor events, and promote locals to occupy the stalls in an attempt to create more awareness and be self-sustainability.



Isintu Arts Exhibition	Recycle waste. Encourage kids to use waste for their art.
Extra Soles	Promote environmental awareness and recycling.
Meduduetsane Basadi	Use electricity wisely.
Mooigenoeg on Engels the Praat	Promote recycling.
Out of Africa Festival and Tour	Use recycled material where possible. Save water and use as little electricity for the event. Help clean up the area in which the event is held.
Pride of the People Project	All organisers should incorporate pro-environmental messages within their event. People need to be educated through entertainment. Organisers should specify in their applications how much will go towards environmental awareness.
Meropa African Instruments Skills Transfer Project	Reduce litter and wastage of water. A team should be placed within the crowds to inform about and monitor littering. Additionally, signs should be put up in the venues to raise awareness.
Journey Arts to Schools Provincial Tour	Education and awareness raising should be integrated into the programme of the event.
Relationship Awareness Programme	Be aware of environmental possibilities

Table 35A: If event/ activity initiated any social/ charitable initiatives, type/s of social/ charitable initiatives activated (n=38)

	Frequency	Percentage
Education	21	55.3
Health	5	13.2
Youth	28	73.7
Disability	6	15.8
Sport	2	5.3
Culture/ arts	25	65.8
Orphanages	4	10.5
Programmes for women	15	39.5
Rural programmes	11	28.9
Environmental programmes	6	15.8
Assist in nation building	1	2.6
Community engagement. The organisation also proposed/ pledged to have an old age home in Jamaica. They set up a community to work with and see how to mobilise funding from different sponsors. Encouraged Jamaicans to have moral movements, bring in different religions to share experiences, thus, decrease the violence in the country.	1	2.6
Elderly	1	2.6
Intercultural exchange and life skills	1	2.6
Partner with Ford, which supports non-racialism and non-sexist	1	2.6
Serve an old age home	1	2.6
Substance abuse and domestic violence	1	2.6
That was our mandate social cohesion and tribalism	1	2.6
Working with upcoming artists	1	2.6



Table 36A: Suggestions to make DAC MGE funded events socially responsible

Name of event/ activity	Suggestions
Arts Ubuntu Trust Travelling Arts Institute	Such an event, in this case an exhibition, is very inspiring to young and old Black and White because of the sheer beauty of the work, its ancient roots and its modern application. The sincerity of the artist it also very encouraging.
Complicit Geographies	Received a lot of press and social media attention and TV and newspaper exposure for the project.
CIOFF Latium Folkore Festival	International festivals should not isolate the people from different countries who attend the festivals. This will promote indigenous knowledge transfer across the people of different cultures. Additionally, different provinces within South Africa need to come together to learn from each other.
Gug'othandayo Theatre Production	No response
Meropa Interactive Drumming Performers	Need to unite different cultural groups, by involving them in such events, and also bringing other nations on board for cultural exchange.
Moribo wa Setho Drums Ensemble	Empower people with skills to enable them to create employment for themselves.
Umshado - Marriage of Heritage	No response
Jamaica Arts Exhibition	Need social dialogues to share experiences.
Lady Frere Music Clinic	Have regular events (monthly basis) so that the youth can come showcase their talents, thus less time spent on things that might negatively impact their future. There needs to be more movement in terms of the arts practitioners reaching out to communities, but this can be achieved through funding.
Mzansi Khaya Lami	Talk shows before and after each production, to interact with students.
Afrikan Freedom Principles	Endeavour to make our programmes as accessible as possible to wider disadvantaged communities as possible.
Buskaid	Train more teachers
Drum Tribe	Support art centres to make people learn for free and develop their skills to earn an income
Jazz 4 Ekurhuleni	Work with women and upcoming artists
Night with Lindwe Maxolo and Friends	With increase in funding we could expand the activity be able to involved more charitable activities.
Threads Provincial Tours and Dance Workshops	MIDM creates works that speaks to socially relevant issues and uses the arts propagate these messages. Works have been created around HIV/AIDS, women's rights, abuse, rape, children's rights, water and electricity, conservation, etc.
Mysteries of Love	With more funding there could be more charitable acts and focus on the disabled.
Sibongile Sibeko in Concert (Gospel Festival)	None
Siyabonga Dance Production	With more funding, able to recruit more youth and develop skills. Travelling out of South Africa profiles dance and culture in the country,
Sawubona Namaste	DAC should keep funding people who have a track record.
Venice Biennale - Joachim Schonfeldt	Skills transfer to the underprivileged.
Agang Children's Art Festival	Ensure that programmes or initiated activities have community participation as well as including as many diverse stakeholders as possible.
Bernd Knappe Tour South Africa	Should fund programmes with a social cohesion element and ensure that the programmes have a meaningful impact in diverse communities.
Imbulelo (From Gratitude from us to you)	No response
Jungle-Out-There	No response
World Youth Guitar Festival	Youth development and promote social cohesion and positive social impacts.
Paleho - The Musical Tour	Make more funds available
Gogo and Big Sister	Be given opportunities to travel locally and promote our culture and educate our youth about the originality of our music and how our women artists and performers have made an impact in our music.



