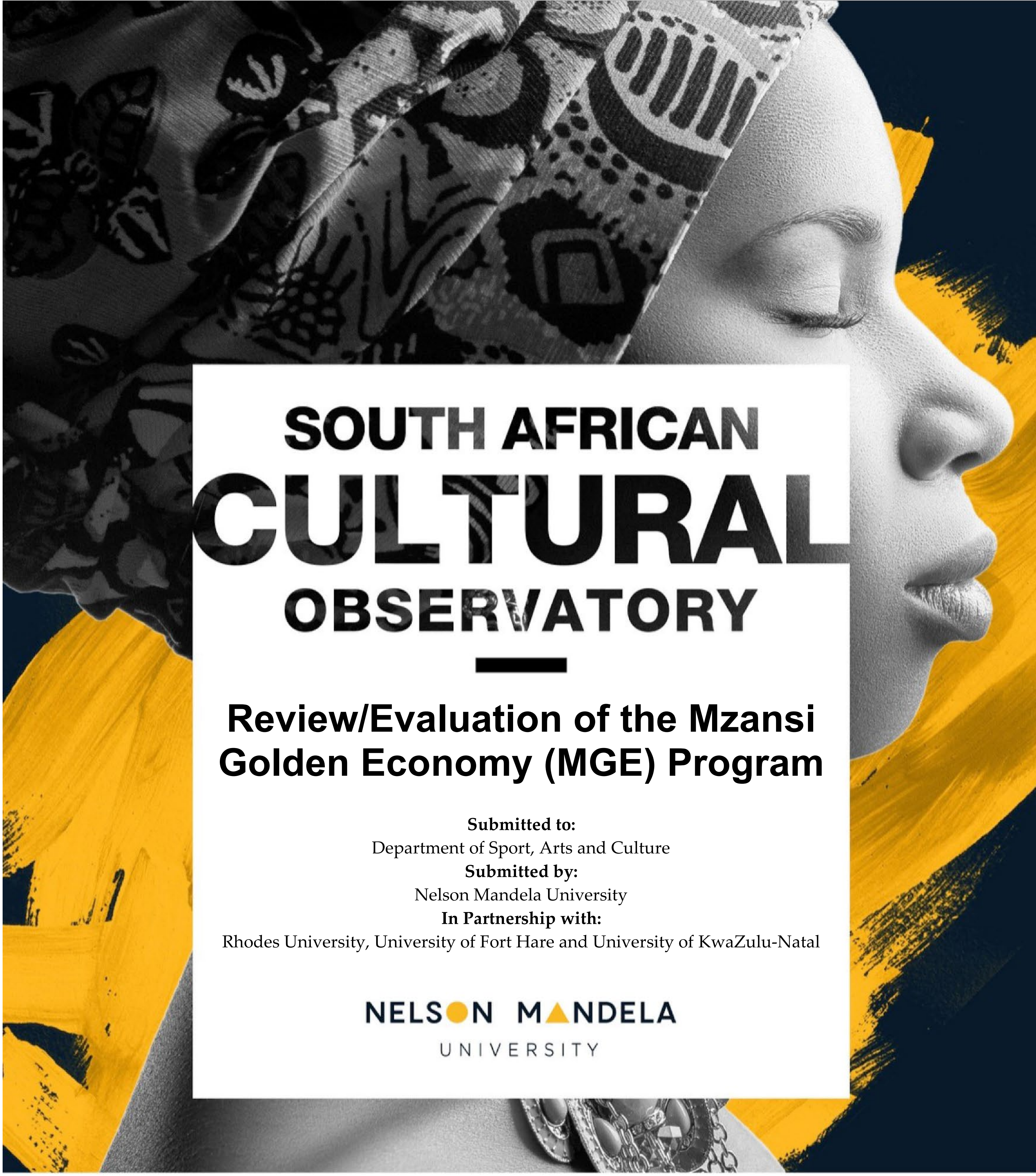

SOUTH AFRICAN CULTURAL OBSERVATORY

Review/Evaluation of the Mzansi Golden Economy (MGE) Program

Submitted to:
Department of Sport, Arts and Culture
Submitted by:
Nelson Mandela University
In Partnership with:
Rhodes University, University of Fort Hare and University of KwaZulu-Natal

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South African Cultural Observatory

KDI Report

Review/Evaluation of the Mzansi Golden Economy (MGE) Program

28 March 2023

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Abbreviations

ACT:	Arts and Culture Trust
BASA:	Business and Arts South Africa
B-BBEE:	Broad-based Black Economic Empowerment
CCIs:	Cultural and Creative Industries
COVID-19:	Coronavirus Disease 2019
CSI:	Corporate Social Investment
DAC:	Department of Arts and Culture
DSAC:	Department of Sports, Arts and Culture
DTIC:	Department of Trade, Industry and Competition
EU:	European Union
GDP:	Gross Domestic Product
KPI:	Key Performance Indicator
MGE:	Mzansi Golden Economy
MOA:	Memorandum of Agreement
NAC:	National Arts Council
NaCISA:	National Cultural Industries Skills Academy
NDP:	National Development Plan
NHC:	National Heritage Council
NFVF:	National Film and Video Foundation
NLC:	National Lotteries Commission
NYDA:	National Youth Development Agency
POPIA:	Protection of Personal Information Act
SACO:	South African Cultural Observatory
SETA:	Sector Education and Training Authority
SPSS:	Statistical Package for the Social Sciences
UNCTAD:	United Nations Conference on Trade and Development
UNDP:	United Nations Development Program
UNESCO:	United Nations Educational, Scientific and Cultural Organization

Summary

The Department of Sports, Arts and Culture's (DSAC) Mzansi's Golden Economy (MGE) strategy, implemented from 2011, provides funding and support to a range of arts, culture and heritage initiatives. An overall goal of the MGE was for the cultural and creative industries (CCIs) to contribute to the creation of 5 million jobs in South Africa within 10 years from its initial implementation, that is, 2011 to 2021 (DSAC, 2022). This research undertakes a review of all MGE work streams since the inception of the strategy in 2011.

A mixed methods approach is adopted, integrating a desktop study, documentary analysis of 43 Flagships (including the 9 national Flagships), 8 Artists in Schools, 94 Cultural Events, 22 Public Art, and 108 Touring Ventures where documents were available from 2016, and two focus group discussions with DSAC officials and key stakeholders involved in the MGE implementation and Master Plan development. Additionally, reports from previous evaluations are integrated together with a broader desktop study on public funding of CCIs.

The desktop study underscores the importance of the CCIs. It is evident that the CCIs contribute to sustainable and inclusive development, specifically in relation to job creation, economic growth, and social cohesion and nation-building. This sector also has untapped potential. Still, the reliance on public funding emerges as a key concern linked to crowding-out effects. A range of funding sources/ approaches are in place that include public funding (mainly national government and government entities), private sector/ corporate funding (including venture capital), private donations/ crowd funding, international donor funding, collaborative funding (pooling of resources from different sources), self-funding and earned income.

The results from the documentary analysis show substantial differences in funding amounts, with Flagships receiving the highest and Touring Ventures and Cultural Events receiving the least on average; in terms of United Nations Educational, Scientific and Cultural Organization's (UNESCO) cultural domains, there is dominance in the performance and celebration domain, followed by visual arts and crafts, mainly in the Public Art category. The Gauteng Province hosted most events/ activities, followed by KwaZulu-Natal, Limpopo and the Eastern Cape, with an urban dominance in public funding.

In relation to the objectives and perceived impacts aligned with the MGE strategy, the main aspects identified were cultural/ arts awareness, job creation, training/ capacity development, social cohesion/ nation-building, audience development and education. There was limited information on marketing/ media presence. Regarding employment, stallholders, service providers and attendance figures, these were lacking and, where available, poor data quality. The website assessment revealed that very few events/ activities had active websites, and among those that did, most did not indicate that DSAC was a sponsor/ funder or made reference to the MGE strategy. The key challenges identified were financial (including the release of funding by DSAC), the limited number of sponsorships/ partnerships (dominant reliance on public sources and multiple government funding sources in some instances that may be

Key Findings

- The MGE strategy substantially supports the CCIs
- A mixed methods approach is adopted
- Desktop study underscores the importance of the CCIs
- Reliance on public funding is a key concern
- Funding sources include public funding, private sector/ corporate funding, private donations/ crowd funding, international donor funding, collaborative funding, self-funding and earned income
- Substantial differences in funding amounts
- Urban dominance of funding
- Alignment with the MGE strategy
- Finance is the key challenge
- Range of policies, procedures and processes that are in place
- Lack of clear definitional criteria for specific MGE categories
- Non-compliance issues and inconsistencies

associated with double-dipping), logistics/ event management, delays and poor attendance.

The policy review indicates that there are several policies, procedures and processes that are in place. However, gaps were identified that included monitoring and evaluation as well as data limitations/ challenges. There is category confusion and a lack of clear definitional criteria for specific MGE categories. Non-compliance issues and inconsistencies were also noted.

Policy recommendations are proposed that include: (1) funding categories could be reorganized by the amount of funding received instead of by the type of event to facilitate more effective administration and monitoring and evaluation; (2) refinement of the DSAC Guidelines and Forms be implemented; (3) a database is created that includes all funding distributed to the cultural sector, both directly by DSAC entities and indirectly by other government departments, tiers of government, and government agencies; (4) there is a focus on building capacity among recipients in regions that receive less funding and increasing the promotion of the MGE strategy in these areas; and (5) there is a push for a Funding Indaba to discuss issues, trends, new approaches and the greater questions of direction and sustainability.

Other key recommendations included: (1) improved knowledge and data management that focused on the implementation of an online data management system that can centralize all pertinent documents, including applications, review processes, contracts, and close-out reports, which should be explored (mechanism for hard copy submissions for those who cannot complete online submissions); (2) post-support monitoring to evaluate the longer-term impacts of MGE support; (3) verification and compliance protocols, as well as mechanisms for accountability, should be established for both DSAC officials and beneficiaries; (4) the development of dashboard reporting, real-time monitoring, Key Performance Indicator tracking or visual analytics approaches; and (5) verification of reports since self-reported data is inadequate and lacks the reliability and credibility required to inform decisions. Training and capacity development was also identified as a key recommendation.

A funding framework is proposed, which includes integrating approaches that include the different types of funding, with a focus on government funding, specifically General Open Calls, Targeted Calls, Strategic funding and Organizational funding. Non-government funding for the CCIs should be strengthened and supported by the MGE strategy. The use of the ecosystem resiliency funding model to fund a diverse and complex sector was proposed to identify the needs and opportunities of the sector, define the funding priorities, identify funding sources, develop funding mechanisms, establish evaluation and monitoring processes, foster collaboration and partnerships, and continuously review and adapt the framework.

Funding models and the MGE strategy programs must be sensitive to the diversity in the CCIs to ensure that different genres are supported. Responsiveness to changing funding environments is also needed.

- Policy recommendations include rethinking categorization, addressing gaps, and addressing non-compliance and inconsistencies

- Key recommendation includes improved knowledge and data management that focuses on the implementation of an online data management system

- Training and capacity development

- The funding framework proposed includes integrating approaches that include the different types of funding, with a focus on government funding, specifically General Open Calls, Targeted Calls, Strategic funding and Organizational funding

- Non-government funding for the CCIs should be strengthened and supported by the MGE strategy

- Use of the ecosystem resiliency funding model to fund a diverse and complex sector

1 Introduction

The Department of Sport, Arts and Culture's (DSAC) Mzansi's Golden Economy (MGE) strategy, implemented from 2011, provides funding and support to a range of arts, culture and heritage initiatives. The MGE strategy in its inception was envisaged to position the Creative and Cultural Industries (CCIs) to contribute to the government's overall goal to create 5 million jobs within 10 years (DSAC, 2022) by:

- Identifying areas where employment creation is possible on a large scale as a result of substantial changes in conditions in South Africa and globally.
- Developing a policy package to facilitate employment creation in these areas, above all through:
    - A comprehensive drive to enhance both social equity and competitiveness;
    - Systemic changes to mobilize domestic investment around activities that could create sustainable employment; and
    - Strong social dialogue to focus all stakeholders on encouraging growth in employment-creating activities.

Thus, positioning the CCIs as an economic growth sector and contributing to large-scale employment is evident in the MGE strategy. The intention is to build on and expand existing initiatives as well as introduce new initiatives to unlock and maximize the growth and employment potential in the 'new gold' sector, including the enhancement of existing production and the creation of new business opportunities to match demand. Furthermore, skills development for excellence and high performance, as well as monitoring and evaluation to guide investment and the coordination of current and future resources for the sector, are regarded as key enablers. The DTIC (2022: 4) in the CCIs Masterplan asserts that "while the cultural and creative industries have been identified as a critical driver in economic development, policy interventions and support programs have not been effectively coordinated, sufficiently funded and consistently implemented". The Department of Arts and Culture (DAC, 2011), now the DSAC, states that 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 to contribute to economic growth, job creation and developing sustainable livelihoods. Additionally, the MGE is intended to contribute to nation-building and social cohesion in South Africa (Kha Ri Ambe, 2012). It is in the context that the MGE evaluation is being undertaken, specifically focusing on the events/ activities that are funded and the funding models/ approaches.

2 Overview of the MGE strategy

The MGE strategy, according to DAC (2018), aims to achieve the following key objectives:

- Stimulating demand
- Audience development and consumption
- Building heritage resources
- Information gathering
- Human capital development

- Developing cultural entrepreneurs

The more specific proposals in the MGE strategy are (DAC, 2017 - Revised White Paper: 39):

- Education and skills development for both basic education and higher education. A National Cultural Industries Skills Academy (NaCISA) was proposed by the MGE to encompass the total spectrum of the needs for this sector and to collaborate with the Departments of Basic Education, Higher Education, Trade and Industry and Labor.
- A sourcing enterprise (virtual and physical) to enhance access to activities, products and services offered by the arts, culture and heritage sector.
- Develop 'more than you can imagine' cultural precincts in all the provinces.
- National and international touring at 6 planned festivals and events expanding to 26 events per annum and securing international platforms for programming of cultural productions and exhibitions.
- Establish information precincts at cultural precincts, libraries and elsewhere.
- Develop or enhance heritage sites such as Constitution Hill, Samora Machel Memorial, Freedom Park, etc.
- Establish an Art Bank as a funded commercial venture and to procure art works for all public buildings.
- Public art program as expanded public works and community works program to focus on Heritage Legacy projects, storytelling and beautification through art in communities, showcasing of artistic talent and skills development as well as large-scale public art program in cities.
- The establishment of a Cultural Observatory.

To support these objectives, the MGE strategy has established several strategic work streams (DSAC, 2022):

1. **The Art Bank:** "established to curate and display art works in public buildings. These works will be made available for sale and refreshed annually".
2. **Arts in schools**: learners to "access equitable, appropriate life-long education and training in the arts, culture and heritage sector to develop individual talents and skills through the transformation of arts education within the formal school system and the development and extension of community-based arts education structures".
3. **Cultural events**: part of "a strategy to reposition the arts, culture and heritage sector as a key player in government's program of action for social cohesion, creation of sustainable jobs, and ensuring social and economic development".
4. **Cultural Observatory**: "be established, in collaboration with existing initiatives with the purpose of developing key indicators, working to collect cultural statistics and analyzing trends to allow comparability and to inform policy and resource allocation decisions".
5. **Cultural precincts**: will be established throughout the country to provide "a conducive environment for the production and consumption of arts and culture" and "contribute to infrastructure development, urban renewal and viable communities".
6. **Legacy projects**: "to establish commemorative symbols of South Africa's history and to celebrate its heritage".
7. **NaCISA:** "prescribed mandate to support the MGE strategy through the coordination of targeted industrial skills development interventions as a creative skills development catalyst".
8. **Public Art Development Program:** "implemented with other levels of government and government and civil society" to "strengthen and grow the arts, culture and heritage sector, with

particular emphasis on giving youth, women, children and persons with disabilities to participate and benefit".

9. **Sourcing enterprise**: a virtual enterprise to "give access to markets and support product development, to increase demand and consumption in the sector" and "supply local goods and services to government conferences and events".
10. **Touring ventures**: "to ensure that existing exhibitions, fairs, shows and performances are supported to tour domestically and internationally", with the intention to enable the sector "to stabilize and consolidate, providing access to work and experience, capacity building and linkages to tourism".

More recently, the DTIC (2022), the main purpose of the CCIs Masterplan is to set out key interventions in an inclusive manner to enable the sector to contribute to the creation of decent work (aimed at reducing inequality and poverty) in the South African economy.

This review assesses the outcomes of the work streams, including any challenges encountered in achieving these outcomes, if relevant information is available. It should be noted that the MGE strategy comprises various components beyond the direct funding of cultural events and activities, including efforts to expand and coordinate supply and demand in the sector. DAC (2018) identifies the connections between the MGE strategy objectives and work streams:

- **Audience development and education**: Cultural Events, Touring Ventures, Cultural Precincts and Artists in Schools
- **Stimulate demand**: Public Art, Art Bank, Sourcing Enterprise (Mzansi Golden Market) and identified legacy projects
- **Human capital development**: NaCISA
- **Research and statistics**: Cultural Observatory

Numerous South African Cultural Observatory (SACO) studies have been conducted that this review and evaluation will draw on, including the following:

- Summative Report of the DAC MGE Funded Categories (SACO, 2018a): this Report provides a summary/ overview of 5 reports compiled that assessed the sub-categories of cultural events that received funding as part of the MGE strategy from 2014/15 to 2016/2017 (Provincial and National Flagships, Festivals and Events, Touring Ventures, Public Art and Miscellaneous)
- MGE strategy Policy Report (SACO, 2018b): this Report focused on the policy recommendations emanating from the evaluation of the sub-categories of cultural events that received funding as indicated above.
- Refining the SACO (2016) Monitoring and Evaluation Framework to align with the Policy Framework for the Government-wide Monitoring and Evaluation System (SACO, 2018c)
- How much funding is available for the cultural sector in South Africa? (SACO, 2019a)
- The role of venture capital in promoting the CCIs (SACO, 2019b)
- Private sector support for the CCIs in South Africa (SACO, 2020a)
- Impact study of the DSAC funded BASA Supporting Grant Program (SACO, 2020b)
- Mapping of the spatial distribution of MGE funding using GIS (SACO, 2018d)

In the context of the above discussion, the intention is to undertake a review of all MGE work streams since the inception of the strategy in 2011 to assess/ evaluate:

1. Whether the envisaged goals and objectives of the overall MGE strategy and specific work streams were met?
2. The extent and nature of the impacts of the MGE strategy in relation to aspects such as the amount of funding allocated (where applicable), number of jobs created, etc.
3. The number of beneficiaries in the different work streams as well as the demographic (population group, age, gender, place of residence, etc.) and sector (type of CCIs domain involved in, type of event/ activity supported, location where based, number of employees, etc.) profile of the beneficiaries.
4. The policy context and procedure (including guidelines and administrative) processes as well as the Revised White Paper.
5. The successes and challenges experienced in relation to the implementation of the MGE strategy.
6. The current funding models/ strategies, especially:
    a. Whether they are adequate in relation to addressing the challenges facing the sector.
    b. Assessing the implementation relationships with entities such as the National Arts Council (NAC) and the National Film and Video Foundation (NFVF) as well as the private sector, whether these entities are better positioned to implement MGE work streams, including the allocation of funding.
7. National and international best practices to identify funding models and approaches to inform the development of a funding framework for stakeholder consultation and engagement.

A key goal of the research is to also provide MGE policy and strategy recommendations. Additionally, gaps and areas that need to be responsive to current changes, such as the 4th industrial revolution and dealing with disruptions, will be identified and examined.

An overarching research question is whether the MGE strategy should be retained and revised to address challenges, limitations and gaps or replaced by another funding model/ strategy.

3 Literature review: Funding models for the CCIs

In South Africa, as in many other countries, the CCIs rely heavily on public and government funding. Globally, the CCIs receive significant funding from the public sector, as noted by Banks (2020), Belfiore (2004; 2020), Getzner (2017), Long and Morpeth (2016), Mulino (2016) and Petrova and Hristov (2016). Bagwell et al. (2015) highlight that grants from various sources, especially the public sector, have been essential to support activities beyond the commercial aspects of the sector. The SACO (2018a) report on the MGE strategy of DAC (now DSAC) revealed similar trends in South Africa. While public funding is among many sources, there are growing concerns about its use and implications. Getzner (2017) presents a valuable examination of how governments play a crucial role in preserving and financing cultural institutions, including museums, historical buildings, monuments, and theaters. He also observes that in various developed regions, such as Europe and the United States, public expenditure for the cultural industry has risen when compared to other domains of public spending.

The CCIs have the potential to contribute to job creation and economic growth more broadly, as well as promote social inclusion, cultural diversity, and human development, as noted by Boccella and Salerno (2016), DTIC (2022), Haines et al. (2018), Madej and Madej (2016), Mulino (2016), O'Connor (2009), SACO (2016a; 2016b) and United Nations Conference on Trade and Development (UNCTAD)/ United Nations Development Program (UNDP) (2008). UNCTAD/ UNDP (2008) specifically states that the interface among creativity, culture, economics, and technology can generate income, jobs, and export earnings while promoting social inclusion, cultural diversity, and human development. Banks (2020), Betzler et al. (2021) and Boniotti (2023) note that the Coronavirus Disease 2019 (COVID-19) pandemic has highlighted that a funded cultural sector together with an incentivized private sector will be key to the recovery and sustainability of the cultural and arts sector.

DTIC’s (2022) environmental scan and analysis of the CCIs indicate that key aspects to be considered in the context of the COVID-19 pandemic are:

- Information Communication Technology, the digital economy and the Fourth Industrial Revolution: including the rise of large global online platforms, increased market concentration and advances in the digital-creative economy (including artificial intelligence, augmented and virtual reality and blockchain.
- Entrepreneurship and innovation in the CCIs: specifically the importance of knowledge, industry and network spillovers.
- Skills: acquisition of knowledge and skills for the CCIs is deemed to be a major opportunity and a challenge.
- Cluster development: concentrating interrelated organizations, forms, professionals and practitioners in a particular industry.
- Convergence: interaction of ideas, products, services, media, and the internet that is becoming increasingly complex and disruptive.
- Physical and digital markets: it may be easier to sell a creative product online, but in many developing countries, it is still difficult to access markets.
- The sharing economy: access to goods and services is facilitated by community-based online platforms.
- Shift from creative goods to creative services: transitioning from providing creative products to services, especially on online media outlets, digital downloads and online streaming, that have implications for the nature of work, ownership and royalties in the CCIs.

Holden (2007: 5) explains that publicly-funded culture and the creative industries have economic relationships, including the “direct transfers of product, skills and ideas; the creation of cultural ecologies in which creative industries thrive; and culture forming part of the networks and resources that underpin the creative economy”. In some countries, such as Italy, public funding of cultural activities is considered State aid because they are not always viewed as economic or affecting trade, according to Baldi (2018). Similarly, DiMaggio (2019) and the National Endowment for the Arts (2004) state that in the context of the United States of America, the allocation of public funds for cultural activities is deemed to be a form of subsidy, primarily to artists. However, many CCIs activities supported by the State generate income and contribute to job creation. Specifically, Štreimikienė and Kačerauskas (2020) state that the creative economy is a leading sector in the global economy in terms of income growth, new job creation, as well as export earnings and potential. According to Stevenson et al. (2017), the increase in state subsidies for certain types of arts organizations in Europe is linked to a concern that there is a decline in cultural participation among Europeans. As a result, the authors argue that state funding is justified to address the issue of non-participation. Given this situation, Baldi (2018) argues that it is necessary to establish criteria to differentiate between what constitutes state aid and what does not.

The justification for public funding of the CCIs lies in the belief that creative and cultural activities are essential to the public good (Getzner, 2017; Mangset, 2020; Vojtíšková and Lorencová, 2015). As stated by Rushton (1999: 143), cultural goods and services “have made us what we are, and…we have an obligation to maintain them”. O'Connor (2009) identifies this as the welfare model, where culture is viewed as a public good that requires funding from the broader economy to exist. However, there is little empirical evidence to support the assumption that the public is willing to bear the costs of cultural goods and services as a public good. Consequently, more research is required to examine public perceptions of the CCIs and their willingness to support public funding of it. Rushton (2003) notes that public funding of the arts and CCIs is complex because the public has diverse preferences for which activities and goods should receive public funding. This complexity underscores the importance of having clear criteria for selecting and allocating grants, particularly in multicultural societies such as South Africa.

Getzner (2017: 223-224) aims to classify the CCIs based on different indicators or measures to determine the extent to which goods and services are public. He suggests the following approaches:

- Traditional literature on public finance, which categorizes goods and services as public, private, club goods, or commons.
- Analytical approach based on economic criteria, such as rivalry, excludability, and merit.
- Positive approach based on statistics such as expenditure and revenues.
- Normative approach defining indicators of 'publicness' based on a set of core indicators.

While much attention is paid to determining the total economic value of creative and cultural activities as a public good, it is argued that the social and aesthetic value, or the normative justification, is more important (Badham, 2010; Getzner, 2017; O'Hagan, 2016). The authors identify several key normative reasons, including:

- Equality: where all citizens should have access to and experience culture regardless of their ability to pay
- Freedom of cultural expression: should not be limited by income or resources
- Efficiency: public support of the CCIs can create a cultural atmosphere in society and generate economic opportunities in the absence of private sector funding

According to Haines et al. (2018), the globalization of creative markets has significantly altered the competitive conditions for creative industries. Mulino (2016) argues that the CCIs, particularly the performing arts, are likely to face increasing challenges due to rising unit costs for productions and wages, as well as competition from easier public access to cultural information and products through globalization and digitization. Mulino (2016: 225) warns that this challenge needs to be considered in the context of Baumol's "economic dilemma of the performing arts," which suggests that rising costs result in a decline in demand and, subsequently, performing arts activities. However, Mulino (2016) also notes that this position is challenged on the grounds that culture creates jobs and economic growth. O'Hagan (2016) argues that the instrumentalist approach, which focuses on direct economic impacts, is misplaced since many aspects of CCIs impacts are unmeasurable. Holden (2007) also discusses the impact of digitization and globalization on the complexity of the relationships between culture and creativity, leading to potentially more economically and culturally fruitful outcomes. Business and Arts South Africa (BASA, 2017) highlights the positive impacts of the internet era, contributing to the cultural resurgence in urban spaces in South Africa as well as on online and social media platforms. They also note that technology has impacted the way artists produce work and how audiences consume and critique productions. Which audiences are considered and reached, however, is more complex in the developing country content where access to the Internet is problematic and expensive.

The literature identifies various allocation approaches for funding different types of CCIs activities. O'Hagan (2016) highlights that in the United Kingdom, Australia, and New Zealand, most state funding for the visual and performing arts is allocated to theater, opera/ ballet, art and historical museums, built heritage, and individual artists. However, smaller amounts are allocated to regional arts events, and little funding is available for film, popular music, church music, creative industries, or media. Banks (2020) highlights how the COVID-19 pandemic has ushered in the era of the 'Netflix economy' that has created substantial demand for the audiovisual arts and the 'home-based' creative economy were hundreds of thousands of ordinary people are engaged in cultural production and activities. In addition to examining where public funding is allocated, Getzner (2015) also considers the determinants of cultural expenditure, specifically the factors that influence the proportion of the Gross Domestic Product (GDP) allocated to cultural spending. He finds that in Austria from 1967-2013, the main determinant of public cultural spending was GDP growth, followed by political factors, and that most funding came from provincial rather than national or local allocations. Similarly, Rössel and Weingartner (2015) find that social, political, and economic variables influenced cultural expenditures in Switzerland from 1977-2010. However, BASA (2017) notes that artistic creativity can thrive in a turbulent environment, independent of economics or politics. Banks (2020) and Banks and O'Connor (2021) note the importance of culture during the COVID-19 pandemic, with Banks and O'Connor (2021) specifically calling for the restoration and expansion of State funding for culture and a renewed acknowledgement by the government of the importance of art and culture for any livable post-virus society. Bell and Oakley (2015) and Miller (2010) further argue that the cultural policy environment, which frames key issues, objectives, and priority areas, is a crucial component of political influence.

Van Graan (nd: 7) indicated that in the Western Cape:

> The private sector is relatively untapped as a partner in the development of the creative industries sector, largely because of a lack of education about the creative industries and their potential on the one hand, and on the other, because of a perceived lack of organizational and professional business standards within the sector.

This situation is prevalent in South Africa more generally, in contrast, for example, with the United States, and, in turn, leads to an over-reliance on government funding.

SACO (2018a) suggests that the absence of private sector funding in the CCIs sector could be an inadvertent result of excessive public funding, which has led to a lack of motivation for the sector to seek private funding (known as the crowding-out effect). To achieve a more balanced funding environment between public and private commitments, it is necessary to scrutinize private sector funding for the CCIs and involve the private sector more actively in policy and strategy development. Furthermore, it should be noted that the private sector, particularly banks, tends to support established cultural events, such as the National Arts Festival in Grahamstown and the Cape Town International Jazz Festival, while emerging creative and cultural events receive limited support. Getzner's (2017) query about whether there are public responsibilities and activities related to conserving and funding cultural institutions (which can be applied to the CCIs as a whole) that can be transferred to the private sector is a crucial issue to contemplate.

One potential consequence of excessive public funding for the creative, cultural, and arts sector is the crowding-out effect (Donelli et al., 2022; Zhao and Lu, 2019), indicated earlier, where private sector funding might be reduced due to the perception that the sector is already sufficiently funded by the government. This can limit the sector's ability to develop sustainable funding models and innovative financing mechanisms, which can, in turn, constrain the growth and development of the sector. Moreover, excessive public funding may also create dependency on government funding, which can result in a lack of initiative and innovation in seeking out private sector funding opportunities. This can create an unbalanced funding environment and hinder the sector's ability to diversify its funding sources. Donelli et al. (2022: 3), for example, note that the public support for the CCIs to cope with the impacts of the COVID-19 disruptions took the form of 'bailouts' or grants, justified "on the grounds that the arts were providers of social vitality and community connectedness, and on the other hand they were simply a collapsing industrial sector like any other". This may have resulted in temporary organizational resilience for those that benefitted, but long-term sustainability is unlikely to occur without continuous public sector support. Another potential consequence of excessive public funding is the risk of political interference in the cultural sector, which can compromise artistic freedom and autonomy (Caust, 2019; Van der Ploeg, 2006). This may lead to government priorities shaping cultural output and restricting creative expression, which can undermine the sector's artistic and cultural value.

According to BASA (2017), the arts are primarily funded by the business sector through various means, including marketing, Corporate Social Investment (CSI), Broad-based Black Economic Empowerment (B-BBEE), socio-economic development, enterprise development, and human resources. Corporate South Africa increasingly recognizes the arts as a cost-effective area for sponsorship that can enable progress and contribute to shared value. The main sources of non-governmental funding for the creative, cultural, and arts sector come from the business sector, art associations (often supported by businesses), and civil society organizations (Getzner, 2017). BASA (2018) argues that encouraging the business sector to view arts sponsorships as a strategic business opportunity should not only consider marketing and economic benefits, but also recognize the roles that arts and culture play in society, including skills development, job creation, tourism, urban and rural regeneration, social inclusion, integration with education and health.

What could not be established from the SACO (2019a) study on how much funding is available for the cultural sector in South Africa is the extent to which private citizens support the CCIs through donations which is a source of funding (Getzner, 2017). Private philanthropy is the term used by O'Hagan (2016) to describe this funding source. However, it is not clear whether the public is aware of the significant level of public sector funding that heavily subsidizes the creative and cultural experiences they attend. It is important to note that public funding mainly originates from tax-paying citizens. Regarding private citizen funding (whether through direct donations or indirect support through the public sector), an essential aspect to consider, as noted by Getzner (2017), is how the costs and benefits of supporting cultural activities are distributed across the population.

Alexiou et al. (2020), Banks (2020), Borst et al. (2018), Josefy et al. (2017) and Moon and Hwang (2018) have highlighted the increasing potential of crowdfunding as a means of accessing private funding for cultural and arts projects globally. They note that crowdfunding involves raising small amounts of money from a large number of people for a specific project or activity, usually through the internet and social networks. Crowdfunding can potentially be an important source of support for cultural activities and the arts, with Banks (2020) noting a surge in crowdfunding during the COVID-19 pandemic to aid cultural creators and artists. Josefy et al. (2017) demonstrate how crowdfunding can be used to save local cultural spaces and infrastructure such as theaters.

In their study of ten Dutch cultural projects, Borst et al. (2018) found crowdfunding to be successful in securing monetary resources, with social media messages and platform updates adding economic value to the crowdfunding efforts. They also note that crowdfunding has the potential to radically change the cultural funding environment, increasing democratization since the selection of cultural projects to support "is no longer limited to the expert's judgment. Rather, any individual, independent of knowledge, income, or social class, can participate and contribute to a project of his or her choice" (Borst et al., 2018: 1397). While the democratization of culture is not new, as O'Connor (2009: 388) notes, having been "set in motion by the printing press and accelerated by digital media and networked computing," crowdfunding has the added advantage of creating online communities linked to specific types of cultural activities or projects.

According to Camarero et al. (2011), the size and funding of cultural organizations have an impact on their innovation and performance. However, the literature on the effects of funding (public or private) on innovation can be summarized in two positions, as noted by Camarero et al. (2011: 249):

- Private funding results in an increase in the business orientation of organizations, which is likely to lead to higher expenditure on visitor services and, in turn, more innovation. Public funding has a negative impact on innovation.
- Public funding may lead cultural organizations to invest more in innovation to prove their efficiency in securing funding. Additionally, public funding may act as a cushion that allows organizations to take risks and encourages innovation.

The above discussion clearly indicates that the concern in relation to the financial viability and sustainability of the reliance on public funding in the CCIs is growing, and that innovation may be a desired outcome.

The above discussion shows that in South Africa, the main issues in terms of public funding for the CCIs include six key challenges (SACO, 2018a; 2018b; 2019a):

- **Inadequate funding:** The CCIs in South Africa have been struggling with inadequate funding from the government, which has limited their ability to grow and develop.
- **Inconsistent funding:** Government funding for the CCIs is often inconsistent, which makes it difficult for organizations to plan and sustain their operations.
- **Limited access to funding:** Many organizations in the CCIs struggle to access government funding due to complex application processes and requirements.
- **Lack of diversity in funding**: The government funding for the CCIs is often directed towards a few well-established organizations, leaving smaller and emerging organizations without support.
- **Unequal distribution of funding:** There is also a concern that government funding is not equally distributed across the country, with some provinces receiving more support than others.
- **Lack of recognition**: The CCIs are often not recognized as important contributors to the economy, which limits their ability to attract funding from both the public and private sectors.

These issues are applicable in relation to private and corporate donations funding for the CCIs as well. One of the main issues with private/corporate funding for the creative, cultural and arts sector in South Africa is the perception among businesses that the arts are not a priority and that funding arts initiatives is not as beneficial as funding other areas, such as education or healthcare. Additionally, there is often a preference among corporate sponsors to support established cultural events rather than emerging artists and events. Another issue is the lack of transparency and accountability in corporate funding, as well as the potential for undue influence or pressure on artists and cultural organizations to conform to the interests and values of the corporate sponsor. There is also a need for greater collaboration and communication between the private sector and cultural organizations to ensure that funding is directed towards initiatives that align with both parties' goals and objectives. Additionally, there is a need for more diversity and inclusivity in private/ corporate funding, particularly in terms of supporting artists and organizations from historically disadvantaged and marginalized communities.

There are several issues related to private donations/ funding for the CCIs in South Africa (Cheruiyot-Koech and Reddy, 2022; Kruger and Saayman, 2016; Leat, 2010):

- There is limited funding. Private donations and funding for the arts sector in South Africa are relatively limited compared to other sectors. Many private donors are more inclined to donate to social welfare or education programs, which they perceive as having a more immediate impact on society.
- Private donations and funding tend to be concentrated on well-established and high-profile organizations and events at the expense of smaller and emerging organizations and events. This can create an unequal distribution of resources and opportunities within the arts sector.

- There is a lack of transparency in the allocation of private donations and funding, which can lead to perceptions of favoritism and corruption. It is often unclear how private donors make funding decisions, and there are no standardized criteria for evaluating funding applications.
- Private donations and funding tend to be sporadic and project-based, rather than sustainable and long-term. This can make it difficult for organizations to plan and implement long-term projects and programs.
- Private donations and funding tend to come from a limited pool of donors, which can limit diversity and innovation within the arts sector. There is a need to broaden the base of private donors and to encourage more diverse and innovative forms of funding, such as crowdfunding and social impact investing.

The main types of funding evident in South Africa

The main **government funding** sources are:

- National government departments
  - DSAC (main national government funder providing funding for arts, culture, and heritage programs and projects)
  - Department of Trade and Industry
  - Department of Tourism (especially for cultural events and festivals, with main support in relation to marketing and branding)
- Provincial government departments (especially the Departments of Sport, Arts, Culture and Recreation as well as Tourism) that provide funding for arts, culture, and heritage programs and projects in their respective provinces
- Local municipalities that provide funding for local arts and cultural events and projects
- National Lotteries Commission (NLC) is set up by the National Lotteries Board (2018) to fund arts, culture and national heritage as mandated by the Lotteries Act, using funds from the proceeds of the National Lottery to funding for arts, culture, and heritage projects
- National Film and Video Foundation (NFVF) - provides funding for film and video projects
- BASA - provides funding for arts and culture projects through partnerships with businesses
- Arts and Culture Trust (ACT): ACT (2018) indicates that they have a number of focused funding and development programs which support a broad range of activities nationally
- NAC - is a funding agency of the DSAC that provides funding for arts organizations, groups, and individuals in various art disciplines
- National Heritage Council (NHC) - provides funding for heritage projects and programs
- National Youth Development Agency (NYDA) - provides funding for youth arts and cultural programs and projects

SACO (2018a; 2018b) conducted a monitoring and evaluation of the MGE strategy-funded sub-categories (National and Provincial Flagships, Festivals and Events, Touring Ventures, Public Arts, and Miscellaneous) for cultural events/activities that received funding over three funding cycles (2014-2015, 2015-2016, and 2016-2017). The study showed that the creative, cultural, and arts sector in South Africa heavily relies on public funding, particularly from DSAC MGE funding. Few event organizers could identify additional sponsors, and these were mainly the larger established Flagships. Additional sponsorships were mainly from other government departments, further reinforcing the high reliance on public funding, and a few private sponsorships. The funding received during the three-year cycle per individual/organization varied greatly, from R20 000 for one of the supported touring ventures to R20 000 000 for one of the Flagships. It is essential to note that the SACO (2018a) study also revealed the difficulties of sourcing financial information to establish the amount of MGE funding allocated per year. The recommendation section highlights the need to improve data management, including financial information, across the sector and among the key funders.

As a key funder of the CCIs through the MGE strategy, DSAC has several objectives that align with the following overarching goals:

- Developing and promoting arts and culture in South Africa and recognizing its role in social development;
- Developing and promoting the official languages of South Africa and enriching the linguistic diversity of the country;
- Enhancing economic and other development opportunities for South African arts and culture nationally and globally through partnerships that benefit all parties and ensure the sector's sustainability;
- Developing and monitoring policy, legislation, and strategic direction for the identification, preservation, and promotion of cultural heritage; and
- Guiding, sustaining, and developing the nation's archival, heraldic, and informational resources to empower citizens through unrestricted access to these resources.

The DSAC objectives typify why the government sector funds. The identified objectives are in line with the spillover benefits for society and the economy that are recognized in the literature. Additionally, they share similarities with the objectives stated by other organizations around the world, such as the Arts Council England, as noted by Holden (2007).