Poetry on Air	Need to have the same programmes such as the Poetry On Air to run for more than 6 months and assign local artists to work in the community, doing fieldwork and also work in schools to build and gain momentum over some time on teaching our communities about unity, peace, building solutions for a better South Africa by using the Arts, Culture and Heritage programmes.
Isintu Arts Exhibition	Educate attendees and get the community more involved. Create awareness of the benefits of the arts.
Extra Soles	Give back to the audience and locals by having workshops. These workshops should look at highlighting cultural diversity and equality.
Meduduetsane Basadi	Educate the public via music and drama.
Mooigenoeg on Engels the Praat	There is a lot of anger, division and racism recently in the country. As such, there is a need to promote unity and commonality amongst South Africans.
Out of Africa Festival and Tour	Since arts is a representation of society, organisers need to incorporate the diversity of South Africa in their events, which can help build unity amongst people from different backgrounds.
Pride of the People Project	Organisers need to employ local community members as a way to promote local economic development.
Meropa African Instruments Skills Transfer Project	Different cultures should be involved in the events especially in communities where there is a diversity of culture. The events should include cultural aspects that everyone can relate to
Journey Arts to Schools Provincial Tour	Projects should align with country policy and issues. For example, there is a need to empower and create jobs for the local communities in which the events are held.
Relationship Awareness Programme	To combat youth from crime and focus on arts and cultural activities. By involving other financial sources to support local and national events.