Previous studies (SACO, 2018a; 2018b; 2018c; 2019a; 2019b; 2020a) show that while some funding information is presented, it is generally incomplete and does not provide a comprehensive overview of the total funding the CCIs receive in South Africa. Moreover, there is no longitudinal data available to analyze funding trends over time for the entire sector, with the exception of the National Treasury (2021) Vote 37 (Sports, Arts and Culture) allocation that provides total expenditure estimates (specifically R5 693 900 000, R5 828 300 000 and R5 886 500 000 for the 2021/2022, 2022/2023 and 2023/2024 financial years, respectively. A slight increase is noted. A breakdown of specific activities is included. There is reference to many that are related to the MGE strategy, such as museums. Specific mention is made of the MGE in relation to the following categories (denoting expenditure from 2017/2018 to 2019/2020 financial years as well as average growth rates during this period:

- Department agencies (non-business entities)
    - Art Bank Resources: none in 2017/2018, R3 000 000 in 2018/2019 and R3 000 000 in 2019/2020 (no average growth rate)
    - Cultural events: R5 100 000 in 2017/2018, R1 770 000 in 2018/2019 and R2 540 000 in 2019/2020 (average growth rate of -100%: decline in funding)
    - Artists in Schools: R1 440 000 in 2017/2018, R1 633 000 in 2018/2019 and R1 300 000 in 2019/2020 (average growth rate of -17.8%: decline in funding)
    - Community arts development: R450 000 in 2017/2018, none in 2018/2019 and none in 2019/2020 (average growth rate of -100%: decline in funding)
    - Entrepreneur and local content development: R30 000 000 in 2017/2018, R25 000 000 in 2018/2019 and none in 2019/2020 (average growth rate of -100%: decline in funding)

  - Incubators entrepreneur and local content development: R13 850 000 in 2017/2018, R5 850 000 in 2018/2019 and R8 100 000 in 2019/2020 (average growth rate of -42%: decline in funding)
- Other transfers to households
  - Public Art: R256 000 in 2017/2018, R620 000 in 2018/2019 and none in 2019/2020 (average growth rate of -52%: decline in funding)
  - Cultural events: R2 066 000 in 2017/2018, R2 930 000 in 2018/2019 and R1 027 000 in 2019/2020 (average growth rate of -13.7%: decline in funding)
  - Touring Ventures: R4 652 000 in 2017/2018, R2 772 000 in 2018/2019 and R1 932 000 in 2019/2020 (average growth rate of -65%: decline in funding)
  - Export market development and promotion: R486 000 in 2017/2018, R1 500 000 in 2018/2019 and R407 000 in 2019/2020 (average growth rate of -100%: decline in funding)
- Other transfers to private enterprises
  - Public Art: R507 000 in 2017/2018, R600 000 in 2018/2019 and R71 000 in 2019/2020 (average growth rate of -51.3%: decline in funding)
  - Cultural events: R52 563 000 in 2017/2018, R69 711 000 in 2018/2019 and R62 655 000 in 2019/2020 (average growth rate of -35.4%: decline in funding)
  - Touring ventures: R12 241 000 in 2017/2018, R11 790 000 in 2018/2019 and R3 125 000 in 2019/2020 (average growth rate of -39.4%: decline in funding)
  - NaCISA: R4 517 000 in 2017/2018, R12 795 000 in 2018/2019 and R21 746 000 in 2019/2020 (average growth rate of 48.8%: increase in funding)
  - Artists in Schools: R1 100 000 in 2017/2018, R1 920 000 in 2018/2019 and R1 180 000 in 2019/2020 (average growth rate of -3.1%: decline in funding)
  - Export market development and promotion: R3 953 000 in 2017/2018, R940 000 in 2018/2019 and none in 2019/2020 (average growth rate of -100%: decline in funding)
  - Entrepreneur and local content development: R3 465 000 in 2017/2018, R 1 400 000 in 2018/2019 and R675 000 in 2019/2020 (average growth rate of -100%: decline in funding)
- Non-profit institutions
  - Public Art: R1 302 000 in 2017/2018, R 1 453 000 in 2018/2019 and R56 000 in 2019/2020 (average growth rate of -27.3%: decline in funding)
  - Cultural events: R56 037 000 in 2017/2018, R55 441 000 in 2018/2019 and R588 527 000 in 2019/2020 (average growth rate of -42.8%: decline in funding)
  - Touring ventures: R6 498 000 in 2017/2018, R7 754 000 in 2018/2019 and R2 535 000 in 2019/2020 (average growth rate of -14.5%: decline in funding)
  - NaCISA: R13 337 000 in 2017/2018, R15 408 000 in 2018/2019 and R8 684 000 in 2019/2020 (average growth rate of -25.4%: increase in funding)
  - Artists in Schools: R9 846 000 in 2017/2018, R11 961 000 in 2018/2019 and R11 050 000 in 2019/2020 (average growth rate of -19.4%: decline in funding)
  - Community arts development: R8 509 000 in 2017/2018, R7 525 000 in 2018/2019 and R7 403 000 in 2019/2020 (average growth rate of -17.1%: decline in funding)
  - Export market development and promotion: R1 910 000 in 2017/2018, R1 410 000 in 2018/2019 and R4 079 000 in 2019/2020 (average growth rate of 100%: increase in funding)
  - Entrepreneur and local content development: R720 000 in 2017/2018, R1 000 000 in 2018/2019 and R145 000 in 2019/2020 (average growth rate of -29.7%: decline in funding)

The overall MGE expenditure was R296 400 000 in 2017/2018, R293 500 000 in 2018/2019 and R273 800 000 in 2019/2020 (average growth rate of -20.4%: decline in funding) (National Treasury, 2021). It is important to note that entities such as the NFVF and NAC had increased average growth during the same period. However, the medium-term Expenditure Estimates reveal anticipated increases in funding for the MGE programs, specifically R323 000 000 in 2021/2022, R327 300 000 in 2022/2023 and R330 500 000 in 2023/2024 (National Treasury, 2021). It is important to monitor these estimates against actual expenditure, especially in the context of the COVID-19 pandemic impacts on budgets.

The Vote 37 trends (prior to the COVID-19 pandemic) reveal declines in funding for the MGE strategy programs from 2017/2018 to 2019/2020. It is important to assess whether these trends persist in the coming years as the economy recovers from the COVID-19 pandemic. The MGE strategy is deemed to be critical to implement Program 3: Arts and Culture Promotion and Development outlined in Vote 37 (National Treasury, 2021: 747), specifically stating key objectives as:

- Develop, protect and promote the sector by supporting 67 cultural and creative sector projects through the programs of the MGE strategy by March 2022.
- Contribute towards economic transformation by creating 1 200 job opportunities across the work streams and cultural development programs of the MGE strategy by March 2022.

The lack of funding information generally and for the MGE strategy specifically makes it difficult to determine the total government funding allocated to the CCIs and to conduct a disaggregated analysis of funding sources for specific sub-sectors. It is crucial to examine trends over time to determine whether the CCIs are experiencing a consistent decline in funding, as observed by Bagwell et al. (2015) in other parts of the world. The authors reported that in the United Kingdom, more than 900 grantees who received public funding from the Heritage Lottery Fund demonstrated resourcefulness in dealing with the decrease in public funding by obtaining grants from charities and trusts. However, this may not be possible in South Africa, where non-governmental organizations have limited funding and significantly less access to monetary resources than government departments.

The **private sector funding** for the CCIs is primarily sourced from two areas: CSI or marketing budgets. Two key private sector funders in South Africa are the Standard Bank Art and Culture (which has been a major sponsor of the National Arts Festival since 1997) and the Nedbank Arts Affinity funds. Other private sector funders include:

- FirstRand Foundation
- Vodacom Foundation
- Distell Foundation
- Anglo American Chairman's Fund
- Rand Merchant Bank Fund
- South African Breweries Foundation
- Old Mutual Foundation
- Oppenheimer Memorial Trust

Some of the main international donors and foundations the directly fund cultural activities in South Africa or provide funding to government (at different levels, mainly to national government and/ or municipalities to support specific projects and activities) and non-governmental organizations are:

- Andrew W. Mellon Foundation
- Sweden through the Swedish-South African partnership program and the Swedish International Development Cooperation
- Ford Foundation
- Netherlands through its embassy and the ACT of which it is a founding member
- Switzerland through a Cape Town-based office of its arts funding arm, Pro Helvetia and the Swiss Development Corporation
- Britain through the British Council
- Open Society Foundation
- Prince Claus Fund
- France through the French Institute
- The Deutsche Kultur International (Germany-Africa program) promotes German art abroad and art from abroad in Germany, exchange projects, programs and opportunities from artists
- Goethe-Institut
- Norway through the MMINO music program attached to the NAC
- Flemish/ Belgium government through its support for various community arts and policy projects
- Danish Center for Culture and Development promotes cultural co-operation between Denmark and developing countries in Africa, Asia, the Caribbean, Latin America, and the Middle East
- Finland Fund for Local Cooperation which is administered by the Embassy of Finland
- The African Culture Fund is a pan-African fund that aims to support the sectors of arts education and cultural and creative industries in Africa
- United States Embassy funding for cultural exchanges (American Music Abroad program), the Ambassadors Fund for Cultural Preservation and the Arts Envoy Program
- Rockefeller Foundation Bellagio Center
- Commonwealth Foundation
- Goethe-Institut
- Canada Fund for Local Initiatives funds individuals and community organizations to support projects in South Africa, Lesotho, Namibia, Madagascar and Mauritius
- United Nations Educational, Scientific and Cultural Organization (UNESCO) supports mobility programs for artists
- European Union (EU)
- Goethe-Institut

This list is not exhaustive, and there may be other international donors and foundations that provide funding for cultural activities in South Africa. The above list indicates that globally, most funding comes from European countries and funders.

BASA, a strategic initiative of DSAC, the National Lotteries Commission and the corporate sector, is an example of a joint venture between the public and private sectors in South Africa aimed at securing greater involvement in the arts from businesses operating within the country (BASA, 2017). BASA (2017) has identified several projects, including the BASA Education Program, Supporting Grant Program, Special Projects, BoardBank, Young Business

Professionals, Biannual ArtsTrack Research, Business Sponsorship Toolkit, Arts Sponsorship Toolkit, Arts in Business Forum, Africa Breakfasts supported by Standard Bank, and the BASA Awards partnered by Hollard and Business Day. RMB, ABSA, Nedbank, Nestlé, Business Day TV, Kaya FM and SAFM, among others, are some of the main business sponsors. BASA also partners with the British Council, demonstrating international partnerships in supporting national CCIs organizations.

When it comes to larger cultural events and festivals, it is common for both the public and private sectors to provide funding. However, there is limited research available on the exact proportion of funding contributed by each sector. According to the MGE monitoring and evaluation study, there is a heavy reliance on public funding in South Africa (SACO, 2018a). This is consistent with funding patterns in many other countries. For instance, Vojtíšková and Lorencová (2015) found that public sector funding typically accounts for around two-thirds of total funding in the Czech Republic.

The level of funding for the main types of creative and cultural goods and services can be broadly categorized as cultural institutions, especially infrastructure, that typically receive government funding and performing arts and events/ festivals that usually receive joint funding from the public and private sectors. However, as previously noted, public funding tends to be the dominant source of funding in joint funding arrangements. Organizations that focus on funding the CCIs in South Africa derive their funding from a range of private and non-government sector partners. Different sectors of society fund the CCIs for economic and/ or normative reasons, the latter being the main justification for public funding, as discussed earlier.

Government funded CCIs programs funded

The primary focus of CCIs funding in South Africa is to directly support artists, productions, festivals, events, etc., for their participation in the creative economy, as well as to support cultural organizations for covering operational costs and cultural events/activities, infrastructural development and maintenance, educational and research programs, and advocacy initiatives. Funding models vary, with calls for applications being advertised in most cases. However, in some instances, government departments and organizations decide which events/activities to fund, while international sponsors and NGOs partner with specific departments or support existing projects. Some international donors and NGOs initiate their own cultural projects.

Individual artists, practitioners, arts and culture organizations, and institutions can apply for funding through the main CCIs funders in South Africa, such as DSAC, ACT, BASA, and the NLC, in the form of once-off grants that need to be applied for annually. DSAC and ACT also offer scholarship programs. However, a concern is that while most international funders have streamlined online application processes, most government departments still use paper-based application processes that require applications to be posted or hand-delivered. The NAC has introduced an online system, but the other paper-based systems tend to be cumbersome, time-consuming, and ineffective, making it difficult to track processes and applications, which can contribute to improved reporting. Furthermore, organizations located closer to where applications need to be submitted tend to be advantaged, as they can submit their applications timeously and receive support from the funder during the application phase, increasing their chances of success.

Funding models for the CCIs

There are several funding models that can be used to support the cultural and creative sector. Some of the most common ones are:

- Government funding (discussed above): This is funding provided by national, regional or local government agencies to support cultural and creative activities. Government funding can take many forms, such as grants, loans, tax incentives, or subsidies.
- Private funding (including venture capital): This includes funding from private individuals, foundations, corporations, or non-profit organizations. Private funding can be provided as donations, investments, or sponsorships.
- Crowdfunding: This is a way of raising money from a large number of people, often through online platforms. Crowdfunding can take different forms, such as rewards-based crowdfunding, donation-based crowdfunding, or equity crowdfunding.
- Self-funding: This involves funding cultural and creative activities using the artist's or organization's own resources. This can include personal savings, income from other sources, or income generated from the sale of their work.
- Collaborative funding: This involves pooling resources from multiple sources to fund cultural and creative activities. This can include partnerships between artists, organizations, private investors, or government agencies.
- Earned income: This involves generating income through the sale of products or services, such as tickets, merchandize, or licensing of intellectual property. Earned income can be an important source of funding for cultural and creative activities, particularly for those with a commercial focus.

The above section has outlined the context of the funding environment in South Africa, contextualized within global trends. It informed the research on the impact of the MGE strategy funding, which follows.

4 Methodology

In terms of the methodological approach, a desktop study and documentary analysis approach were primarily used to undertake the review. Specifically, the following steps were taken:

Step 1: Review previous studies and reports

The review of previous research and reports was used to:

- Identify benchmarks (including beneficiary profiles) to track changes over time
- Establish the number of beneficiaries supported and the amounts allocated
- Identify challenges experienced and recommendations highlighted

Step 2: Analysis of applications and beneficiary reports

For many work streams, application forms and close-out reporting templates are used for administrative purposes. In these instances, the information on the applications and close-out reports was subjected to a systematic documentary analysis to establish beneficiary profiles (CCIs domain/ area involved in, type of funding applied for, number of years operational, type of organization, location, socio-demographic background of the applicant, etc.), job creation, project/ activity objectives, implementation challenges, etc. The information is used to assess trends on an annual basis. The research team engaged with DSAC officials to access documents.

In terms of the sampling framework for each of the relevant work streams in relation to the documentary analysis, the initial approach was to consider the variations in relation to the number of beneficiaries/ target groups for the different work streams. For example, if the number of beneficiaries was less than 30 per year on average, then a census approach would be adopted where all relevant documents would be subjected to analysis. For more than 30 beneficiaries, the appropriate sampling size and framework (preferably random sampling to limit bias if the necessary documents for all the beneficiaries are available) would be adopted, and selected beneficiary documents would be analyzed. However, challenges were experienced in sourcing the information, and, therefore, all events/ activities for all the work streams where documents were available from 2016-2017 to 2021-2022 reporting years were subjected to analysis. Additionally, for all these events/ activities where documents were available, a Google search was undertaken to examine: if there is an active website associated with the funded strategy, if the next planned event is profiled, whether DSAC is shown as a sponsor and whether other sponsors are identified.

For the MGE-funded events/ activities assessed, applications/ proposals for funding, contracts/ Memorandum of Agreements (MOAs)/ grant letters, close-out reports submitted on the DSAC template and narrative reports were examined. Information was submitted for the following categories: 43 Flagships, 8 Artists in Schools, 94 Cultural Events, 22 Public Art and 108 Touring Ventures (Table 1). When the previous MGE evaluation was undertaken (SACO, 2018a; 2018b), the number of events/ activities included in the study were 25 Flagships, 149 Festivals and Events, 38 Performing/ Public Arts, 127 Touring Ventures and 40 Miscellaneous. While the categories are not the same, the numbers are similar.

Table 1 in Appendix 1 provides an overview of the events/ activities where information was available and the years from 2016 for when documents were available. This is not a comprehensive list of the MGE events/ activities supported but shows those where information was available. There were also cases (mostly in relation to the Public Art category) where folders for events/ activities were in the files provided but there were no documents in the folders and/ or information pertinent to this study was not available. This is an indicator for more transparent and easy-to-use reporting and internal filing systems. The proportions are also aligned to policies and procedures where, in some instances, there are restrictions on the number of years events/ activities can be supported. This results in higher numbers in these categories.

Table 1 shows the proportion of events/ activities being subjected to analysis in relation to the MGE categories. The highest proportion was Touring Ventures (39.3%), followed by Cultural

Events (34.2%) and Flagships (15.6%). Public Art (8%) and Artists in Schools (2.9%) had the lowest proportions. The proportions, in part, reflect the type of program in terms of funding available and the number of events/ activities supported. It should also be noted that the COVID-19 disruptions are likely to have impacted the number and types of programs supported from 2020.

TABLE 1: TYPE OF MGE STRATEGY PROGRAM WHERE DOCUMENTS WERE SUBJECTED TO ANALYSIS

	Frequency	Percentage
Artists in Schools	8	2.9
Cultural Events	94	34.2
Flagships	43	15.6
Public Art	22	8.0
Touring Ventures	108	39.3
Total	275	100.0

No information was provided for the 2018-2019 reporting years. It is unclear why this is the case. Additionally, in relation to the documents available, most were contracts/ MOAs/ grant letters as well as close-out reports submitted on DSAC's template and narrative reports. The least number of documents available were applications/ proposals. It is important to note that the information provided was often incomplete, for example, employment figures and costs were not provided on the close-out report templates, and there were inconsistencies in relation to the narrative reports. In terms of the narrative reports, the focus tended to be on media-related information and pictures from the event. There needs to be a more comprehensive guide to what is included in narrative reports to facilitate comparative reporting.

The completeness of the documents available for analysis and the quality of the information available were also noted in the previous evaluation (SACO, 2018a). It was found that while DSAC has a reporting template, not all reports submitted to DSAC used this template, which remains a concern. The previous evaluation also noted that in cases where the template was used, the information provided was often incomplete in critical areas such as contact details of the organizer, expenditure details, audience figures, and employment information. The lack of complete documentation and inconsistent information within the reports result in gaps in comparative information, making it difficult to provide an overall assessment. Additionally, some organizers focused on providing an overview of their event rather than the information DSAC requires. The persistent challenges in relation to accessing information and data quality indicate that DSAC needs to develop a data management system that includes capturing information for different components of the MGE strategy.

The documents were subjected to a systematic documentary analysis to establish funding and broader sustainability aspects. The main aspects focused on and analyzed in this report are:

- Number of years funding was received from DSAC from 2016-2017 to 2021-2022
- Amount of funding received from DSAC and overall cost for hosting event/ activity
- Discipline/ genre/ type in relation to UNESCO's cultural domains
- Province and location where event/ activity was held
- Objectives of hosting the event/ activity

- Partnerships/ sponsorships
- Marketing/ media coverage
- Number employed on a permanent and temporary basis as well as volunteers
- Number of stallholders and service providers
- Attendance
- Perceived impacts
- Perceived challenges
- Website assessment

An excel spreadsheet was compiled to assist with extracting the information from the documents. In terms of data analysis, the information was exported into the Statistical Package for the Social Sciences (SPSS). The information extracted is presented in relation to the different categories and overall totals for the period under study. Where previous research has already been undertaken, such as the SACO (2018a; 2018b) studies, the data generated is integrated where relevant.

Step 3: Policy/ strategy review

The policy review component entailed conducting a desktop study of the key DSAC MGE policies, guidelines and process documents, followed by a review of implementation and compliance. The recommendations emanating from the policy review undertaken previously (SACO, 2018b) were also examined to assess the extent to which these have been addressed. Some of the policies, guidelines and strategies reviewed include:

- Revised White Paper on Arts, Culture and Heritage (2017, October)
- MGE Guidelines: Criteria, Eligibility, Processes and Systems 2018/2019 Version 1.0 (most recent version available on the DSAC website) (DAC, 2018
- Application forms

Additionally, international best practices were examined, as indicated in the literature review, to assess whether the MGE strategy aligns with international best practices and policies.

The review of the MGE strategy also includes aspects such as:

- The extent to which all work streams have been focused on since the MGE strategy was not intended to be a funding mechanism.
- Why have some work streams developed more than others? What are the limitations?
- The development of additional work streams to complement the work streams conceptualized initially.
- How successful are the intentions?

Step 4: Focus group discussions

Two focus group discussions were held. The first was with DSAC officials, especially those in leadership roles, responsible for the different MGE work streams, to examine their perceptions and reflections on the strengths of the MGE strategy and aspects that can be improved. The second was with both DSAC officials and external stakeholders involved in the Masterplan development. In terms of recommendations, the main aspects that were considered were policy and guideline changes, process changes, as well as training and capacity development aspects (both for beneficiaries/ target groups as well as DSAC and relevant implementing agency officials).

In keeping with the thematic analysis, where issues raised by the focus group participants were applicable to the documentary analysis findings, these have been integrated into the relevant discussion. A PowerPoint presentation guided the focus group discussions. The focus group participants were informed about the data protection and sharing aspects pertinent to their participation, including that:

- They were invited to participate based on their knowledge and experience of the MGE strategy
- The meeting would be recorded for the purpose of capturing discussion points and data
- The recording and attendance registers would not be shared beyond the research team
- All data featured in the report would be de-identified
- The data would be protected in line with the Protection of Personal Information Act (POPIA)

The purpose of the study was explained, highlighting the objectives of the evaluation outlined in the introductory section. Additionally, the methodological approach adopted for the evaluation was presented with the MGE categories subjected to documentary analysis as presented earlier.

In terms of data analysis, as noted earlier, the information extracted from the applications and close-out reports were inputted into the SPSS and analyzed thematically. The focus group discussion information is examined qualitatively and thematically.

The above methodological approach reveals that a mixed-methods research design that draws from multiple sources (desktop study, documentary analysis, and focus group discussions) was adopted. In terms of data analysis, the information from the various sources is integrated and analyzed thematically in alignment with the goals of the research, using a comparative lens in terms of the different MGE categories where documents were provided.

5 Documentary Analysis

This section analyses the information extracted from the documents provided to the research team from the DSAC, and complemented by inputs from the focus groups conducted. As indicated earlier, the analysis is undertaken thematically, and a comparative approach is adopted. In some instances, the percentages do not add up to 100% because of rounding off to the first decimal point.

Participants were asked if the categories subjected to analysis (Table 1 in the previous section) adequately reflected the different categories of MGE funding and if there were specific categories that were missing. There was consensus that the categories adequately reflected the Open Call work streams of the MGE strategy, with one respondent stating ‘the three that are mainly open for the public to apply, they have been captured well, which are Cultural Events, Public Art and Touring Ventures’. It was stated by one of the focus group participants that Public Art evolved to include public performances. Flagships were also included in this statement, being viewed as a strategic sub-component of Cultural Events and Artists in Schools were also mentioned. Another focus group participant pointed out different areas that ‘offer the greatest potential’ for growth, such as artists in community health centers, venture capital support and cultural precincts. There was also mention of catalytic projects that need special attention to position the CCIs as economic contributors. The importance of examining other MGE work streams was noted, with participants in the first focus group indicating that training efforts, which are part of NaCISA, receive substantial funding. The participants indicated that capacity-building is not only an important component because of the amount of funding invested in these activities but also because of the attention paid to this aspect. While the policy identifies 10 work streams, ‘the current focus seems to be on what has worked and has perhaps been sustained over time’. One of the Master Plan focus group participants indicated that she heard about MGE, but ‘but this is the first time I am in a focus group that talks about what MGE does’. This suggests that external to DSAC, key stakeholders may have limited information about the magnitude and the different components of the MGE strategy.