Table 37A: Value/ advantage of DAC MGE funded event/ activity

Name of event/ activity	Value/ advantage
Arts Ubuntu Trust Travelling Arts Institute	It is the most extraordinarily helpful fund in the SA arts scene. Been able to do very significant work with the funding. However, funding is never enough to cover overheads. We use the funds in a very focussed and targeted way on the essence of the arts events when we are able to cover overheads from other sources
Complicit Geographies	MGE made this international traveling exhibition possible, there was a tremendous amount of skills transfer - employed graduates and young people that represented South Africa's demographic diversity. One of the graduates was a paraplegic and helped with the German translations and communications. The team learnt a lot and about the logistics, challenges and scope and they could each do an international exhibition from the skills and experience they got. This was the general feedback from the graduates particularly.
CIOFF Latium Folkore Festival	It was able to reach a lot of people on a global scale and within the country. Learning about each other's cultures, clothing, dances and food brought different people together.
Gug'othandayo Theatre Production	Promotes healthy living and decreases stress among the elderly. The elderly ladies get to see the world as they are given the opportunity to travel/ go on tours.
Meropa Interactive Drumming Performers	The event has never been done before, and has been helpful especially in schools where students learn about art and culture as a subject but have never seen nor played the instruments they learn about. Through the project children are empowered with the skills of how to make and play these musical instrument. Additionally the event tries to take the youth back to music with lyrics, back to the times where music was used to communicate unlike how music is now.
Moribo wa Setho Drums Ensemble	Empowering people with skills, got the opportunity to visit different districts and see the work of the artists in those districts, cultural exchange. Establishment of relationships.
Umshado - Marriage of Heritage	It helps but not able to deliver the quality creativity because of limited budgets.
Jamaica Arts Exhibition	The event allowed for cultural exchange. Additionally, it created informal self-reliant employment through the creativity of the artists.
Lady Frere Music Clinic	The event paid respect to a great region (Queenstown), which has contributed greatly to the history of the country.
Mzansi Khaya Lami	The event helped educate students about South Africa, thus enhancing their positive perspective of the country. Through the event, students learnt about South African heroes like Chris Hani.
Afrikan Freedom Principles	There is institutional support.
Buskaid	Showcasing South African youth and their talent. Showcase South African culture.
Drum Tribe	Provide jobs. Provide feel good experiences, especially in orphanages.
Jazz 4 Ekurhuleni	Creates jobs. Empowerment and showcasing cultural music. Capacity-building.
Night with Lindwe Maxolo and Friends	Promoting South African jazz music.
Threads Provincial Tours and Dance Workshops	It allows organisations such as MIDM to increase the arts footprint into areas that lack access and opportunity to arts and the message it carries.
Mysteries of Love	Showcasing musicians and empowering young people.
Sibongile Sibeko in Concert (Gospel Festival)	Showcasing South African culture as part of an exchange programme.
Siyabonga Dance Production	Showcase South Africa culture and diversity as part of cultural exchange.
Sawubona Namaste	Empowerment of individuals who understand South Africa's diversity using dance and showcasing South Africa creating unity in diversity.
Venice Biennale - Joachim Schonfeldt	Visual communication.
Agang Children's Art Festival	Funding has played a crucial role in the creation of employment to the local community as well as providing a platform for the promotion of arts and culture.
Bernd Knappe Tour South Africa	It gives you leverage to plan, coordinate and execute the project implementation plan accordingly. It also assists and ensures that the project initiatives are delivered within agreed timelines with stakeholders. The funding helps to create jobs for young people,



	especially in this current economic climate. It has an impact in dealing a decisive blow to social ills within our communities.
Imbulelo (From Gratitude from us to you)	The production provides students participating with diverse dance forms thus demonstrating some of their work done throughout the course of the year. As usual, not only has the students benefited directly, but also their families and local communities.
Jungle-Out-There	No response
World Youth Guitar Festival	Youth get educated.
Paleho - The Musical Tour	Stimulate conversation/ debate amongst societies, moral regeneration, social cohesion, empowerment of youth and women, decolonisation of theatre and literature and job creation.
Gogo and Big Sister	Without the funding from the DAC MGE, event would not have had the opportunity of travelling internationally and exhibiting local talent. Tried to apply from other local organisations in order to meet budget needed but the DAC MGE is the one who ultimately offered assistance. This support goes beyond appreciation.
Poetry on Air	The positive impact that has been observed through the enabled programme by DAC to reach the vulnerable and engage them in activities that will build their lives after its programme implementation.
Isintu Arts Exhibition	Timing - event rushed. Difficult to sell art produced.
Extra Soles	Brings out the ideas of what is art and film production. It inspires individuals to be creative in their surrounding environment and create art from their experiences.
Meduduetsane Basadi	It accommodates the youth and elders and celebrates the history of African music.
Mooigenoeg on Engels the Praat	The organisation has provided skills development by recruiting local dancers. The event also tackles social issues within the country, which provides an opportunity for people to see a different perspective of South African through artistic performances.
Out of Africa Festival and Tour	It brings the positive aspect of South Africa and helps change negative perceptions of South Africa.
Pride of the People Project	Job creation. The organisation also links how the environment is linked to tourism and the importance of how people should support conservation within their communities.
Meropa African Instruments Skills Transfer Project	Uplift the youth and teach them how to play African instruments. This enriches the knowledge of the youth regarding the culture and heritage of Africa through music, while also building talent.
Journey Arts to Schools Provincial Tour	The events acts as a platform to disseminate access to information for rural and remote areas about issues/ challenges such as HIV/AIDS in the country. The art form enables for the message to be shared amongst the youth.
Relationship Awareness Programme	Projects funds will gain more popularity and audience development.