The assessment of all the work streams identified in the introductory section is critical to provide a comprehensive review of the MGE strategy, their respective and collective impacts, and whether they complement or undermine each other. This evaluation focused on areas where information was available. Furthermore, as noted during the focus group discussion, some of the MGE work streams have not been fully implemented. Further research is needed to ensure that other MGE work streams not adequately covered in this evaluation are assessed. This should include a critical examination of resources and budgets.

There were areas that were identified by the focus group participants that were neglected, both in terms of receiving funding/ support or being viewed in the MGE as critical contributors. These are:

- Publishing: viewed to be neglected and book festivals/ fairs tend not to be included as Cultural Events that should receive funding.
    - Small publishing entities and self-publishers are not targeted for funding
- Funds for the design sector tend to focus on capacity-building rather than looking at a genre in its entirety using the value chain approach (from idea development and research to product development to marketing). Current funding is biased towards productions/ outputs and neglects the process of developing a product. As one focus group participant stated, the MGE is ‘production-focused rather than industry-focused’. Another focus group participant indicated that there were attempts previously, such as the Presidential Employment Stimulus program, to focus on the sector but National Treasury refused to permit this type of funding since there were restrictions. SACO (2022) identified in its mapping study that design and creative services (32%) is the biggest contributor to Gross Value Added (GVA) from the CCIs, followed by audio-visual and interactive media(30%), visual arts and crafts (15%), books and press (13%), performance and celebration (6%) and cultural and natural heritage (4%).
- The MGE strategy tends to neglect the film sub-sector with no funding for industry development, although there is major potential for job creation as an identified future industry. One of the focus group participants stated that persons in the audio-visual and film industry are always referred to the NFVF, yet their criteria are very specific.

It was also indicated that Artists in Schools need to be expanded to integrate other genres so learners are exposed to different opportunities in the CCIs.

The next section outlines the analysis of the reporting documents submitted to DSAC and covers key aspects related to UNESCO cultural domains; years of funding received, the amount received and cost of hosting the MGE-funded events/ activities; provinces and locations where events/ activities were held; objectives of hosting the events/ activities; partnerships/ sponsorships and marketing/ media coverage; employment, stallholders, service providers and attendance; perceived impacts and challenges; and website assessment.

5.1 UNESCO cultural domains

The Table below shows that while MGE-funded events and activities were from all the UNESCO cultural domains, there is a dominance for performance and celebration (78.9%: 87.5% for Artists in Schools, 87% for Touring Ventures, 81.4% for Flagships, 76.6% for Cultural Events and 40.9% for Public Art). This is unsurprising, given the main MGE categories. This was also noted in the previous SACO (2018a; 2018b) MGE evaluation. The UNESCO cultural domains that followed performance and celebration were visual arts and crafts (21.1%: notably 75% for Artists in Schools and 63.6% for Public Art), design and creative services (7.6%), audio-visual and interactive media (6.5%) and books and press (5.1%). Fewer events/ activities were in the UNESCO cultural domain of cultural and natural heritage (2.5%). Few were also multi-discipline (2.9%), which is not uncommon in the CCIs. In fact, many of the events/ activities supported by MGE funding featured in multiple UNESCO domains. An illustrative example is the Cape Town Carnival which is a performance and celebration festival that also includes a fashion design aspect. Other categories were noted not directly in the specified UNESCO cultural domains that included empowerment and training (2.2%) and talent search (0.7%). There were also events/ activities that targeted specific groups such as women, the youth and persons with disabilities.

The dominance of specific types of domains being supported (and concerns over the use of the UNESCO domains in the South African context) was noted during the focus group discussions. Reference was made to global trends and the SACO mapping studies that looked at the different cultural domains and genres and how they contribute to the economy in various ways. These reveal that key contributors to the GDP are not the main areas of MGE funding. This suggests, as highlighted by the focus group participants, that the MGE strategy programs focus on events/ festivals, which does not align with the main contributors in the CCIs, and this needs to be addressed (see SACO 2022 Mapping Study as well, as noted earlier). This is also supported by the DTIC (2022) CCIs Masterplan, which reveals that the main contributors in South Africa are press and literature (39%), software and database (22%) and radio and television (15%); with music, theatrical productions and opera (linked to the performance and celebration) contributing 6%. Furthermore, the Mapping Study (SACO, 2022) as well as other SACO studies focusing on public and private sector funding sources (SACO, 2019a; 2019b; 2020a), as noted earlier, have shown high reliance on public sector funding and generally under-investment by the private sector that does not apply equally in all domains. Furthermore, not all the domains are equally the focus of the MGE strategy. Specifically, the Audio-Visual and Interactive Media (in particular, film and television) receive most of their funding through the DTIC production and post-production incentives. These differences within the “CCIs” need to be acknowledged as part of setting the scope of the study

TABLE 6: DISCIPLINE/ GENRE/ TYPE OF EVENT/ ACTIVITY IN RELATION TO UNESCO'S CULTURAL DOMAINS: MULTIPLE RESPONSES

	Flagships (n=43)	Artists in Schools (n=8)	Touring Ventures (n=108)	Public Art (n=22)	Cultural Events (n=94)	Total (n=275)
Audio-visual and interactive media (film and video, television and radio, podcasting and video games)	11.6	-	2.8	18.2	6.4	6.5
Books and press (books, newspapers and magazines, library and book fairs)	16.3	-	-	-	7.4	5.1
Cultural and natural heritage (museums, archaeological and historical places and cultural landscapes)	2.3	-	1.9	-	4.3	2.5
Design and creative services (fashion, graphic, interior, landscape, architectural services and advertising services)	9.3	12.5	4.6	4.5	10.6	7.6
Performance and celebration (performing arts, music and festivals, fairs and feasts)	81.4	87.5	87	40.9	76.6	78.9
Visual arts and crafts (fine arts, photography and crafts)	23.3	75	14.8	63.6	12.8	21.1
Empowerment and training	4.7	-	-	-	4.3	2.2
Multi-discipline	2.3	-	.9	27.3	-	2.9
Talent search	-	-	-	-	2.1	.7

The DTIC (2022) uses the same domains, indicating that their CCIs Masterplan focuses on visual arts and crafts, audio-visual and interactive media, design and creative services, performance and celebration, and press, books and information. They further state that the cultural and natural heritage domain (including of museums, archeological and historical places, cultural landscapes and national Heritage) will be included in the addendum to the CCIs Masterplan after comprehensive consultations.

5.2 Years received funding, amount received and cost of hosting the MGE-funded events/ activities

Table 2 shows that in terms of the years when documents were available, the highest proportions were for 2016-2017 (34.5%), 2017-2018 (32.4%) and 2019-2020 (30.5%). As noted earlier, no documents were available for 2018-2019. There was a substantial drop in 2020-2021 (5.5%), which was not surprising and associated with the dire COVID-19 disruptions experienced worldwide, especially in sectors that predominantly had elements of social interactions (that is, physical in nature) that generally characterize the CCIs. The 2021-2022 proportion was 25.5% which is an indicative trend of supporting events/ activities to a pre-pandemic level that shows that the sector in on a pathway to recovery. For the most recent reporting year (2021-2022) examined, the highest proportion of events/ activities that had documents were Artists in Schools (all), followed by Public Art (40.8%) and Flagships (30.2%). The lowest proportions were for Cultural Events (21.3%) and Touring Ventures (18.5%).

The analysis, as noted earlier, is based on information provided by DSAC. Concerns raised in the SACO (2018a) MGE evaluation persists in relation to the non-compliance of requirements that specific information/ reports need to be received by the DSAC prior to the release of the last tranche of funding. The results, therefore, are indicative of non-compliance in terms of reporting requirements and/ or poor MGE data management practices and systems.

TABLE 2: YEARS (FROM 2016) WHEN DOCUMENTS WERE AVAILABLE: MULTIPLE RESPONSES

	Flagships (n=43)	Artists in Schools (n=8)	Touring Ventures (n=108)	Public Art (n=22)	Cultural Events (n=94)	Total (n=275)
2016-2017	65.1	100	46.3	9.1	7.4	34.5
2017-2018	41.9	100	25	31.8	30.9	32.4
2019-2020	41.9	100	16.7	4.5	41.5	30.5
2020-2021	14	-	-	27.3	3.2	5.5
2021-2022	30.2	100	18.5	40.9	21.3	25.5

The Table below indicates the number of years that the events/ activities received funding from the documents provided. The highest proportion of events/ activities received funding for one year (82.9%). Substantially fewer events/ activities received funding for two years (9.8%), three years (3.6%) and four years (3.3%). One event/ activity (a Flagship) had documents that indicated five years of funding. The dominance of Touring Ventures, Public Art and Cultural Events indicating one year is aligned with the policy of providing funding for these types of events/ activities (supported for one year), while Flagships and Artists in Schools are supported for multiple years. The provision that the funding is a one-time occurrence and will not be repeated is consistent with the Terms and Conditions specifically of Touring Ventures, which clearly stipulates that the funding will be for one year. Thus, it is worrisome that certain organizers or individuals were granted funding for multiple years, which could be interpreted as a breach of the Terms and Conditions. As cautioned earlier, the documentary analysis is insufficient to understand the number of MGE-funded events/ activities supported from 2016 and the number of years events/ activities received funding. During the focus group discussions, some participants noted that events that were supported for multiple years (Flagships were highlighted) were deemed to be strategic or catalytic in nature. Concerns were highlighted in terms of Flagships in particular during the focus group discussions, insights from which are shared in the next section.

TABLE 3: NUMBER OF YEARS THAT DOCUMENTS WERE AVAILABLE THAT CONFIRMED FUNDING WAS RECEIVED FROM DSAC FROM 2016 (IN %)

	Flagships (n=43)	Artists in Schools (n=8)	Touring Ventures (n=108)	Public Art (n=22)	Cultural Events (n=94)	Total (n=275)
1	39.5	-	93.5	90.9	95.7	82.9
2	34.9	-	6.5	4.5	4.3	9.8
3	18.6	12.5	-	4.5	-	3.6
4	4.7	87.5	-	-	-	3.3
5	2.3	-	-	-	-	.4

The documentary analysis reveals that MGE-funded events/ activities received different amounts of funding per year, as indicated in Table 3 and similar to trends noted in SACO (2018a). For events/ activities where amounts were available for multiple years, it was noted that the amounts were generally similar year on year. For a few, there were slight differences. The largest amounts are indicated in the Table below. Most of the events/ activities (79%) received R1 million or less. Among the rest, 6.9% received more than R1 million to R2 million, 5.1% received more than R2 million to R3 million, and 1.8% each received more than R3 million to R4 million and more than R5 million to R10 million. For some of the events/ activities (5.5%), the amount received was not evident in the documents provided.

The results indicate differences between the various categories (with Flagships receiving the highest amounts of funding). Additionally, within the categories, there are notable differences. For example, the differences for Flagships ranged from more than R450 000 to R500 000 to more than R5 million to R10 million, while the differences for Cultural Events ranged from more than R50 000 to R100 000 to more than R3 million to R4 million. The results reflect the diversity in types of events/ activities in the CCIs and among those specifically supported by the MGE strategy.

TABLE 4: AMOUNT OF FUNDING (IN RANDS) RECEIVED FROM DSAC PER YEAR (LARGEST AMOUNT IF FOR MULTIPLE YEARS)

	Flagships (n=43)	Artists in Schools (n=8)	Touring Ventures (n=108)	Public Art (n=22)	Cultural Events (n=94)	Total (n=275)
No information	-	100	1.9	9.1	3.2	5.5
Less than 50 000	-	-	2.8	-	-	1.1
50 001 to 100 000	-	-	12	-	10.6	8.4
100 001 to 150 000	-	-	2.8	27.3	3.2	4.4
150 001 to 200 000	-	-	7.4	4.5	14.9	8.4
200 001 to 250 000	-	-	7.4	13.6	2.1	4.7
250 001 to 300 000	-	-	19.4	-	7.4	10.2
300 001 to 350 000	-	-	5.6	9.1	-	2.9
350 001 to 400 000	-	-	5.6	13.6	2.1	4.0
400 001 to 450 000	-	-	7.4	9.1	1.1	4.0
450 001 to 500 000	4.7	-	17.6	9.1	24.5	16.7
500 001 to 600 000	-	-	2.8	-	6.4	3.3
600 001 to 700 000	-	-	.9	-	2.1	1.1

700 001 to 800 000	7	-	1.9	4.5	10.6	5.8
800 001 to 900 000	-	-	1.9	-	2.1	1.5
900 001 to 1 000 000	2.3	-	1.9	-	4.3	2.5
1 000 001 to 2 000 000	34.9	-	.9	-	3.2	6.9
2 000 001 to 3 000 000	30.2	-	-	-	1.1	5.1
3 000 001 to 4 000 000	9.3	-	-	-	1.1	1.8
5 000 001 to 10 000 000	11.6	-	-	-	-	1.8

Future funding may need to focus on categorizing events/ activities not only in terms of the genre but other variables such as the size (linked to the number of participants/ attendees/ spectators) and amount of funding received. In terms of the latter, those events/ activities that receive substantially larger amounts should require more detailed reported and perhaps an additional requirement of audited financial statements to ensure accountability. The assessment of documents, which includes the Policy Review, fails to outline the criteria employed in distributing funds among and within funding categories. The Guidelines that inform the allocation of funding should address this gap. Clustering in terms of the amount of funding for specific categories is, however, evident. Specifically, most Flagships receive R1 million to R3 million (65.1%) in funding, while most Touring Ventures, Public Art and Cultural events receive R500 000 or less.

The Table below categorizes the responses in relation to the overall cost of hosting the MGE-funded event/ activity. The amounts in the report ranged from less than R100 000 (Touring Ventures and Cultural Events to more than R20 million (for Flagships). Overall, the costs of hosting the activity were mainly R100 00 to R500 000 (34.9%), R1 million to R5 million (17.5%) and more than R500 000 to less than R1 million (10.9%). For the Flagships, the amounts ranged from R100 000 to more than R20 million, with the highest proportion being in the R1 million to R5 million category (39.5%). For the Touring Ventures, the amounts ranged from less than R100 000 to more than R10 million to R20 million (one in this range), with the highest proportion being in the R100 000 to R500 000 category (44.4%). For Public Art, the amounts ranged from less than R100 000 to R1 million to R5 million (one in this range), with the highest proportion being in the R100 000 to R500 000 category (54.5%). For the Cultural Events, the amounts ranged from less than R100 000 to more than R10 million to R20 million (one in this range), with the highest proportion being in the R100 000 to R500 000 category (35.1%). The one Artists in Schools for which information was available was in the R100 000 to R500 000 category. The results again reflect the diversity in terms of the size and types of events/ activities supported by the MGE strategy.

TABLE 5: OVERALL COST OF HOSTING THE EVENT/ ACTIVITY (IN RANDS)

	Flagships (n=43)	Artists in Schools (n=8)	Touring Ventures (n=108)	Public Art (n=22)	Cultural Events (n=94)	Total (n=275)
No information	14.0	87.5	30.6	27.3	19.1	25.5
Less than 100 000	-	-	4.6	-	5.3	3.6
100 000 to 500 000	4.7	12.5	44.4	54.5	35.1	34.9
501 000 to less than 1 million	7	-	6.5	13.6	18.1	10.9

1 million to 5 million	39.5	-	13	4.5	17	17.5
More than 5 million to 10 million	9.3	-	-	-	4.3	2.9
More than 10 million to 20 million	7.0	-	.9	-	1.1	1.8
More than 20 million	18.6	-	-	-	-	2.9

5.3 Provinces and locations where events/ activities were held

The Table below indicates the provinces where the events/ activities were held. The results reveal that all provinces hosted MGE-funded events/ activities, which aligns with MGE criteria that there is a geographical spread of where events/ activities are hosted. However, there are differences in relation to the provincial spread. The provinces that held the most events/ activities were Gauteng (33.5%), followed by KwaZulu-Natal (16.4%), Limpopo (12.7%) and the Eastern Cape (12.4%). Fewer events/ activities were held in the North West (9.5%), Northern Cape (9.1%), Western Cape (7.3%), Mpumalanga (7.3%) and Free State (6.9%). Some (5.8%: 9.3% for Touring Ventures, one Public art and two Cultural Events) were held internationally. No information on the location was provided for 2.2% of the events/ activities.

TABLE 7: PROVINCE EVENT/ ACTIVITY HELD IN: MULTIPLE RESPONSES

	Flagships (n=43)	Artists in Schools (n=8)	Touring Ventures (n=108)	Public Art (n=22)	Cultural Events (n=94)	Total (n=275)
No information	-		2.8	-	3.2	2.2
Eastern Cape	18.6	12.5	7.4	13.6	14.9	12.4
Free State	9.3	12.5	6.5	4.5	6.4	6.9
Gauteng	39.5	12.5	36.1	31.8	29.8	33.5
KwaZulu-Natal	18.6	-	11.1	13.6	22.3	16.4
Limpopo	9.3	12.5	8.3	4.5	19.1	12.7
Mpumalanga	14	12.5	3.7	4.5	7.4	7.3
North West	11.6	12.5	10.2	9.1	6.4	9.5
Northern Cape	14	12.5	13	9.1	1.1	9.1
Western Cape	14	12.5	6.5	4.5	4.3	7.3
International	-	-	9.3	4.5	2.1	5.8

Although the MGE-funded events/ activities were held in all provinces, the Table below shows the urban dominance of where these were held (38.5%: 53.5% for Flagships, 49.1% for Touring Ventures, 36.4% for Public Art, 22.3% for Cultural Events and 12.5% for Artists in Schools) followed by rural (26.5%: 36.4% for Public Art, 30.6% for Touring Ventures, 23.3% for Flagships, 22.3% for Cultural Events and 12.5% for Artists in Schools). Fewer MGE-funded events/ activities were held in peri-urban locations (15.3%: 27.3% for Public Art, 25.6% for Flagships, 14.8% for Touring Ventures and 9.6% for Cultural Events). There was no information on the type of location for a substantial proportion of the MGE-funded events/ activities (30.5%: 97.5% for Artists in Schools, 53.2% for Cultural Events, 18.6% for Flagships, 15.7% for Touring Ventures and 9.1% for Public Art). Notable differences among the categories are also evident, with urban locations being particularly dominant for Flagships (53.5%) and Touring Ventures (49.1%).

The trends reflect concerns raised during the focus group discussions that urban dominance remains, especially among the larger events/ activities receiving higher funding allocations, although a geographical spread in all provinces and types of locations is evident. Specifically, participants highlighted the importance of raising awareness and communicating opportunities associated with the MGE strategy across the country, targeting historically disadvantaged areas and groups. They also noted providing support to navigate the application process and securing documents to ensure that potential beneficiaries qualify to apply. These recommendations were also included in the previous evaluation (SACO, 2018a) and mapping study (SACO, 2018d), indicating the need for improved marketing of the MGE strategy and capacity-building in relation to the application process in other provinces and non-urban areas in Gauteng as being important to ensure the spatial geographical spread of events and activities supported. SACO (2018d) indicates that the amount of funding denotes the financial resources available from MGE funding in a particular area and can be an indicator of cultural activity or cultural vibrancy that reflects existing cultural clusters.

TABLE 8: WHETHER LOCALITY WHERE EVENT/ ACTIVITY WAS HELD WAS URBAN, PERI-URBAN OR RURAL (IN %): MULTIPLE RESPONSES

	Flagships (n=43)	Artists in Schools (n=8)	Touring Ventures (n=108)	Public Art (n=22)	Cultural Events (n=94)	Total (n=275)
No information	18.6	87.5	15.7	9.1	53.2	30.5
Peri-urban	25.6	-	14.8	27.3	9.6	15.3
Rural	23.3	12.5	30.6	36.4	22.3	26.5
Urban	53.5	12.5	49.1	36.4	22.3	38.5

5.4 Objectives of hosting the events/ activities

Several objectives for hosting the MGE-funded events/ activities were identified in the documents that relate to the objectives of the MGE strategy generally and the specific categories noted earlier. Most of the MGE-funded events/ activities identified multiple objectives. The most prominent were:

- Cultural/ arts awareness (61.1%: 68.2% for Public Art, 56.8% for Touring Ventures, 58.5% for Cultural Events, 58.1% for Flagships and 37.5% for Artists in Schools)
- Job creation (60.7%: 87.5% for Artists in Schools, 68.5% for Touring Ventures, 67.4% for Flagships, 59.1% for Public Art and 46.8% for Cultural Events)
- Training/ capacity development/ support of cultural entrepreneurs (57.8%: 75% for Artists in Schools, 63.6% for Public Art, 61.7% for Cultural Events, 55.6% for Touring Ventures, 48.8% for Flagships)
- Social cohesion/ nation-building (56%: 67.4% for Flagships, 63.6% for Public Art, 62.8% for Cultural Events, 50% for Artists in Schools and 44.4% for Touring Ventures)
- Audience development (53.1%: 62.8% for Flagships, 47.2% for Touring Ventures, 39.4% for Cultural Events, 37.5% for Artists in Schools and 36.4% for Public Art)

- Educational (49.5%: 87.5% for Artists in Schools, 63% for Touring Ventures, 40.4% for Cultural Events, 39.5% for Flagships and 27.3% for Public Art)
- Encouraging cultural tourism (28.7%: 46.5% for Flagships, 31.8% for Public Art, 26.9% for Touring Ventures, 23.5% for Cultural Events and 12.5% for Artists in Schools)

Other objectives identified in some of the documents were:

- Empowerment (youth, women/ gender and/ or persons with disabilities) (8%)
- Communication, exchange and networking (3.3%)
- International promotion (1.8%)

One document each noted award ceremony, business development, environmental sustainability, mental wellbeing and research as part of their suite of objectives.

The value of supporting the CCIs was highlighted during the focus group discussions, specifically in relation to job creation, audience development and training/ capacity development. Additionally, the broader imperatives of achieving the National Development Plan (NDP) aspirations, especially meeting transformational and developmental objectives of the country.

TABLE 9: OBJECTIVES FOR HOSTING THE EVENTS/ ACTIVITIES: MULTIPLE RESPONSES

	Flagships (n=43)	Artists in Schools (n=8)	Touring Ventures (n=108)	Public Art (n=22)	Cultural Events (n=94)	Total (n=275)
Audience development	62.8	37.5	47.2	36.4	39.4	53.1
Educational	39.5	87.5	63	27.3	40.4	49.5
Social cohesion/ nation-building	67.4	50	44.4	63.6	62.8	56
Cultural/ arts awareness	58.1	37.5	64.8	68.2	58.5	61.1
Training/ capacity development/ support of cultural entrepreneurs	48.8	75	55.6	63.6	61.7	57.8
Job creation	67.4	87.5	68.5	59.1	46.8	60.7
Encouraging cultural tourism	46.5	12.5	26.9	31.8	23.4	28.7
Award ceremony	-	-	-	-	1.1	.4
Business development	-	-	.9	-	-	.4
Communication, exchange and networking	-	-	4.6	4.5	3.2	3.3
Empowerment (youth, women/ gender and/ or persons with disabilities)	2.3	12.5	7.4	-	12.8	8.0
Environmental sustainability	-	-	-	4.5	-	.4
International promotion	-	-	4.6	-	-	1.8
Mental wellbeing	-	-	.9	-	-	.4
Research	-	-	.9	-	-	.4

5.5 Partnerships/ sponsorships and marketing/ media coverage

Partnerships and sponsorships are critical to examine the financial sustainability of the MGE strategy. The documents available did not have information on this important aspect for most of the MGE-funded events/ activities (57.1%: 98.9% for Cultural Events, 75% for Artists in Schools, 60.5% for Flagships, 50% for Public Art and 19.4% for Touring Ventures) in relation to the number of partners/ sponsors. This is likely to reflect the limited leveraging of other sponsorships noted in the previous evaluation (SACO, 2018a) and the literature review. This reinforces the reliance on public funding (mainly DSAC). Among the rest (42.9%), the number of partners ranged from 1 (28%, with 66.7% for Touring Ventures) to more than 20 (for two Flagships). The non-identification of the DSAC as a sponsor is a concern that suggests that the department is viewed more as allocating a grant rather than sponsoring an event/ activity. This limits the profiling and visibility of the DSAC and the MGE strategy, specifically as a key funder of the CCIs in South Africa.

Table 10: Number of partners/ sponsors

	Flagships (n=43)	Artists in Schools (n=8)	Touring Ventures (n=108)	Public Art (n=22)	Cultural Events (n=94)	Total (n=275)
No information	60.5	75	19.4	50	98.9	57.1
1	-	12.5	66.7	18.2	-	28.0
2	2.3	-	5.6	13.6	-	3.6
3	-	12.5	.9	-	1.1	1.1
4	2.3	-	1.9	9.1	-	1.8
5	2.3	-	2.8	-	-	1.5
6	4.7	-	1.9	-	-	1.5
7	11.6	-	-	-	-	1.8
8	2.3	-	-	-	-	.4
9	-	-	-	4.5	-	.4
11-14	4.7	-	-	-	-	.7
15-20	4.7	-	.9	4.5	-	1.5
More than 20	4.7	-	-	-	-	.7

The Table below indicates the types of partnerships/ sponsors associated with the MGE-funded events/ activities. The most prominent was national government (53.8%: 79.6% for Touring Ventures, 59.1% for Public Art, 51.2% for Flagships, 26.6% for Cultural Events and 25% for Artists in Schools). All MGE-funded events/ activities should have been identified as a national government sponsor, as noted earlier. This should have been identified by all the events/ activities since the DSAC is a funder/ sponsor. The results indicate that slightly more than half of the documentation does not recognize the DSAC as a source of funding. The national government was followed by private sponsors that are not from the financial sector (15.6% - 26.6% Cultural Events, 23.3% Flagships and 18.2% Public Art), provincial government (13.5% - mostly 37.2% Flagships) and local government (13.1% - mostly 37.2% Flagships). Media partners (11.6% - mostly 37.2% Flagships), non-governmental organizations (8%) and private partners/ sponsors in relation to the financial sector (7.6%). As noted earlier, the dominance of public funding is evident, together with the possibility of double dipping from public sources noted earlier in the literature review. This is supported by previous SACO (2018; 2019a; 2019b; 2020) studies as well.

Table 11: Type of partnership/ sponsorship (affirmative responses only): Multiple responses

	Flagships (n=43)	Artists in Schools (n=8)	Touring Ventures (n=108)	Public Art (n=22)	Cultural Events (n=94)	Total (n=275)
Government (local)	37.2	-	.9	22.7	14.9	13.1
Government (provincial)	37.2	12.5	4.6	9.1	13.8	13.5
Government (national)	51.2	25	79.6	59.1	26.6	53.8
Private (financial sector)	20.9	-	-	13.6	9.6	7.6
Private (other)	23.3	-	-	18.2	26.6	15.6
Non-governmental organization	9.3	-	1.9	4.5	16	8.0
Media partners	37.2	-	.9	4.5	14.9	11.6

The focus group participants were presented with the main types of funding in South Africa, emanating from the literature review, focusing on public and other types of funding. They were asked if the overview of public and other types of funding sufficiently represents the CCIs' funding environment in South Africa. The importance of international donors, noted earlier in the literature review, was highlighted in that it did not feature in any of the documents reviewed. This is probably related to events/ activities being funded rather than organisations themselves that are better positioned to leverage international funding. One focus group participant also stated that there was Sector Education and Training Authority (SETA) funding and previous tax breaks/ incentives that are available and impact the CCIs funding environment. Another focus group participant stated that crowdfunding often does not meet intended outcomes. The public is also hesitant to support or contribute to this type of funding.

The documentary review also identified a range of marketing platforms/ types used by the MGE-funded events/ activities. The platforms used were (from most to least identified in the documents):

- Social media/ internet (28.7% - mostly 67.4% Flagships and 39.4% Cultural Events)
- Radio (25.1% - mostly 62.8% Flagships and 33% Cultural Events)
- Posters/ banners/ flyers (22.2% - mostly 48.8% Flagships and 26.6% Cultural Events)
- Newspapers and magazines (23.3% - mostly 60.5% Flagships and 29.8% Cultural Events)
- Television (13.5% - mostly 53.5% Flagships)

TABLE 12: MARKETING PLATFORMS/ TYPES USED (AFFIRMATIVE RESPONSES ONLY): MULTIPLE RESPONSES

	Flagships (n=43)	Artists in Schools (n=8)	Touring Ventures (n=108)	Public Art (n=22)	Cultural Events (n=94)	Total (n=275)
Television	53.5	-	.9	-	13.8	13.5
Radio	62.8	-	10.2	-	33	25.1
Social media/ internet	67.4	-	10.2	9.1	39.4	28.7
Newspapers and magazines	60.5	-	8.3	4.5	29.8	23.3
Posters/ banners/ flyers	48.8	-	13.9	-	26.6	22.2

Proportionately, more of the Flagships and Cultural Events used various media platforms and secured partners/ sponsors. This is unsurprising, given that these types of events/ activities are associated with larger audiences and attract sponsors; and, as such, have bigger marketing budgets.

5.6 Employment, stallholders, service providers and attendance

To determine the number of permanent and temporary employees, the documents were reviewed and categorized by gender, age group, and disability status. The DSAC close-out reporting template mandated that this information be included. However, most of the close-out reports were not fully completed, as previously mentioned. Furthermore, when employment data was provided, it was found to be inconsistent. For instance, the number of male and female employees did not match the total number of employees.

From the information available in the documents, MGE-funded events and activities are creating jobs, mostly on a temporary basis, linked to performers and artists, as well as appointing service providers. Specifically, in the cases where numbers were provided, in terms of the totals for all the categories, these ranged from 1 to 77 persons being employed on a permanent basis (for 53.5% of the events/ activities, there was no information) and 1 to 1 106 persons being employed on a temporary basis (for 44.7% of the events/ activities there was no information). Caution should be exercised in relation to the actual figures given the quality of the information provided (as noted earlier), and it would appear that the responses include the total number of persons working within an organization, including, in some instances, government employees working on the projects.

However, a noticeable trend is evident that reflects patterns in the CCIs that show that employment tends to be temporary/ casual/ contract rather than permanent. While job creation is being stimulated/ supported, it is critical to enhance monitoring systems to assess the number and types of jobs created. The current available information is either non-existent, incomplete or inaccurate. Furthermore, the reliability of the information is questionable since it relies on self-reporting from organisers, and there is no evidence that the numbers are independently verified. Additionally, substantially higher numbers of women (for 34.2% of the events/ activities there was no information, and the responses ranged from 1 to 1 449 women) and youth (for 40.4% of the events/ activities there was no information, and the responses ranged from 1 to 750 youth) were employed compared to persons with disabilities (for 73.1% of the events/ activities there was no information and the responses ranged from 1 to 468 women). For a few events/ activities (2.9%), information was provided in respect of volunteers. The number of volunteers ranged from 1 to 169. Voluntarism provides an important opportunity for training and skills development. The CCIs are one of the few sectors were opportunities for volunteering exists.

The data quality issues observed in relation to the number of service providers, stallholders, spectators/audience, tickets sold (for ticketed events), performers/artists, and learners/trainees (if applicable) were similar in nature.

Although the documents contained narratives and images that suggested the involvement of service providers, attendees, performers/artists, and learners/trainees, numerical information was often absent or inconsistent. From the information derived from the documentary analysis, the ranges in numbers in terms of the different categories for all the events/ activities were:

- Service providers: ranged from 1 to 189 (information not provided for 40% of the events/ activities)
- Stallholders: ranged from 10 to 52 (information not provided for 97.5% of the events/ activities)
- Spectators/ audience: ranged from 1 to 1 500 000 (information not provided for 30.5% of the events/ activities)
- Tickets sold, if a ticketed event: ranged from 336 to 147 384 (information not provided for 95.6% of the events/ activities)
- Performers/ artists: ranged from 1 to 1 586 (information not provided for 62.2% of the events/ activities)
- Learners/ trainees: ranged from 16 to 150 (information not provided for 98.5% of the events/ activities)

The challenges with data quality to assess job creation and attendance were also raised during the previous evaluation (DAC, 2018a). It is also important to note that when data is available, these are based on self-reporting by organizations/ individuals receiving funding rather than independently verified information.

5.7 Perceived impacts and challenges

Similar to the objectives of hosting the MGE-funded events/ activities, several perceived impacts were identified which align with the MGE strategy goals. The main impacts identified were:

- Job creation (45.1%)
- Training/ capacity development/ support cultural entrepreneurs (42.2%)
- Social cohesion/ nation-building (40.7)
- Cultural/ arts awareness (40%)
- Increased audience exposure (33.5%)
- Educational (32%)

Fewer events/ activities identified the following impacts:

- Supporting social projects (17.8%)
- Encouraging cultural tourism (17.5%)
- Supporting environmental/ greening projects (3.3%)

The responses in relation to the range of impacts per category suggest that the expectations that the DSAC has in relation to providing targeted funding are not clearly articulated. Future funding strategies and programs need to have clear expectations of what specific interventions/ categories are intended to achieve, aligned to specific MGE objectives. The realization of these expectations should be monitored and, where needed, organizations and individuals assisted in operationalizing how the objectives will be achieved.

TABLE 13: PERCEIVED IMPACTS OF HOSTING THE EVENT/ ACTIVITY: MULTIPLE RESPONSES

	Flagships (n=43)	Artists in Schools (n=8)	Touring Ventures (n=108)	Public Art (n=22)	Cultural Events (n=94)	Total (n=275)
Increased audience exposure	48.8	12.5	27.8	50	30.9	33.5
Educational	32.6	50	38	40.9	21.3	32.0
Social cohesion/ nation-building	51.2	25	27.8	77.3	42.6	40.7
Cultural/ arts awareness	34.9	25	43.5	50	37.2	40.0
Training/ capacity development/ support cultural entrepreneurs	41.9	37.5	34.3	40.9	52.1	42.2
Job creation	53.5	37.5	43.5	63.6	39.4	45.1
Encouraging cultural tourism	34.9	-	12	18.2	17	17.5
Supporting social projects	37.2	12.5	14.8	22.7	11.7	17.8
Supporting environmental/ greening projects	2.3	-	-	18.2	4.3	3.3

A range of challenges was also identified in the documents provided. The most prominent were:

- Lack of funding/ financial constraints (42.5%)
- Logistics/ event management (23.3%)
- Insufficient time/ delays (20%)
- Venue problems (12%)
- DSAC delays (release in funding, communication decisions, etc.) (9.1%)
- Poor attendance (9.1%)
- Accessibility challenges to participate (8.7%)
- Poor or delayed marketing (6.2%)
- Limited spatial coverage (5.5%)
- Staffing issues (5.5%)

TABLE 14: CHALLENGES IDENTIFIED: MULTIPLE RESPONSES

	Flagships (n=43)	Artists in Schools (n=8)	Touring Ventures (n=108)	Public Art (n=22)	Cultural Events (n=94)	Total (n=275)
Lack of funding/ financial constraints	53.5	62.5	38	45.5	40.4	42.5
Accessibility challenges to participate	32.6	12.5	4.6	13.6	1.1	8.7
Limited spatial coverage	14	25	6.5	-	-	5.5
Poor or delayed marketing	16.3	12.5	3.7	4.5	4.3	6.2
Venue problems	9.3	12.5	10.2	4.5	17	12
Crime, safety and security	11.6	-	.9	9.1	2.1	3.6
Insufficient time/ delays	20.9	37.5	16.7	50	14.9	20
Logistics/ event management	30.2	37.5	25	40.9	12.8	23.3
Access to training	9.3	25	5.6	-	-	4.4
COVID-19 disruptions	7	-	.9	9.1	6.4	4.4
Resistance from communities	4.7	25	3.7	4.5	1.1	3.6
Poor attendance	20.9	50	6.5	-	5.3	9.1
Catering/ food	-	12.5	1.9	-	-	1.1
Cancellation by service providers	-	-	-	-	1.1	.4
DSAC delays (release in funding, communication decisions, etc.)	4.7	-	-	9.1	20.2	9.1
DSAC requirements	-	-	.9	-	-	.4
Lack of sponsors	2.3	-	-	-	3.2	2.2
Language/ communication challenges	2.3	12.5	2.8	-	1.1	2.5
Loadshedding	-	-	.9	-	-	.4
More attendees/ spectators than expected	4.7	-	-	-	4.3	2.2
Problems with artists/ performers	2.3	-	-	-	4.3	2.9
Racism	-	-	.9	-	-	.4
Staffing issues	7	25	3.7	4.5	4.3	5.5
Sustainability	2.3	-	.9	-	-	.7
Tired learners/ distractions	-	12.5	-	-	-	.4
Unable to track impact	2.3	-	-	-	-	.4
Weather	4.7	-	2.8	13.6	2.1	3.6

Other challenges noted in less than 5% of the events/ activities were:

- Crime, safety and security (3.6%)
- Access to training (4.4%)
- COVID-19 disruptions (4.4%)
- Resistance from communities (3.6%)
- Weather (3.6%)
- Problems with artists/ performers (2.9%)
- Language/ communication challenges (2.5%)
- Lack of sponsors (2.2%)
- More attendees/ spectators than expected (2.2%)
- Catering food (1.1%)
- Sustainability (0.7%)

Documentation for one event/ activity each identified the following as challenges: cancellation by service providers, DSAC requirements, loadshedding, racism, tired learners/ distractions and unable to track impact.

5.8 Website assessment

In order to supplement the analysis of the documents, particularly in cases where the information provided was incomplete or partial, an evaluation of the websites for all the events/ activities was conducted. The Table below indicates that most of the MGE-funded events/ activities did not have an active website (82.9%: all Artists in Schools, 99.1% for Touring Ventures, 85.4% for Public Art, 71.3% for Cultural Events and 62.8% for Flagships). The rest (17.1%: 37.2% for Flagships, 28.7% for Cultural Events, 13.6 for Public Art and one for Touring Ventures) had active websites.

Table 15: If the event/ activity has an active website (in %)

	Flagships (n=43)	Artists in Schools (n=9)	Touring Ventures (n=108)	Public Art (n=41)	Cultural Events (n=98)	Total (n=299)
Yes	37.2	-	.9	13.6	28.7	17.1
No	62.8	100	99.1	86.4	71.3	82.9

Among those MGE-funded events/ activities that had an active website, the Table below shows that most (12.4%) did not indicate the next planned event on their website, while 4.7% did. These were in the Flagships, Public Art and Cultural Events categories.

Table 16: If the website is active, is the next planned event advertised on the website

	Flagships (n=43)	Artists in Schools (n=8)	Touring Ventures (n=108)	Public Art (n=22)	Cultural Events (n=94)	Total (n=275)
Not applicable	62.8	100	99.1	86.4	71.3	82.9
No	20.9	-	.9	4.5	24.5	12.4
Yes	16.3	-	-	9.1	4.3	4.7

Among those that had an active website, the Table below shows that most of the MGE-funded events/ activities (10.2% compared to 6.9%) did not show DSAC as a sponsor on their website.

Table 17: If the website is active, is DSAC/ DAC shown as a sponsor

	Flagships (n=43)	Artists in Schools (n=8)	Touring Ventures (n=108)	Public Art (n=22)	Cultural Events (n=94)	Total (n=275)
Not applicable	62.8	100	99.1	86.4	71.3	82.9
No	20.9	-	.9	-	19.1	10.2
Yes	16.3	-	-	13.6	9.6	6.9

Among those that had an active website, the Table below shows that more MGE-funded events/ activities (10.2% compared to 6.9%) identified other sponsors on their website.

Table 18: If the website is active, are other sponsors identified

	Flagships (n=43)	Artists in Schools (n=8)	Touring Ventures (n=108)	Public Art (n=22)	Cultural Events (n=94)	Total (n=275)
Not applicable	62.8	100	99.1	86.4	71.3	82.9
No	14	-	.9	-	12.8	6.9
Yes	23.3	-	-	13.6	16.0	10.2

Key issues arising from the documentary analysis are summarized and presented below:

- Substantial differences in funding amounts, with Flagships receiving the highest and Touring Ventures and Cultural Events receiving the least on average.
- In terms of UNESCO cultural domains, the dominance of performance and celebration, followed by visual arts and crafts, mainly in the Public Art category.
- Gauteng hosted most events/ activities followed by KwaZulu-Natal, Limpopo and the Eastern Cape; with an urban dominance.
- Objectives and perceived impacts aligned to MGE strategy: cultural/ arts awareness, job creation, training/ capacity development, social cohesion/ nation-building, audience development and educational.
- Limited number of sponsorships/ partnerships – dominant reliance on public sources (multiple in some instances that may be associated with double-dipping) and not identifying DSAC as a sponsor/ funder.
- Limited information on marketing/ media presence.
- Employment, stallholders, service providers and attendance figures were lacking and, where available, poor data quality.
- Website assessment revealed that very few events/ activities had active websites, and among those that did, most did not indicate that DSAC was a funder or made reference to the MGE strategy.
- Key challenges: financial (including the release of funding by DSAC, logistics/ event management, delays and attendance.

Focus group participants were asked to reflect on the following questions in relation to the documentary analysis:

- From your experience, what are the key challenges?
- Which categories of the MGE strategy have the most impact?
- Which categories/ types should continue to be supported? Which should have reduced focus or be reconsidered and why?