Table 38A: Problems experienced in relation to DAC MGE funded event/ activity and suggestions to address problems

Name of event/ activity	Problems experienced	Suggestions
Arts Ubuntu Trust Travelling Arts Institute	The problem is perennial, which is adequate funds to cover administration costs and sustainability.	It would be very good if it could be a regular event.
Complicit Geographies	The administration is very demanding - and takes an enormous amount of time and adds to the stress.	Training on how to complete the template.
CIOFF Latium Folkore Festival	Limited funding: 'When you arrive at Latium meeting other groups, they are in full gear but the SA team doesn't have gear to represent the country'.	Funding to sponsor costumes is especially important because the participants come from poor backgrounds, thus they cannot afford to purchase this gear. There needs to be funding for consumes, or alternatively costumes need to be sponsored. Additionally, there needs to be a budget for marketing.
Gug'othandayo Theatre Production	Lack of support from the local government (especially financially), thus there is a lack of local recognition. The funding received from DAC is not enough, although it is of great help. It has not allowed some activities (like travelling abroad) to be fulfilled.	More funding should be made available.
Meropa Interactive Drumming Performers	Local municipalities do not want to get involved with the project. After visiting schools the organisation cannot leave the instruments behind for the students because they do not have enough of these instruments.	Working closely with local government needs to be promoted. The national and regional government is more supportive. Local municipalities are sceptical to let them these events into their communities.
Moribo wa Setho Drums Ensemble	Provincial government needs to assist local artists.	Establishing relationship with artists of different regions to strengthen relationships. Take artists forward. Support people to make money/ earn a living using their talents.
Umshado - Marriage of Heritage	Research for valuable products that is in line with our social cultural problems. This should be addressed or else our cultural values will vanish.	No response
Jamaica Arts Exhibition	No direct flight form SA to Jamaica and also SA currency cannot be changed in Jamaica.	No response
Lady Frere Music Clinic	None	Not applicable
Mzansi Khaya Lami	Getting people interested in theatre, also the venues used are not theatres so the organisation has to work hard into turning such venues into theatres.	Local theatre owners must be willing to work with the organisation, allowing them to host such productions in these theatres. A way to make communities interested in theatre is to focus on young people, by visiting schools before the main production to excite them for the main production. Proper advertising is also necessary.
Afrikan Freedom Principles	Disbursements of funding.	No response



Buskaid	Difficult to get funding. Unfair to keep calling DAC for a response.	Make an early decision with funding as this affects costs.
Drum Tribe	It takes too long for DAC to communicate a decision.	DAC should have clear timeframes and provide notifications.
Jazz 4 Ekurhuleni	Funding was released late and this results in problems with artists who thought that they were being taken advantage of.	No response
Night with Lindwe Maxolo and Friends	Funding was low and could not sustain events.	No response
Threads Provincial Tours and Dance Workshops	Unrealistic budget cuts.	A conversation with the organisation to negotiate around the budget and what the deliverables are.
Mysteries of Love	Logistics and travelling challenges since not from Cape Town.	Better preparation before to travel.
Sibongile Sibeko in Concert (Gospel Festival)	Language barrier overseas.	Introduce basic language learning.
Siyabonga Dance Production	Costs of accommodation too high since DAC took forever to release funding and costs of tickets and accommodation increased.	Try to secure funds from other sources to transport more people.
Sawubona Namaste	Delays in funding has an effect on costing.	No response
Venice Biennale - Joachim Schonfeldt	None	Not applicable
Agang Children's Art Festival	None	Not applicable
Bernd Knappe Tour South Africa	The project is impacted mainly because the budget requested is not congruent to the project expenses. The late arrival of funding has negative implications on securing assurances for various competencies.	The problems can be avoided by availing the funding earlier before the project commences.
Imbulelo (From Gratitude from us to you)	Rehearsal times are during exams.	No response
Jungle-Out-There	No response	Not applicable
World Youth Guitar Festival	Late payment of funds.	No response
Paleho - The Musical Tour	Late payments and limited funding.	No response
Gogo and Big Sister	In relation to DAC MGE funding there is an extreme delay from the time the proposal was approved to getting funds. This places extreme pressure on proposed budget since flights, etc. costs become more expensive than when budget was first submitted.	No response
Poetry on Air	Delays in application process and payment. The limited budget DAC has for great concepts that, if implemented, will bring its vision to reality. The lack of sustainable job creation over a short-term programme through limited funding from DAC.	An online process needs to be developed to allow many applicants to use the technology and submit their requests for funding.
Isintu Arts Exhibition	Need to start to prepare kids earlier. Get a professional to help with sales.	No response
Extra Soles	Learning Spanish, which was the local language in Cuba in order to organise the event. Cuba lacked the infrastructural resources for hosting the event.	Above problems are difficult to address and that she does not know how one would go about addressing such problems.



Meduduetsane Basadi	DAC released the funding a month before the event.	There is a need to speed up the processing of the forms. After submitting the proposal and budget report, the organisation should receive funding as soon as possible.
Mooigenoeg on Engels the Praat	Arranging venues for the tour.	Such problems are difficult to address as this is part of the industry. Given the organisations experience as individuals, they could adapt and make alternative arrangements in short notice.
Out of Africa Festival and Tour	Struggles with obtaining visas. However, the organisation did receive assistance from a DAC employee who aided to process the VISA.	No response
Pride of the People Project	Respondent was instructed by a DAC employee about what the play should be. Was informed that the organisation must follow issues such as the Marikana massacre. The organiser perceives that since he did not agree to changing their concept of rhino poaching, he has been penalised. Lack of responses and communication from DAC. Although the organiser recognises that the contract with DAC states that if they do not get feedback they should consider their application unsuccessful, they are never told why it was unsuccessful.	There is a need from DAC to clarify why the application has been rejected. Additionally, there needs to be an appeal process, which allows organisers to question the selection process. There needs to be transparency.
Meropa African Instruments Skills Transfer Project	Funding is not enough as well as the political and corporate support for cultural events in the Northern Cape.	DAC MGE needs to provide the funds on time as well.
Journey Arts to Schools Provincial Tour	DAC does not release funding in time. The organisation only received funding on the 1st day of the tour. This seriously hampers the ability to organise marketing and dealing with logistics.	DAC needs to put in place internal mechanisms, which ensures that events held in areas such as the Northern Capes, which receive less funding, can compete with other organisers from cities such as Durban and Johannesburg. Also, DAC needs to communicate clearly how organisers can tap into other categories within the MGE programme.
Relationship Awareness Programme	DAC provides minimal funds.	Offer financial support for arts and cultural activities that will reach a higher level of recognition.



Table 39A: Reason does not plan to have event/ activity next year

Name of event/ activity	Reason
Arts Ubuntu Trust Travelling Arts Institute	Once off promotion of a particular artist as part of a programme (Young artists travelling exhibition), which will only be done when there is an artist of similar quality to promote.
Complicit Geographies	Administration was so arduous and time consuming that respondent needed to recover for a year.
Venice Biennale - Joachim Schonfeldt	Not organiser of event but will participate if invited.
Extra Soles	The organisation has not been requested by any organisation to start film production. The Extra Soles event and production is based on various organisations that request for a particular type of film that is in keeping with Extra Soles.
Out of Africa Festival and Tour	It was too expensive.
Pride of the People Project	
Journey Arts to Schools Provincial Tour	Once off promotion of a particular artist as part of a programme (Young artists travelling exhibition), which will only be done when there is an artist of similar quality to promote.
Relationship Awareness Programme	Administration was so arduous and time consuming that respondent needed to recover for a year.