The discussion that followed included the following points:

- Whether the oversupply of public resources for the CCIs includes monies from donor agencies: it was shared that the dominance of public funding for the CCIs was supported by previous studies (SACO, 2019, 2019b, 2020a) and the literature reviewed. It was emphasized, however, that this does not imply that public funding should not be used to support the CCIs or be the largest (this is generally the global trend), but more sustainable practices should be looked at together with more effectively supporting the CCIs, which the recommendations in this study aim to address.
- There were debates in both focus groups about whether the Flagships, which tend to be prominent in terms of funding, are strategic and catalytic. There was agreement that a few were, but most were not 'game changers' and had limited footprint/ visibility. Some of the Flagships may benefit individuals but not the specific genre or the sector as a whole. Concern was also expressed that over time, some of the Flagships have become family businesses with only family members having full-time jobs with limited scope for job creation and supporting other beneficiaries. External persons tend to be employed on a seasonal/ contract basis. It was suggested that a critical appraisal be undertaken of not the event itself but the companies/ organizations and the beneficiaries.
- Concern was raised that from its inception, the MGE strategy paid lip-service to would target historically disadvantaged groups by assuming that existing work streams will ensure that this aspect is covered rather than having targeted work streams to deal with redress, for example, women-focused work streams.
- An overall goal of the MGE was job creation and audience development. The strategy's ability to achieve related objectives was noted. The researcher shared that the information in the reports was non-existent or incomplete to undertake a rigorous assessment. However, reference was made to the SACO mapping studies that include these aspects.
- There is a need to accurately measure what is deemed to be 'excessive public funding', how funding has drastically changed, and what are the success factors for new funding streams such as crowdfunding and CSI funding.
- The lack of organizational funding across all mechanisms was reiterated since the MGE tends to support events/ activities. Organizations are constrained financially to maximize their impact and influence. They tend to rely on membership and limited external funding.
- Concerns were raised about the implications of the Copyright Amendment Bill.

Many of the issues raised in the focus groups resonated with the findings of the initial documentary analysis and thus emphasized the validity of the desktop research.

6 Policies and procedures review (including an assessment of the achievement of the goals and objectives of the overall MGE strategy and specific work streams)

The following policies and strategies were included in the review:

- DAC, Revised White Paper on Arts, Culture and Heritage (2017, October)

- An overview of the MGE, which is included as part of the Revised White Paper (Section 5.7: 38-39)
- Sectorwide Strategic Planning Guide (2013, April)
- Technical Indicator Description Framework (2013, November)
- Revised Indicator Description for the Annual Performance Plan (APP) of 2016-17 (2017, June)
- A Framework for the Monitoring and Evaluation of Publicly Funded Arts, Culture and Heritage (SACO, 2016)
- CCIs Masterplan (DTIC, 2022)

The following guidelines and processes were included in the review:

- MGE Guidelines: Criteria, Eligibility, Processes and Systems (2018/2019)
- Announcement for the 2021/2022 MGE Open Call for Proposals
- Application form for the 2018-2019 funding cycle (MGE Form A)
- Form One Public Art Program (2016-2017 financial year)
- Touring Ventures Terms and Conditions (DAC, n.d)
- The adjudication process (extracted from the 2021/2022 MGE Open Call)
- Close-out reporting requirements (extracted from the 2021/2022 MGE Open Call) and reporting template as per the documents provided
- Letters to beneficiaries and Memoranda of Agreements (MOAs) as per the documents provided

The focus group participants were asked if there were key guidelines, processes and procedures that were missing and if the ones listed were the most updated/ current. No additional information was provided in terms of missing or outdated information.

Overview of key policies, guidelines and process documents

The Revised White Paper's main objective is to create a comprehensive national system for arts, culture, and heritage that is interconnected. It highlights the interdependence between different artistic disciplines, including the visual arts, craft, and design, as well as the performing arts of theater, music, and dance, and creative writing. These practices are recognized as separate yet interrelated forms of artistic expression with various attributes, including intrinsic, social, educational, and economic value and potential (DAC, 2017). Specific reference is made to the MGE in the Revised White Paper preamble:

> Mindful, further, that the arts, culture and heritage sector forms part of the bigger goals of government programs including those such as the NDP and the MGE.
>
> DAC (2017: 3)

When exploring the historical context leading up to the 1996 White Paper, it becomes apparent that the Cultural Industries Strategy was suggested and later incorporated into the MGE strategy (DAC, 2017). This policy emphasizes the strategic significance of the arts, culture, and heritage sector in promoting social, economic, and cultural development. It is essential to integrate this sector into national social and economic policies. To achieve this, it is necessary to align the sector with significant national policies, strategies and programs and incorporate arts, culture, and heritage policies into national, provincial, local, and regional economic and social development plans and strategies (DAC, 2017: 13). Thus, the NDP, Nation-Building and

Social Cohesion Strategy, and African Knowledge Systems are crucial components to consider.

In 2016, SACO created a Framework for Monitoring and Evaluating Publicly Funded Arts, Culture, and Heritage, which aligned with the MGE Guidelines. The framework encompassed five major cultural value themes, including audience development and education, human capital and professional capacity building, inclusive economic growth, social cohesion and community development, and reflective and engaged citizens. Indicators for each theme were also established, and the framework's adaptability and versatility were demonstrated. In the subsequent phase completed in 2017, several actions were taken, including applying the Test Framework to a sample of MGE projects, scheduling training workshops on the framework's application and function, developing a training and information manual, and producing a report on the framework's outcomes and application to stakeholders. Based on this report, recommendations were made for the future implementation of the framework. Moreover, SACO developed valuation tools such as a survey instrument and an online economic impact calculator, which practitioners can adapt to reduce evaluation costs.

Chapter 10 of the Revised White Paper (DAC, 2017) outlines mechanisms to fund, finance and source arts, culture and heritage. Diverse funding and financing modalities are identified that include (DAC, 2017):

- Grant funding: this has been the traditional and primary method of providing funding for arts, culture, and heritage. It is a significant source of funding that aligns with the objectives of this policy. The NAC, NFVF, and NLC, which are government-funded entities, play a crucial role in implementing this policy.
- CCIs Fund: this fund will be established by the DSAC to raise additional funds for the growth of the cultural and creative industries and disburse the collected funds in an effort to accomplish the Vision of the Revised White Paper.
- Debt finance: includes interest-free loans for creative organizations in the form of start-up loans, loans with fixed interest rates, overdrafts and peer-to-peer lending using online platforms to match lenders with borrowers.
- Equity finance: creative enterprises and organizations can significantly increase their development and resilience by utilizing equity and debt financing, in addition to traditional bank lending. When friends and family members invest in a new venture, for example, they benefit exclusively from the organization's success. Equity crowdfunding is also identified with involves networks of small investors backing early-state creative enterprises via online networks which expect a financial return. Additionally, private investment and venture capital in the CCIs are also noted.
- Other forms of funding such as crowdfunding (such as Kickstarter, Indiegogo and Crowdfunder), which are donations towards the development of a new project, technology or performance; traditional legitimate tax relief; corporate sponsorship and CSR support.

The Revised White Paper (DAC, 2017: 60) also indicates that the Department will explore the establishment of the following financial instruments to support the growth of the CCIs:

- A catalyst fund: in partnership with the private sector to facilitate investment via public and private loans or seed funding to provide growth capital to small- and mid-sized creative enterprises.

- A regional fund: to invest in cultural and creative industries that are or are wanting to trade in the African region. This could take the form of flights and accommodation for attendance at regional expos or trade shows, subsidized marketing material, and support for partnerships, practitioners and projects from countries in the region.
- An investment fund: in partnership with the private sector to enable equity investments in small- and medium-sized creative enterprises across the cultural and creative industries.
- Accelerators: these provide expert advice, mentoring, and practical and technical support to groups of new ventures over a period of time in return for a small percentage of the equity. It has been found that financial skills and expert professional advice are essential for developing robust finances, philanthropic and private investment, and sustainability.
- Incubators: Similar to accelerators, these provide co-working spaces so that cultural and creative entrepreneurs are able to develop their concepts into commercial projects.

The intention was to also develop comprehensive databases of funding for the DSAC and affiliated entities and programs to positively influence the accuracy of follow-up studies, impact assessments and broader evaluations. Again, while elements of the intentions in relation to funding outlined are noted in the previous sections of this report, the implementation remains a challenge. The databases are non-existent, and information management to track whether the aspirations are not in place. It is important to note that this evaluation focused on the MGE-funded events/ activities.

Aspects of the CCIs Masterplan (DTIC, 2022) have been outlined in previous sections. Additionally, the DTIC (2022) identified the following critical issues that require policy and strategic intervention to ensure the growth and development of the CCIs:

- Intellectual property rights
- Local content, and domestic demand and consumption
- Fiscal regimes/ benefits
- Monetary policies
- Competition laws
- Labor and social laws
- Export markets
- Creative clusters
- Entrepreneurial skills
- Institution of effective data-collecting measures

Vision 2040 of the CCIs Masterplan (DTIC, 2022: 42) resonates with the Revised White Paper (DAC, 2017):

> Globally competitive, innovative, sustainable, vibrant and transformed Creative Industry that creates prosperity for creatives, entrepreneurs and broader society.

Similarly, the Mission CCIs Masterplan (DTIC, 2022: 42-43) aligns with the Revised White Paper:

> A social compact that supports the development of a flourishing and competitive Creative Industry that enhances sustainable inclusive economic growth, creates quality employment, promotes transformation and contributes to sustainable economic

development, while enriching lives, celebrating national identity and cultural diversity, contributing to nation building and social cohesion.

The Goals of the CCIs Masterplan (DTIC, 2022: 43):

- A globally recognized representative and competitive Creative Industry.
- A growing talent pipeline with quality skills development, including professional education and training for the Creative Sector at all levels of the value chain while stimulating opportunities for innovation, the nurturing of talent and professionalism.
- A transformed creative and innovative Creative Sector that develops and exploits its own Intellectual Property.
- A Creative Industry that has access to competitively priced inputs (including priced raw material, Fourth Industrial Revolution-ready technology, finance, and information)
- A supportive and just legal and regulatory framework across all three spheres of government that promotes economic reward and the ease of doing business in the Creative Industry.
- An equitable and inclusive access to affordable, fit-for-purpose infrastructure (including but not limited to Information Communication Technology infrastructure, digital platforms, production and distribution facilities, and cultural infrastructure) for the Creative Industry.
- World-class Creative Industry clusters.
- Professional, accountable and inclusive institutions and businesses at all levels of the Creative Industry's value chains.
- Increase visibility of, and access to markets by the South African Creative Industry at local, regional and international platforms (using inter alia Cultural Diplomacy).

The CCIs Masterplan (DTIC, 2022) marks a significant change in South Africa's cultural policy and strategy. This shift is characterized by a move away from the traditional practice of subsidizing arts and culture, which was primarily seen as a public good, towards investing in the CCIs. This move is notable because it represents a departure from the funding model proposed in the original Arts and Culture White Paper of 1996, which emphasized 'arm's length' funding to avoid any perceived bias in the selection of cultural projects for funding. This approach was embedded in the original thinking that government should distance itself from the direct selection of which arts and culture to fund to avoid undue bias (hence the establishment of organizations like the NFVF). The current approach represents a departure from the traditional thinking around arts and culture funding and signals a more strategic investment in the CCIs as a means of driving economic growth and job creation.

Guidelines and process documents

The *MGE Guidelines: Criteria, Eligibility, Processes and Systems* (2018/2019) document provides an overview of the MGE, including its objectives, work streams, and a summary of the application process in Section A. Section B (Program Overview) outlines the Cultural Events, Touring Ventures, Public Arts program, and Miscellaneous Arts projects. Section C provides the applicable criteria, while Section D (Standard Requirements) outlines eligibility and administrative criteria. The section concludes with funding timeframes and cycles, compliance documentation, and application submission. The final section, Section E, outlines the adjudication process. This document notes that only three work streams (Cultural Events, Public Art, and Touring Ventures) are eligible for direct grants to beneficiaries. The application process differs depending on the grant amount, with separate processes for grants below and above R100 000. The document also outlines the review process for these applications. It should be noted that applications below R100 000 are evaluated based on creative merit and impact, and successful applicants are required to sign a Memorandum of Agreement (MOA) and provide regular reporting and monitoring and evaluation. These applications are reviewed internally by a DSAC panel.

It should be noted that applications exceeding R100 000 are subject to review based on administrative compliance and technical evaluation by a panel. Once approved, successful applicants must submit a full proposal format and a revised project plan through a Request for Proposals process. Another round of administrative compliance and technical review is carried out by a panel, and financing and contracting involve MOA, compliance documentation, tranche structure arrangements, and reporting and monitoring and evaluation. In this case, a specialist panel and DSAC officials conduct the evaluation process. The program overview is provided in Section B of the Guidelines. The following work streams are outlined:

- Cultural Events
    - Annual Live Events for Young Artists
    - National Flagship Projects
    - Provincial Flagship Projects
- Touring Ventures and Market Access Work streams/ Program
    - Digital and Social Media Platforms/ Domains
- Public Art Program
- Miscellaneous Arts Projects

The Guidelines provide an overview of the Cultural Events work stream, which supports local, regional, and national events that promote arts, culture, and heritage and contribute to economic development, job creation, and audience development. Although no specific reference is made to Festivals and Events, the Criteria section lists the types of events supported, which are further detailed below. The Guidelines also include National and Provincial Flagship Projects as part of the Cultural Events work stream. National Flagships are projects that have a national impact, while Provincial Flagships are regionally-based cultural events. However, the Guidelines do not provide any further criteria to define these events.

In a separate document titled ‘Cultural Events’ (DAC, nd), Flagship events are described as those that have been funded by DSAC for the past 11-12 years on an ad-hoc basis. The document notes that two Flagship events were identified for each of the nine provinces, yet 19 Flagships are listed on the site. The research team found 35 Flagships listed (in the documentary analysis undertaken for this evaluation, 43 Flagships were noted, with 9 being national Flagships), possibly reflecting inconsistencies in information management and maintaining records. Regarding Touring Ventures, the Guidelines state that this program supports the nation's cultural output, while another DAC (nd) document notes that it ensures existing exhibitions, fairs, shows, and performances receive support to tour domestically and internationally. However, the Criteria section provides details of the specific target ventures supported. The Performing Arts Program under the Touring Ventures work stream assists local organizations in the city, town, or municipality where the event or activity is held. It provides more opportunities for creative arts practitioners, organizations, and the government to showcase creativity in public spaces, either on a permanent or temporary basis. The Miscellaneous Arts Projects work stream, which includes events and activities at Community Arts Centers, makes provision for limited investments in high-impact small projects, productions, and community cultural groups that are not accommodated in the other four DAC MGE work streams. It focuses particularly on theater, dance, and art, with training programs considered only under specific circumstances. These projects must meet the overall DSAC MGE objectives and the objectives set out per work stream.

Section C outlines the criteria, with the following criteria applicable to all applications (DAC, 2018/ 2019 MGE Guidelines: 12):

- Administrative- it is noted that any application that does not meet basic criteria will be rejected.
- Creative: Innovation and Competitiveness (20%) - the quality of the arts and cultural program content, artistic vision of the project and distinctiveness of the proposed project in the context of comparable activities in the proposed locality and province.
- Job Creation and Economic Development (20%) - the number of jobs/work opportunities created, the cost per job/ work opportunity, the extent to which women, youth and people with disabilities enjoy a share of employment, and potential benefit to the town regarding tourism and other possible benefits.
- Market Development (20%) – the extent to which the event will extend the market potential of participants through, for example, the presence of local and international festival directors, promoters, etc.
- Audience Development (20%) – current audience profile and audience targets based on projections of a success grant award.
- Social Cohesion (10%) – diversity of programming, content and audiences; alignment to Social Cohesion Charter objectives; the extent to which communities are integrated and involved in the project and level of public access to the project.
- Partnership and Co-financing (10%) – applications with confirmed partnerships will be an added advantage.

In addition, the Guidelines provide specific criteria for Cultural Events, Touring Ventures, and Public Arts. The objectives for Cultural Events and Touring Ventures are outlined, followed by the target events and touring ventures, respectively, and eligibility and grant thresholds are provided. For Cultural Events, the maximum available grant per beneficiary is R2 million. The target events for Touring Ventures include touring productions such as theater, dance, poetry, film, and comedy performances, as well as multidisciplinary exhibitions in visual arts, design, film, craft, and literature. The Guidelines also mention that small grants will be available for Touring Ventures for international invitations related to professional development, skills training, and conference participation. The maximum available grant per beneficiary for Touring Ventures is R1 million.

Public Arts projects are targeted by the strategy, with a maximum available grant of R1 million per grant per beneficiary. The information in the Summative Report suggests that the maximum available grant value is generally being complied with, with only one event in this category receiving funding for more than R1 million. The Guidelines do not provide specific details about the type of public art projects that are eligible for funding. However, the 2018/2019 version of the Guidelines identifies several examples of eligible projects, including multidisciplinary art events, public film screenings of local artists, visual and performing arts, the creation of large-scale heritage sites, seminars on public arts, nation-building and social cohesion aligned projects that support urban renewal, development of annual public art development programs for young artists, and hosting or staging platforms that specifically promote opportunities for public art products and services of young local artists. Section D of the Guidelines outlines the eligibility criteria, which states that no beneficiary can receive two DAC grants at the same time, and only one application per organization is permitted per financial year. The Guidelines also prioritize projects with co-financing or partnerships, depending on the project's scale and budget. The administrative criteria include disqualification for providing dishonest or inaccurate information, submitting incomplete applications, and not adhering to format and length guidelines. Additionally, failure to disclose funding secured for the project or current work for DSAC will also result in disqualification. The Guidelines also provide compliance documentation requirements for private/public companies, non-profits, and individual applications. Applicants must submit Form A as part of their application.

Section E of the guidelines outlines the five steps in the processing of applications. Applications not meeting compliance criteria are not submitted to Step 2, where a panel of experts evaluates the applications based on the merits and criteria of each funding instrument. Successful and unsuccessful beneficiaries are listed on the DAC website in Step 3, and prospective beneficiaries have seven working days to submit a full proposal/ revised project plan in Step 4. Organizational competence is reviewed in Step 4 for grants greater than R100 000. In Step 5, a MOU is drafted, outlining the contractual arrangements with the beneficiary. The open call is made for the three programs, and specific application forms and terms and conditions are available on the DSAC website.

The Revised White Paper (DAC, 2017) notes the importance of private sector participation in the development of the CCIs. Specifically, the roles of the DSAC are stipulated to strengthen the complementary functions that government should play in this regard (DAC, 2017: 43):

- The DAC will create the pre-conditions by developing a favorable environment for developing the cultural and creative industries. These pre-conditions include strategies and policies, awareness-raising information services, strategic alliances, an institutional framework, data and statistics to support this work.
- The DAC will establish competitive cultural and creative industries and support the export of the products of these industries. This includes incentivising networks and cluster development, working with the private sector to secure access to finance, facilitation of creative business incubation, and provision of physical infrastructure where necessary.
- The DAC will work with local government and the private sector to guide the spill-over effects of the cultural and creative industries and bridge their products with the rest of society and the economy, particularly those in the area of innovations and productivity, education and lifelong learning, social innovation and well-being, tourism and branding, regional development and environmental sustainability.

- The DAC will work closely with other government departments and all spheres of government to ensure collaboration in the complementary and supportive roles each must play in ensuring the success of the cultural and creative industries.

While there is evidence, as discussed earlier, that some of the above are being done, it is sporadic and not widespread. The Revised White Paper (DAC, 2017) also calls for a plan that explores ways in which banks and financial institutions could play key roles in fostering technological innovation and supporting investment in township cultural businesses. Specifically, the importance of venture capital is noted, which is currently limited, as indicated in the SACO (2019b) study as well. SACO (2019b) notes that the main South African venture capital source for funding for the CCIs is DSAC's Arts and Culture Venture Capital Fund, which is an important source of finance for start-up entities. The Arts and Culture Venture Capital Fund is aimed at assisting businesses with the potential to be self-sustainable and not rely on the government for grant funding. SACO (2019b) raises concern that the qualifying criteria to access the funding tends to support mainly events rather than businesses, and there is a preference for companies that have a track record rather than those that are start-ups.

6.1 MGE strategy alignment with national policies

The MGE's goals align with broader government strategies such as the NDP (2011) and allow for the integration of the arts, culture, and heritage sector into economic and social development plans. MGE funding has contributed to job creation and sustainability, particularly for Black South Africans, albeit not to the extent expected. The economic benefits of MGE events extend beyond direct benefits to organisers and employees and include funding support, job creation, social cohesion building, economic development, and capacity development. The contribution of DSAC MGE funding to showcasing culture and promoting social cohesion and inclusion, particularly at the local level, was also acknowledged. SACO's Monitoring and Evaluation Framework for MGE-funded categories also aligns with the NDP. Additionally, the beneficiaries of MGE strategy funding, as evident in the documentary analysis, also generally align with the MGE goals.

6.2 MGE work streams achievement of stated goals

Generally, with the notable exception of the impact of the COVID-19 disruptions, all MGE funding categories have been receiving funding for the past years, with many (especially the Flagships and Artists in Schools) receiving funding for multiple years. In terms of geographical spread, the most prominent provinces that received funding were Gauteng, Limpopo, Western Cape and KwaZulu-Natal. Additionally, the information available suggests the urban bias, although rural events/ activities are significant.

The data suggests that the DSAC MGE is creating opportunities for more cultural events and activities to be held, contributing to the objective of increasing and diversifying cultural offerings, particularly for Touring Ventures and Public Art categories. Thus, the broader MGE and DSAC objective of contributing to the increased diversity of cultural offerings is being met through the spatial distribution, types and sizes of events/ activities. However, due to a lack of data, it is not possible to determine the diversity of the audience and profiles of the events/activities supported. Although the MGE funding has improved the quality of events, it is uncertain whether it has allowed festivals and events to be upscaled.