Table 40A: Reason would not have event without DAC MGE funding

Name of event/ activity	Reason
Arts Ubuntu Trust Travelling Arts Institute	It was an art exhibition of a particular artist.
Complicit Geographies	Traveling exhibitions has opened a lot of doors in the USA and Europe and received future invites. Mzansi helped to make art practice international - the international universities pay all costs to lecture.
Umshado - Marriage of Heritage	Financial support needed.
Buskaid	Difficult to get corporate sponsorships.
Mysteries of Love	Do not have the funds and with everything happening in the country it is difficult to secure private funding.
Siyabonga Dance Production	Not able to pay the cost of travelling without DAC funding.
Sawubona Namaste	But really need the funding
Venice Biennale - Joachim Schonfeldt	Very prestigious event - will attend if invited.
Bernd Knappe Tour South Africa	The current financial climate makes it very difficult to execute an event of this magnitude without the support of DAC.
Paleho - The Musical Tour	The funding bodies never cover the overall budgetary needs of the project, hence there is always a need for more funding for various entities.
Poetry on Air	DAC funding brings life to the most affected artists or practitioners who have their work cut out and ready but need funding. The country needs a bigger and better structured DAC MGE funding portfolio to run and implement the goals and vision of 2030.
Mooigenoeg on Engels the Praat	The DAC MGE funding is crucial as it is the most important source of funding. Although DAC has provided some assistance, it is not enough.
Out of Africa Festival and Tour	The organisation receives too little funding from its other sponsors. The DAC MGE funding was the only way in which the organisation was able to attend the event.
Journey Arts to Schools Provincial Tour	It was an art exhibition of a particular artist.
Relationship Awareness Programme	Traveling exhibitions has opened a lot of doors in the USA and Europe and received future invites. Mzansi helped to make art practice international - the international universities pay all costs to lecture.



Table 41A: Additional comments/ concerns

Name of event/ activity	Comments/ concerns
Arts Ubuntu Trust Travelling Arts Institute	We invested substantially more than DAC MGE awarded us for the events. Nevertheless the MGE contribution was crucial for the success of what we did. The questionnaire doesn't allow this to be made clear but the event itself was a major promotion of a young Black artist whose work had not been seen outside of Durban. The two Cape Town exhibitions allowed his work to become better known through the media and the visitors to the exhibitions. It was sold to the National Gallery and other prestigious collections and we were able to produce a quality colour catalogue in isiZulu and English, which was highly significant.
Complicit Geographies	Exhibition was more expensive than anticipated and respondent was broke and ill afterwards. Need to make sure that more funds and more sponsorships are sourced. Need art sales from the exhibitions - and support with a local commercial gallery partner on the other side to market and bring art sales income. However, positive comments were included: "Eternally grateful for the helpfulness and professionalism of the entire DAC team - and the two exhibitions in Germany and UK are having benefits to artistic practice internationally - this is proved by the further invites from more prestigious universities and museums and even the Venice Biennale co-lateral. It has also increased the number of people employed by the studio - due to both budget constraints and the diversity of skills required I have five part-time people. I thank the DAC and Mzansi team for believing in our project and making the International travelling art exhibitions happen".
CIOFF Latium Folkore Festival	There is no system controlling national participation, thus, no order in controlling who can participate. The lack of money to go to different provinces to recruit participants in order to allow each province to showcase their talent might affect the sustainability of the festival in terms of diversity. The lack of opportunities and resources also threatens the sustainability of the festival.
Gug'othandayo Theatre Production	None
Meropa Interactive Drumming Performers	Without funding the NPO would not exist. If the source of funding stops the organisation would have to shut down, this will lead to the loss of jobs.
Moribo wa Setho Drums Ensemble	Lack of support, people do not attend theatres and they choose to sit in taverns and drink alcohol. Lack of art centres/ galleries but there are a lot of taverns. Culture is fading away.
Umshado - Marriage of Heritage	Engaging with world producers who value local productions for socio-economic development in the creative arts.
Jamaica Arts Exhibition	Inconsistency in funding.
Lady Frere Music Clinic	Lack of funding.
Mzansi Khaya Lami	Access to funding since the culture of paying for productions is not strong.
Afrikan Freedom Principles	None
Buskaid	Can only have activity in the future if there is a guarantee that budget will be completely covered.
Drum Tribe	DAC should provide funding every year. Sustaining relationships internationally. Increase DAC funding. Grateful for funding.
Jazz 4 Ekurhuleni	None
Night with Lindwe Maxolo and Friends	Wanted to do a tour but it impossible to that because of lack of funding and work. Require about R2 million, which is not easy to secure from the private sector. Have a large production and taking them on the road is challenge without funding.
Threads Provincial Tours and Dance Workshops	Lack of response from DAC regarding funding - no email or telephone responses.
Mysteries of Love	Financial concerns.
Sibongile Sibeko in Concert (Gospel Festival)	Lack of funding. New entrants in the industry are not recognised. Festivals in South Africa always use the same people. Emerging talent disappear. Even DAC did not ask for presentation on what was learnt.
Siyabonga Dance Production	Lack of release of funds in time. Late arrival meant missing out on competition component of the vent and therefore were unable to compete.
Sawubona Namaste	Lack of funding means cannot attain potential. Ultimate goal is for kids to tour the world. Cannot do certification because have to pay in Euros.



Venice Biennale - Joachim Schonfeldt	-	None
Agang Children's Art Festival		Lack of funding might affect the success of the future sustainability of the event.
Bernd Knappe Tour South Africa		This is an annual international programme that integrates youth, disability, different races whilst confronting social ills within different communities. It imparts the much needed skills through the train a trainer programme, which helps the participants to become choreographers and theatre practitioners. Humbly requested that this programme be considered for Flagship Status. The project has played a pivotal role in introducing audience to new forms of creative expression and human capital development.
Imbulelo (From Gratitude from us to you)		None
Jungle-Out-There		None
World Youth Guitar Festival		None
Paleho - The Musical Tour		Lack of networks and limited exposure. Created and produced a timeless universal production that deserves a platform on the world stages that can ensure sustainability of the production but without proper networks it will remain dependent on government funding.
Gogo and Big Sister		For the sustainability of this particular event, would appreciate if further funding can be provided in order to take this project to the schools and educate our youth. This will be beneficial to South African youth who will know the originality of our music.
Poetry on Air		Treasury has to expand the DAC MGE funding portfolio to ensure that it is a tool that creates more jobs through the arts, culture and heritage sectors. Have learnt in involvement in the arts for more than 23 years that this is the sector that needs more sustainable job creation programmes, which will last for at least 12 to 24 months within a funding cycle of DAC. A lot can be done with the many concepts we have on how to build a self-sustainable nation and on how poverty can be alleviated. The United States and United Kingdom have done it and they simplified their products and yet ensured that sports and arts are part of the mainstream, whereas in South Africa we see it as entertainment only. We are a talented country and very unique, all we need it to build solutions for South Africa.
Isintu Arts Exhibition		Need to improve quality and learning.
Extra Soles		Interested parties who request for the film production related to Extra Soles. If there are no requests, that means that Extra Soles is not organised that particular year.
Meduduetsane Basadi		The company would like to apply for the event to be an annual event. The company would like to know if there is a funding structure from DAC that extends beyond a once off/ once a year structure and instead guarantees funding for a longer time period (3-5 years). This would contribute to growing and sustaining the event and lessen the reliance on DAC.
Mooigenoeg on Engels the Praat		Continued support from the DAC MGE programme so sustain the organisation and help them get more exposure and experience, which can then attract other potential sponsors.
Out of Africa Festival and Tour		None
Pride of the People Project		The organisation would like to expand their reach. DAC should establish long term commitments to organisers that can help with the growth and recognition of the event.
Meropa Instruments Transfer Project	African Skills	Without sustained funding the event will reduce in size. DAC should provide grant funding, which ensures that organisers receive funding on a continuous basis rather than organisers being uncertain every year if they shall receive funding.
Journey Arts to Schools Provincial Tour		Convincing potential sponsors about the tour, especially in the Northern Cape that such an event is seen as a priority given the high unemployment in the province. Accessibility of funds will also limit the scope and impact of the event on the youth.
Relationship Awareness Programme		Seeks more funds to access national market and to continue implementing programme for the promotion of cultural and arts activities.



APPROVALS FOR THE SOUTH AFRICAN CULTURAL OBSERVATORY M & E KDI REPORT – Touring Ventures				
	NAME	TITLE	SIGNATURE	DATE
Prepared and recommended by:	Prof. Richard Haines	CEO		21/12/2017
Submitted by:	Mphikeleli Mnguni	Research Officer		2/1/2018
Recommended by:	Charles Mabaso	Chief Director		18/1/18
Approved by:		Acting Deputy Director General		18/01/2018