In terms of employment and job creation, DSAC MGE funding supports permanent and temporary job creation as well as voluntarism in several organizations. However, there are substantial differences in relation to the number of jobs and the information on employment is often not reported and, when reported, unreliable and/ or incomplete. Also, as indicated by previous research (SACO, 2021), jobs in the CCIs are often contract-based and temporary. There are substantial differences in relation to the number of jobs created, which reflect the diversity in the types and sizes of events/ activities supported. Additionally, it is evident that some of the MGE-funded events/ activities source stallholders and service providers. Thus, supporting the events/ activities also triggers indirect job creation, contributing to economic development.

DSAC MGE funding is contributing to cultural development in South Africa, particularly for youth, despite a lack of detailed data on audience diversity. The funding has created job opportunities for men, women, and people with disabilities in the cultural sector. Black South Africans, who are historically disadvantaged, are the primary beneficiaries of the strategy. However, employment in the cultural sector tends to be low-paying, short-term work. Nevertheless, the strategy does contribute to local job creation by employing local service providers and stallholders, and the profile of those employed is aligned with DSAC MGE objectives.

Many MGE-funded events and activities, even established ones, are heavily reliant on DSAC MGE funding, which raises concerns about their long-term sustainability. In particular, events that have received funding for multiple years still rely heavily on public funding, which goes against the intended goal of MGE funding being a catalyst for sustainable events. This raises concerns about the ongoing heavy reliance on public funding and underscores the need for alternative funding sources. Additionally, the delayed release of DSAC funding may have negatively impacted the ability to leverage private sector funding by locking organizations into chasing funding cycles instead of finding sustainable and diverse funding avenues to pursue simultaneously, further exacerbating the issue of reliance on public funding.

6.3 Policy, guidelines and processes gaps

The policy review highlights the significant efforts that have been made to develop policies and guidelines for the MGE strategy. The MGE is well integrated into various DSAC strategic policies, reflecting its importance in the government's agenda. The draft revised White Paper recognizes the need for systematic monitoring and evaluation, which is also emphasized in most of the policies reviewed. Given the substantial funding being disbursed to beneficiaries nationwide, monitoring and evaluation play a critical role in assessing whether the objectives and goals of the strategy are being met. In addition, it provides evidence-based information to guide decision-making on specific MGE categories, the administration of the strategy, and the review and refinement of policies and guidelines.

The DSAC policies emphasize the developmental values of the MGE strategy, and it is important to consider how MGE funding enables this. SACO's Monitoring and Evaluation Framework (SACO, 2016) includes indicators related to human capital and professional capacity building. While the South African government, and DSAC specifically, have attempted to adopt an Outcomes-Based Performance Management Approach by preparing an annual APP to assess SP implementation, the Department has identified several challenges, such as poor plan implementation and a lack of outcome and impact measures for the sector. As a result, overspending, under-spending, and non-achievement of predetermined objectives may occur.

The DAC Sector-wide Strategic Planning Guide (2013) includes Key Performance Indicators (KPIs) to monitor progress towards achieving intended results. However, the KPIs have been revised during the evaluation period to enhance monitoring and evaluation, making it difficult to track performance over time. Moreover, there are limitations to the data, such as double or undercounting of events supported and unreliable or unverified reports on jobs created. Moreover, it was observed that the application form, Form A, does not include any mention of Provincial and National Flagships or Public Arts, despite there being a separate form for Public Arts. It is possible that the exclusion of Flagships on Form A is due to the aforementioned explanation. Furthermore, there were disparities in the reporting requirements between Form A and the Public Arts form. It is essential to streamline data collection tools to ensure that data is collected systematically and can be compared at various levels. DSAC did not provide any screening checklists, which makes it unclear how the review process is conducted and to what degree beneficiaries meet the criteria outlined in the Guidelines.

The MGE Guidelines document is quite comprehensive, but some gaps have been identified. For instance, Festival and Events are not specifically mentioned as an MGE category, as the category is referred to as Cultural Events. The National and Provincial Flagship Projects are included under Cultural Events in the Guidelines, with National Flagships being projects that have a national impact, while Provincial Flagships are regionally based cultural events. However, there are no further criteria to define these events in the Guidelines. Another DAC document explains Flagships as events that have been funded by the DSAC on an ad-hoc basis for the past 11-12 years, with two Flagship events identified for each of the nine provinces, yet there are more than 18 Flagships identified in relation to the documents provided.

Similarly, in the case of Touring Ventures, the Guidelines state that the strategy aims to support the nation's cultural output and refers to specific targeted ventures. However, another DSAC document notes that Touring Ventures have been established to ensure that existing exhibitions, fairs, shows, and performances are supported for domestic and international tours. The Miscellaneous category was originally included in the MGE categories to fund specific community-based arts investments that did not meet the criteria for the other funding categories. The lack of clear definitional criteria for specific MGE categories seems to be a major challenge for basic reporting of funded events/activities per category. There appear to be overlaps in types of events, festivals, and activities across the different DSAC MGE categories. For administrative and monitoring and evaluation purposes, categorizing events based on the amount of funding received may be a viable alternative to consider.

SACO has been instrumental in developing the Framework for Monitoring and Evaluation for MGE projects, as well as other support tools for beneficiaries. However, it is unclear to what extent the Framework is being implemented. The previous evaluation (SACO, 2018a) suggested that funding recipients be required to conduct a minimum level of monitoring and evaluation, and that a percentage of the MGE funding be earmarked for this purpose.

There is also a need for a clear delineation of roles and responsibilities between DSAC officials and SACO regarding implementation, compliance, and monitoring and evaluation.

Furthermore, data management quality is a serious concern, and the success and integrity of monitoring and evaluation depend on the accuracy and level of detail of the information collected. It is essential to clarify how data is collected, verified, stored, and maintained, as well as who has access to it and how reporting takes place. In addition to SACO's roles, coordination structures within DSAC may need to be revisited for more effective implementation and compliance.

6.4 Non-compliance issues and inconsistencies

After a review of the MGE-funded events/ activities' documents and reflection on the previous SACO studies, it was found that inconsistencies and non-compliance were major issues. Although the MOAs stated that the final tranche was dependent on the submission of the final report, many reports were incomplete and did not adhere to the DSAC reporting template.

When beneficiaries provided their own reports, they focused on giving an overview of the impact rather than providing the information required by the DSAC guidelines. Another concern was the inability to determine which MGE category the funded event/ activity belonged to, which also reflected issues with information storage and management. In addition, there were incomplete expenditure reports and a lack of employment data, despite job creation being a key objective of the MGE strategy. Very few events had disaggregated information on targeted groups in terms of employment, and this was also the case for service providers. Incomplete documentation and inconsistent information led to gaps in comparative data, making it difficult to conduct comprehensive assessments. As a result, monitoring and evaluation are challenging, particularly when it comes to annual reporting and long-term evaluations.

The review found that attendance information was lacking in many cases, both in terms of actual numbers and audience diversity. Additionally, media coverage of MGE events and activities funded was often inadequate, despite being essential for achieving the broader DSAC MGE objective of promoting exposure to the creative and cultural industries. Another concern was that while one of the objectives of the MGE was to create a sustainable arts, culture, and heritage sector, many beneficiaries were unable to secure additional sponsorships. The over-reliance on MGE funding (and double dipping from other government sources) was underscored in the literature review and the documentary analysis, raising concerns about the sustainability of supported events and activities. While current policies addressed sustainability and included limits on funding support periods, there were no guidelines or support available to assist new and emerging organizations in achieving success and sustainability. Moreover, it was unclear why some events were supported beyond the stipulated periods and amounts. In terms of the latter, the documentary analysis reveals that in some categories, funding received per year by some of the events/ activities exceeded the maximum amounts stated in the Guidelines. There is a need for clear targets and indicators regarding individual events supported, MGE categories, and the MGE strategy as a whole.

Previous research and engagements with DSAC note that DSAC receives many responses to the MGE calls for funding applications, and there is substantial competition for the available funding. Therefore, having clear criteria for funding and exit strategies is crucial. It may also be necessary to consider reducing funding on a sliding scale and supporting organizations and individuals in accessing venture capital funding, particularly for new and emerging organizers during this period.

Beneficiaries expressed concern about the delayed release of funding by DSAC and the need to streamline the application process. Implementing an online data capturing and reporting system could help address these issues. Additionally, there were concerns about compliance regarding some organizers or individuals receiving funding for Touring Ventures for more than one year or exceeding the maximum funding limit, which may violate the Terms and Conditions. These issues may be related to a lack of data management systems, as discussed below.

6.5 Lack of knowledge and data management systems

The MGE strategy's data management systems are inadequate, as evidenced by the quality and diversity of the reports. Basic information, such as the number of beneficiaries per MGE category, is not readily available or easily accessible. The lack of annual information is also problematic for effective monitoring and evaluation over time and tracking changes. Although some information was provided by DSAC officials, the researchers had to compile their own incomplete lists with poor or incomplete contact details. It is uncertain whether the number of events listed for different categories in the documentary analysis is accurate and whether events are categorized correctly. Additionally, important documents such as Application Forms, MOAs, contracts, and close-out reports are not easily accessible.

The MGE-supported events and activities play a crucial role in promoting social sustainability objectives such as audience development, cultural exposure, social cohesion, nation-building, job creation, and capacity development. Nevertheless, variations in employment and audience figures raise questions about whether the MGE is reaching its target groups effectively. Enhancing information management systems is vital to track these trends accurately and design suitable interventions that enable MGE-supported events and activities to increase audience participation and consumption, as well as generate employment opportunities in the sector.

There was no indication of a centralized and electronic database management system for accessing MGE documentation. Information seems to be stored in multiple places, and some documents seem not to be stored (or were not readily accessible). A comprehensive database management system could help resolve instances of non-compliance, such as funding beneficiaries for more than one project. Additionally, database management should encompass the type of information displayed on the DSAC website, with outdated documents archived and only the most recent forms made available. As emphasized in the Revised White Paper (DAC, 2017), the establishment of a comprehensive information management system is essential.

As noted earlier, double dipping from government sources of funding is also evident. A data management system should link to all government departments and publicly funded entities so that information is collected on each organization/ individual receiving funding, and when multiple sources of funding are evident, these should be flagged and monitored to reduce the possibility of irregular behavior and practices.

Each of the above factors where presented to the focus group participants, who were informed of the key issues emanating from the review, including:

- MGE work streams achievement of stated goals
- Gaps identified: monitoring and evaluation, and data limitations/ challenges
- Forms and guideline documents: category confusion
- Lack of clear definitional criteria for specific MGE categories (perhaps consider the amount of funding)

- Numbers do not correlate, for example, national Flagships are supposed to be two per province, but the total number exceeds 18, and that in some categories, events and activities are not permitted to be supported for multiple years, but they are, as noted earlier which may be indicative of non-compliance
- Clarity on screening processes and record of decisions
- Data management quality is a serious concern
- Non-compliance issues and inconsistencies, for example, the release of final tranches when reporting requirements were not met, incomplete or non-existent reports (including expenditure reports) and funding exceeding maximum amounts in guidelines for Touring Ventures
- Over-reliance on public funding and double dipping (better national information management)
- Lack of knowledge and data management systems – need for an electronic system?

The participants were asked if they could provide further clarity/ additional information on any of the issues raised as well as forward reasons for non-compliance and poor data management. The groups concurred that cohesive and standardized reporting was problematic; but that a templated approach is not always possible given the diversity of the CCIs. However, the main gap identified was the lack of coordination of the MGE. A centralized database and information system has the potential to demonstrate to the sector the value of their knowledge and reporting, and contribute to their understanding of the value of reporting in assisting with future funding.

7 Assessment of the current funding model

An assessment of the types of funding available to the CCIs was conducted with the following results:

- Government funding: dominant and unsustainable in its current form with limited/ saturated impact.
- Private funding (including venture capital): relatively low compared to public sector potential but is critical to unlock to ensure CCIs growth and support sustainable funding approaches.
- Collaborative funding: some evidence at two levels:
    - Government entities such as BASA and ACT leveraging funding from the private sector and donor funding as part of their Private-Public-Partnership approach.
    - Events/ activities leveraging funding from multiple sources in relation to financial and in-kind support, mostly in the form of sponsors/ grants. It is important to note that only a few events/ activities (mainly established festivals) can attract and benefit from collaborative funding.
- Crowdfunding: limited in the South African context, although some philanthropic donations are noted.
- Self-funding: this needs further research to examine the extent to which artists or organizations use their own resources (personal savings or income generated).
- Earned income: larger, established events generate income (though generally not sufficient to cover the costs of hosting the event/ activity), the sale of tickets, products, merchandise, etc. and/ or licensing of intellectual property.

The MGE delivers its support using public funds, without which it would not be able to fund its various activities; which in turn also rely heavily on it for funding, creating a vicious circle of co-dependence where very few events and activities would continue without DSAC and other forms of government funding. To ensure the sustainability of the cultural and creative sector, it is necessary to examine and embrace sustainable models that can support cultural events and activities. The current economic and financial sustainability of the MGE is unlikely to be feasible and, therefore, requires a rethinking of the funding approaches and developing the capacity within the sector to access funding from the private sector, including venture capital. To achieve this, the DSAC can facilitate private-public partnerships that can ensure higher levels of sustainability rather than directly funding the MGE after a stipulated number of years. This could reduce dependence on government funding exclusively. Ensuring financial sustainability is part of the evaluation being undertaken of the MGE strategy, with a focus on improving monitoring systems and encouraging private sector sponsorships through partnerships.

Strategies for allocating resources, including funding, to support the CCIs while being mindful of the limited availability of resources should be incorporated into the funding framework for MGE events and activities. The COVID-19 pandemic has highlighted the importance of reallocating funding and being more prudent when allocating public funds in response to increasing socio-economic and environmental demands. It is necessary to involve cultural and creative sector organizations, particularly those in the performing arts, as they constitute the majority of the MGE, in developing strategies to fund and support these iconic events and activities.

Moreover, it is crucial to recognize the different types of the MGE strategy in terms of size and operational aspects and to develop diverse support strategies and assistance to cater to the diversity of the sector. The organizational and CCIs networks are valuable assets that DSAC should engage with to develop funding guidelines and strategies that adequately consider sector diversity, enabling the mobilization and leveraging of resources to provide the required assistance and support without creating dependencies that undermine long-term sustainability.

8 Recommendations (including proposed funding framework for stakeholder consultation/ engagement)

The recommendations presented in this section were summarized during the focus group discussions. Participants were asked to reflect on the appropriateness and relevance of the recommendations proposed. There was general support for the recommendations, with some refinement and additions that are integrated into this section.

8.1 Policy changes

As previously mentioned, the major challenge in monitoring and evaluating the MGE strategy is the lack of oversight and systematic implementation of monitoring and evaluation. This issue is also acknowledged in the 2017 Revised White Paper. The definitional criteria of specific MGE categories are problematic and need to be addressed, along with the MGE indicators and targets. In addition, funding categories could be reorganized by the amount of funding received instead of by the type of event to facilitate more effective administration and monitoring and evaluation.

It is recommended that the proposed refinement of the DSAC Guidelines and Forms be implemented, along with addressing the concerns raised in this report. Although a monitoring and evaluation framework for the MGE strategy exists (SACO, 2016), it is necessary to consider its implementation in relation to the events/activities, specific MGE categories, and the overall MGE strategy. To develop comprehensive sub-sectoral cross-cutting strategies, it is essential to create a database that includes all funding distributed to the cultural sector, both directly by DSAC entities and indirectly by other government departments, tiers of government, and government agencies. This database should also encompass all beneficiaries of the MGE strategy.

To ensure a wider distribution of funding, more specific criteria may be needed to guide the allocation process. In addition, building capacity among recipients in regions that receive less funding and increasing the promotion of the MGE strategy in these areas, as suggested by DSAC officials during the consultation, should also be taken into account. It may also be necessary to differentiate between not-for-profit and for-profit applications in terms of funding amount and type. A more in-depth analysis of the lack of financial sustainability is needed to understand the heavy dependence on government funding, particularly for beneficiaries who have received funding from DSAC over several years. Moreover, a feasibility study should be conducted to evaluate the implementation of private sector incentives, an area highlighted as important in the Draft White Paper. Organizations/ individuals could be aided in accessing venture capital funding and inter-governmental funding (such as heritage funding).

There should also be a more nuanced understanding of the different CCIs' genres and domains, especially those that are more likely to attract external funding, be self-funded and/ or generate sustainable income streams. Some programs/ initiatives need government funding to support the 'public good' services provided. For example, the Artists in Schools program as well as smaller and more localized festivals/ events and Public Art are better positioned to have a stronger focus on providing non-market 'public goods', which by their nature have fewer opportunities to attract private sector sponsorships because of limited marketing and branding potential.

DSAC MGE and SACO should play a facilitating role in positioning recipients to access funding more tailored to their particular way of doing business. Clear criteria for funding and exit, as well as the introduction of funding on a sliding scale, should also be considered. It is worthwhile to host a Funding Indaba with relevant government, private sector and donor stakeholders to agree on the proposed funding framework for the CCIs, as was previously suggested in the SACO (2018) evaluation.

The Funding Indaba idea was supported by the focus group participants. It was endorsed because it was seen as a platform for key stakeholders to convene to agree on a funding strategy for the CCIs. Coordination was deemed to be critical to ensure the effective implementation of a strategy. It was also suggested by one of the focus group participants that other public sector funding initiatives, such as the job fund, be looked at to inform the rethinking of the MGE funding approaches. One participant also stated that funding on a sliding scale was problematic and reinforces a supply-driven approach when there is a need for a shift to a demand approach that focuses on what the sector/ individuals/ organizations need.

8.2 Improved knowledge and data management

The implementation of an online data management system that can centralize all pertinent documents, including applications, review processes, contracts, and close-out reports, should be explored. However, acknowledging that some event organizers may not have access to online resources, it is suggested that they be supported with hard copy submissions that can be processed online by DSAC. The online system should also facilitate the monitoring and tracking of pre-application processes.

Post-support monitoring to evaluate the longer-term impacts of MGE support should also be integrated into the online data management system. Verification and compliance protocols, as well as mechanisms for accountability, should be established for both DSAC officials and beneficiaries. Risk management structures need to be implemented to mitigate against beneficiaries not meeting requirements or DSAC officials processing incomplete reports.

A database management system could provide systematic and comprehensive data for MGE policies, strategies, and plans. An online system with specific indicators could generate more frequent and up-to-date short reports, such as a summary of statistics, an overview of data, condensed statistical reports or a digest of statistics. Dashboard reporting, real-time monitoring, Key Performance Indicator tracking or visual analytics approaches are also important to consider. This system would also help build an inventory of beneficiaries with easily accessible contact details, which could support future research efforts; alongside transparency and data coherence. The role of SACO in implementing the proposed online data management system needs to be defined. Additionally, it is recommended to assist event organizers without online access with hard copy submissions that can be processed online by DSAC.

The MGE's funding and support strategies must be continuously monitored and evaluated against the broader goals of the strategy to ensure sustainability. This will allow for the development of benchmarks and criteria to guide decisions on whether funding for specific MGE events/ activities should be continued. Presently, it seems that the main criterion for continuing funding is the submission of reports (which are not adequately verified, as highlighted in this study). Self-reported data is inadequate and lacks the reliability and credibility required to inform decisions, particularly for events/activities that receive substantial funding. The 'whole of industry' and value chain approaches were advocated during the focus group discussions to ensure that data management systems are integrated and comprehensive and are well positioned to improve decision-making and impacts.

8.3 Training and capacity development

It is clear that the successful implementation of an online database management system hinges on the provision of adequate training and capacity development for both DSAC officials and MGE beneficiaries. The Revised White Paper (DAC, 2017) reinforces this point, highlighting the need for DSAC to play an active role in building capacity and enhancing monitoring and evaluation skills among administrators and managers. It is equally important that DSAC officials have access to the necessary resources to effectively implement the MGE strategy.

In addition, capacity-building efforts should be directed towards potential beneficiaries from targeted provinces and categories/ types who are currently unable to access MGE funding due to non-compliance or not being able to meet the criteria. The significance of training and capacity development is also important to ensure that beneficiaries have the requisite event and business management skills. Peer-to-peer learning and training, facilitated by more established event organizers who can serve as mentors and share their experiences, could also be incorporated into the DSAC MGE strategy.

The focus group participants supported training and capacity development efforts. One participant emphasized the importance of focusing on potential beneficiaries of the MGE strategy and not only focusing on successful applicants. There was also consensus during the focus group with the Master Plan participants that sufficient attention should be paid to creating conducive environments and opportunities for different types of cultural, arts, creative and heritage events/ activities to thrive rather than focusing on specific events/ activities and/ or individuals. Participants felt that organizations outside government entities that represent or work closely with specific domains/ disciplines/ genres/ sub-sectors (such as the Craft and Design Institute, Publishers Association of South Africa and Independent Producers, that is, an organization that represents South Africa's film, television and digital media content producers) are well-positioned to assist in this regard. This requires greater collaboration with various partners and funding for organizations that provide support and not only organizations that host events/ activities. This is a funding area that needs attention and guidelines to be developed for implementation.

8.4 Funding framework

Drawing on the literature reviewed that included examining international models and practices, assessing the Open Call categories and focus group discussions undertaken, an integrated funding framework that supports existing approaches that include the different types of funding identified earlier is proposed. **Government funding** will remain a critically important funding source for the CCIs.

General Open Calls for funding by the government can be valuable for supporting the cultural and arts sector in South Africa by providing financial support to artists and cultural organizations and by promoting diversity and creativity within the sector. These funding opportunities can provide resources for artists and organizations to develop new works, reach new audiences, and showcase their talents. Additionally, open calls can encourage innovation and experimentation within the arts, leading to the development of new art forms and cultural expressions.

However, there are several ways in which General Open Calls for funding can be improved:

- The application and selection processes should be transparent, fair and accessible to all applicants. This means providing clear guidelines for applying and ensuring that the selection panel is diverse and representative of the communities and sectors being funded. It is also important to ensure that there is sufficient funding available for a wide range of projects, including those that are experimental or unconventional.
- The government should ensure that the funding is distributed equitably across different regions and communities within South Africa. This will help to address existing inequalities and ensure that artists and organizations in underrepresented areas have access to funding.
- The government should consider offering more long-term and sustainable funding opportunities, such as multi-year grants or investments in cultural infrastructure. This will help artists and organizations to plan and invest in their work over the long-term rather than just focusing on short-term projects.
- The government should work to promote public awareness of the importance of the cultural and arts sector in South Africa and the value of supporting it through funding opportunities. This will help to build public support for funding initiatives and ensure that the sector continues to receive the support it needs to thrive.

The general Open Calls that currently dominate the MGE funding allocations need to be complemented by other types of calls and strategic funding allocations.

There should be **Targeted Calls**. Targeted calls for funding by the government to support women, persons with disabilities, rural people, and other underrepresented groups in the cultural and arts sector can be valuable in promoting diversity, equity, and inclusion within the sector. These targeted calls can provide opportunities for artists and cultural organizations from marginalized communities to access funding and support to develop their work and reach new audiences. They can also help to address historical imbalances and inequalities within the sector. Targeted calls for funding should have criteria for eligibility that are clear, fair, and inclusive of a broad range of perspectives and experiences. This means ensuring that the criteria are not overly restrictive or exclusionary, and that they take into account the diversity of experiences within the target groups.

Additionally, there should be sufficient funding available to support a wide range of projects from a diverse range of applicants. This means investing in the sector and allocating adequate resources to targeted funding initiatives. Additional support should be provided to applicants who may face barriers to accessing funding, such as providing assistance with the application process or offering training and mentorship opportunities. Targeted calls for funding need to be part of a broader strategy to promote diversity, equity, and inclusion within the cultural and arts sector. This means taking a holistic approach that addresses systemic barriers and inequalities within the sector rather than relying solely on targeted funding initiatives. The government should work to promote diversity and inclusion at all levels of the sector, from leadership and governance to programming and audience engagement.

As illustrative examples, some pointers for targeted funding for key groups (women, persons with disabilities, youth, persons from rural areas, etc.) that the MGE strategy focuses on are:

- Government and non-governmental organizations should work together to develop and support specific groups. These programs can be designed to provide funding for a range of activities, such as the production of new work, capacity building, and mentorship.
- The mentorship and training opportunities should include workshops, seminars, and coaching sessions focused on developing professional skills, leadership, and entrepreneurship.
- Creating networking and collaboration opportunities for targeted groups in the cultural and arts sector can help them to build relationships and develop new partnerships. This can include events, festivals, and online platforms that connect artists and cultural practitioners.
- Increasing awareness about the importance of supporting targeted groups can help to generate public support for funding and other support initiatives. This can include public campaigns and advocacy efforts that highlight the contributions of the targeted groups to the sector and the challenges they face.
- For persons with disabilities, providing accessible facilities can help to ensure that persons with disabilities can fully participate in the cultural and arts sector. This includes ensuring that venues are accessible, that equipment and technology are adapted for use by persons with disabilities, and that events are designed with accessibility in mind.
- For people in rural areas providing access to resources such as studios, equipment, and technology can help people in rural areas in the cultural and arts sector to develop their work and advance their careers. This can include providing access to co-working spaces, artist residencies, and online resources. Additionally, creating partnerships and collaborations between rural artists and cultural practitioners and those based in urban centers can help to connect rural artists with opportunities for training, mentorship, and exposure. This can include partnerships between local arts organizations and those based in urban centers. Promoting cultural tourism can help to support the cultural and arts sector in rural areas by creating opportunities for artists to showcase their work and generate income. This can include

promoting local festivals and events, developing cultural tourism routes, and partnering with tourism organizations to promote local cultural assets. To ensure that people in rural areas in the cultural and arts sector can fully participate and thrive, it is important to address infrastructure challenges such as lack of access to internet connectivity and transportation. This can be achieved through policy and programmatic changes that prioritize infrastructure development in rural areas. Furthermore, encouraging local cultural entrepreneurship can help to support the sustainability of the cultural and arts sector in rural areas by creating opportunities for artists and cultural practitioners to generate income. This can include providing training and support for cultural entrepreneurship, and promoting local cultural products and services.

Strategic funding by the government to support the cultural and arts sector in South Africa can bring many benefits, such as promoting economic growth, fostering social cohesion, and preserving cultural heritage. It can also contribute to the development of human capital, the creation of employment opportunities, and the promotion of South Africa's cultural diversity and creative industries. In addition, strategic funding can help to address systemic barriers and inequalities that prevent certain groups from fully participating in the cultural and arts sector, such as women, persons with disabilities, youth, people from rural areas, and people from low-income groups. As such, this type of funding should be amplified by MGE efforts.

To improve strategic funding for the cultural and arts sector in South Africa, the following actions can be taken:

- Increasing funding allocations or re-allocating existing funding for the cultural and arts sector in South Africa can help to ensure that it receives adequate support to achieve its full potential. This can include increasing government funding for the sector, as well as attracting private sector and philanthropic investment.
- Strengthening monitoring and evaluation mechanisms can help to ensure that strategic funding initiatives for the cultural and arts sector in South Africa are effective and accountable. This can include developing performance indicators, collecting data on the impact of funding initiatives, and conducting regular evaluations.
- Fostering partnerships and collaborations between the government, the private sector, and civil society can help to leverage resources and expertise to support the cultural and arts sector in South Africa. This can include partnering with local and international arts organizations, private sector companies, and academic institutions.
- Promoting transparency and inclusivity in the allocation of strategic funding for the cultural and arts sector in South Africa can help to ensure that it reaches those who need it most. This can include developing clear and transparent funding criteria, ensuring that funding opportunities are widely advertised and accessible, and promoting diversity and inclusivity in the sector.

The key areas for strategic funding of the cultural and arts sector in South Africa can vary depending on the specific needs and priorities of the sector at a given time. However, there are some key areas that are commonly identified as crucial for the development of the sector. These areas include providing funding for artists and creatives can help to develop their skills and support their work. This can include funding for training and development programs, mentorship opportunities, residencies, and commissions. Additionally, developing and maintaining cultural infrastructure, such as theatres, museums, galleries, and cultural centers, is crucial for supporting the cultural and arts sector in South Africa. Funding can be used to build new infrastructure, upgrade existing facilities, and ensure that they are accessible to all.

Promoting cultural tourism can play a significant role in profiling the CCIs. Funding can be used to support the development of cultural tourism initiatives, such as festivals, cultural trails, and heritage sites. South Africa has a rich and diverse cultural heritage that needs to be preserved for future generations. Funding can be used to support the preservation of cultural heritage, such as historic buildings, monuments, and artefacts, as well as intangible cultural heritage, such as traditional music, dance, and storytelling. Creative industries, such as film, music, fashion, and design, can contribute significantly to economic growth and job creation in South Africa. Funding can be used to support the development of these industries, such as providing funding for start-ups, marketing initiatives, and export promotion. South Africa is a culturally diverse country, and promoting cultural diversity in the cultural and arts sector is essential. Funding can be used to support initiatives that promote diversity, inclusivity, and social cohesion in the sector, such as funding for multicultural festivals and programs that promote cross-cultural understanding. These aspects are already embedded in the MGE strategy. However, by developing strategic funding mechanisms, the CCIs in South Africa can be better supported and positioned for growth, development, and sustainability.

Organizational funding is also important. As noted earlier, focus group participants identified the importance of providing funding to those organizations that directly represent and/ or support the CCIs, especially those that are currently not receiving adequate funding despite having higher socio-economic impacts. Government funding organizations that are not government entities can play a vital role in supporting the cultural and arts sector in South Africa. These organizations can provide additional funding and support to complement government initiatives and can bring a range of expertise and experience to the sector. One of the primary benefits of government funding organizations is that they can operate more flexibly and responsively than government agencies, which can be constrained by bureaucracy and red tape. These organizations can move quickly to support emerging artists and initiatives, and can provide funding for projects that may not fit within the scope of government strategies and programs. However, to be effective, government funding organizations need to be well-designed and well-managed. Some of the ways that these organizations can be improved include:

- Clearly defining their mandate and objectives: there should be a defined mandate and focus, and activities should be aligned with the broader goals of the cultural and arts sector in South Africa.
- Ensuring transparency and accountability to build trust and confidence in the CCIs. There should be clear reporting mechanisms that are subjected to regular evaluation and review.
- Engaging with stakeholders, including artists, organizations, and communities, to ensure that funding and support are responsive to the needs of the sector and aligned with the priorities of key stakeholders.
- Building partnerships and networks to leverage resources and expertise by building partnerships and networks with other organizations in the sector. This can help to promote collaboration and knowledge-sharing and can increase the impact of funding and support.

- Providing support beyond funding: while funding is crucial, additional support to the sector beyond financial assistance is needed in the form of mentorship, training, and networking opportunities for artists and organizations, which can help to build their skills and capacity.

There are many funding organizations that are not government entities that support the cultural and arts sector in South Africa. These organizations vary in their focus, scope, and approach, but they all play an important role in supporting artists, organizations, and communities in the sector. It is important for the government to support a range of funding organizations to ensure that funding and support are available to artists and organizations in a range of disciplines and at different stages of their careers. By supporting these organizations, the government can help to build a more sustainable and vibrant cultural and arts sector in South Africa. This was deemed to be critically important by the focus group participants.

The MGE strategy is also mandated to facilitate partnerships and improve conditions for other government departments, the private sector and civil society to understand the value of the CCIs and support their growth. It is in this context that **non-government sources of funding** are examined, focusing on how the MGE strategy can encourage increased funding and support for the CCIs from these avenues.

Private sector (including venture capital) funding can play a crucial role in supporting the cultural and arts sector in South Africa. Private sector funding can provide additional resources and support to artists and organizations that may not be available through government funding or other sources. Private sector funding can also help to foster collaboration between the cultural and arts sector and the business community, creating opportunities for artists to work with businesses on projects that benefit both sectors. Private sector funding for the cultural and arts sector in South Africa is still relatively low compared to other countries.

Increasing private sector investment in the CCIs can help to provide additional resources and support to artists and organizations. Private sector funding can be improved by creating partnerships and collaborations between the business community and the cultural and arts sector. By working together, businesses and artists can create projects and initiatives that benefit both sectors. Government, and specifically the MGE strategy, can play an important facilitative role. Private sector funding can be improved by providing strategic support to artists and organizations. This can include mentoring, training, and other forms of support that can help artists and organizations to build their skills and capacity. Private sector funding should be encouraged to focus on diversity and inclusion. This can include supporting artists and organizations from diverse backgrounds and creating opportunities for marginalized groups to participate in the cultural and arts sector.

Venture capital funding can be a valuable source of support for the cultural and arts sector in South Africa. Venture capital funding is typically provided to startups and emerging businesses that have the potential for high growth and scalability. By providing funding to these businesses, venture capital firms can help to fuel innovation and growth in the cultural and arts sector. Government can play a role in increasing awareness and education: Many venture capital firms may not be aware of the opportunities that exist within the cultural and arts sector. Educating these firms about the potential for growth and innovation within the sector can help to attract more venture capital funding. Venture capital funding can be improved by focusing on specific areas of the cultural and arts sector, aligned to the MGE strategy, that have the potential for high growth and scalability. This can include areas such as digital media, virtual reality, and other emerging technologies. Venture capital firms can improve their support for the cultural and arts sector by partnering with other organizations within the sector. By working together, these organizations can create more opportunities for growth and innovation. Venture capital funding can be improved by focusing on diversity and inclusion. This can include investing in businesses that are led by women, persons with disabilities, youth and other disadvantaged groups.

There are several ways in which the government can support the private sector and venture capitalists to invest in the cultural and arts sector in South Africa:

- Tax incentives: The government can offer tax incentives to encourage the private sector and venture capitalists to invest in the cultural and arts sector. This could include tax deductions or credits for donations made to cultural and arts organizations.
- Investment matching schemes: The government can introduce investment matching schemes that match private sector and venture capitalist investments in the cultural and arts sector. This can incentivize more investment in the sector and help cultural and arts organizations access much-needed funding.
- Seed funding: The government can provide seed funding to cultural and arts organizations to help them start new projects or initiatives that may be attractive to the private sector and venture capitalist investors.
- Research and development funding: The government can provide funding for research and development in the cultural and arts sector, which can attract private sector and venture capitalist investors looking to support innovative projects.
- Partnership building: The government can facilitate partnerships between cultural and arts organizations and private sector and venture capitalist investors. This can help cultural and arts organizations access funding and expertise while also providing investors with unique and rewarding investment opportunities.
- Creating a conducive regulatory environment: The government can create a conducive regulatory environment that is favorable for private sector and venture capitalist investment in the cultural and arts sector. This could include streamlining the approval process for investment and reducing bureaucracy.

Collaborative funding, highlighted earlier, can be a powerful tool for supporting the CCIs in South Africa. Collaborative funding involves pooling resources from multiple sources to support a common goal or project. By working together, funders can leverage their resources and achieve a greater impact than they could on their own. Collaborative funding can bring together resources from multiple sources, including government, private sector, and non-profit organizations, to support the sector. This can result in increased funding for artists and organizations, as well as increased resources for training, capacity building, and other forms of support. Collaborative funding can improve coordination between funders, artists, and organizations. By working together, funders can avoid duplication of effort and ensure that resources are being used effectively. Collaborative funding can help to achieve greater impact by supporting larger and more ambitious projects, especially those that are catalytic and strategic, than would be possible with individual funding. The government needs to play a key role in encouraging and fostering collaboration, including providing incentives for funders to work together), matching funds or grants for collaborative projects, streamlining the application process for collaborative funding to make it easier for funders to work together, and creating opportunities for networking and collaboration.

Crowdfunding is a relatively new and innovative way to support the cultural and arts sector in South Africa. It involves raising small amounts of money from a large number of people, often through online platforms. Crowdfunding can be an effective way to support individual artists or projects, particularly those that might struggle to secure traditional funding. Crowdfunding can help to democratize the funding process by providing access to funding for a wide range of artists and projects, regardless of their size or level of commercial viability. Crowdfunding can help to engage audiences and build support for cultural and arts projects. It can also help to build communities around specific projects or artists. Crowdfunding can encourage creativity by allowing artists to experiment with new ideas and approaches without the constraints of traditional funding models. Government can raise awareness of crowdfunding as a funding option for artists and organizations by providing information and resources on how to use crowdfunding platforms effectively, providing incentives for individuals and organizations to support crowdfunding campaigns such as tax incentives or matching funds, providing training and capacity building for artists and organizations on how to develop successful crowdfunding campaigns, and creating its own crowdfunding platforms or partner with existing platforms to provide greater support for artists and organizations.

Self-funding, also known as self-financing, is when artists or cultural organizations fund their projects or activities through their own financial resources, such as personal savings, income generated from sales or services, or investments. Self-funding can be a viable option for some artists or organizations, especially those just starting out or those who have a strong existing financial base.

The value of self-funding in the cultural and arts sector in South Africa includes independence and creative control over projects, without being influenced by external funding sources, being more flexible than traditional funding models, as it does not require artists or organizations to conform to specific guidelines or expectations, and can help to build financial sustainability for artists or organizations by developing a diversified revenue stream and reducing reliance on external funding sources. To improve self-funding in the CCIs in South Africa, the government can provide financial literacy training for artists and organizations to help them better understand their financial options and manage their resources effectively; offer tax incentives to encourage artists or organizations to invest in their own projects; create networking opportunities for artists and organizations to connect with potential investors, partners, or customers; and develop incubation programs to support emerging artists or organizations by providing resources and mentorship to help them become financially sustainable.

Earned income is revenue generated by cultural and arts organizations through their own activities, such as ticket sales, merchandise sales, and fees for services. Earned income can be an important source of funding for CCIs in South Africa, as it provides them with financial stability and independence, reducing their reliance on external funding sources. Organizations can use earned income to fund a range of activities, such as programming, outreach, and education, without being tied to specific funding requirements. By generating earned income, organizations can engage with their audiences and build a loyal fan base. Government can provide similar support outlined above for self-funding. Additionally, supporting marketing and audience development (that is, increased demand for cultural goods and services) will be critical for earned income to be sustainable. The government can support marketing and audience development initiatives to help organizations build their audiences and increase earned income.

The use of the **ecosystem resiliency funding model** to fund a diverse and complex sector is proposed. The framework includes the following components:

- Identify the needs and opportunities of the sector: This involves understanding the challenges and opportunities faced by artists and organizations in the creative and cultural sector, and the areas where funding is most needed. This can be done through research, consultation with stakeholders, and analysis of industry trends.
- Define the funding priorities: Based on the identified needs and opportunities, define the priorities for funding in the sector. This can involve setting goals and objectives, and establishing criteria for selecting projects to be funded.
- Identify funding sources: Identify the sources of funding that are available, both from the public and private sectors. This can include government agencies, foundations, corporate sponsors, and individual donors.
- Develop funding mechanisms: Develop funding mechanisms that match the identified priorities and funding sources. This can involve designing grant programs, loan programs, crowdfunding platforms, or other funding mechanisms that meet the needs of the sector.
- Establish evaluation and monitoring processes: Establish processes for evaluating the effectiveness of the funding programs and monitoring the impact of the funded projects. This can include setting performance indicators, collecting data, and reporting on outcomes.
- Foster collaboration and partnerships: Foster collaboration and partnerships between artists, organizations, funding agencies, and other stakeholders in the sector. This can involve creating networks, sharing best practices, and working together to achieve common goals.
- Continuously review and adapt the framework: Continuously review and adapt the funding framework based on changing needs, opportunities, and funding sources. This can involve adjusting priorities, revising funding mechanisms, and updating evaluation and monitoring processes.

The ecosystem resiliency funding model was well received and supported by the focus group participants.

The government (in the South African context, the DSAC) needs to focus on the following:

- **Establish a clear vision and goals:** Develop a clear vision and goals for the government's support of the creative and cultural sector, with a focus on promoting diversity, innovation, and social and economic benefits. This can involve consultation with stakeholders, including artists, organizations, and audiences. Stakeholder engagement in the proposed framework is key.
- **Rethink funding allocation models:** Allocate funding to support the creative and cultural sector, with a focus on areas of greatest need and potential impact. This can involve establishing grant programs, loan programs, tax incentives, and other funding mechanisms. The current approach has limited options and grant funding linked to calls dominant. The results reflect the diversity in types of events/ activities being funded and the mount of government

funding received. Future funding may need to focus on categorizing events/ activities not only in terms of the genre but other variables such as the size (linked to the number of participants/ attendees/ spectators) and amount of funding received. In terms of the latter, those events/ activities that receive substantially larger amounts should require more detailed reported and perhaps an additional requirement of audited financial statements to ensure accountability.

- **Encourage private investment and support:** Encourage private investment in the creative and cultural sector by establishing partnerships with foundations, corporate sponsors, and individual donors. This can involve creating incentives for private investment, such as tax credits or matching funds.
- **Foster collaboration and partnerships**: Foster collaboration and partnerships between artists, organizations, funding agencies, and other stakeholders in the sector. This can involve creating networks, sharing best practices, and working together to achieve common goals. This will shift the government from a direct funder to a facilitator.
- **Promote accessibility and inclusion**: Promote accessibility and inclusion in the creative and cultural sector by supporting projects and initiatives that engage diverse audiences and by removing barriers to participation. This can involve providing funding for projects that are accessible to people with disabilities or initiatives that reach underserved communities.
- **Foster innovation**: Foster innovation in the creative and cultural sector by supporting research, development, and experimentation. This can involve providing funding for projects that explore new forms of artistic expression or initiatives that use technology to enhance the arts.

Overall, there is a need for consistent government funding for the CCIs in South Africa, as well as a more diverse and equitable distribution of funding. The private and other sources of funding for the CCIs need to be increased, and government needs to transition to play a more facilitative and championing role in encouraging and developing mechanisms to enable these streams of funding. There is also a need for greater recognition of the value and importance of the CCIs for the country's economy and society. Thus, it is important to strike a balance between public and private funding for the creative, cultural, and arts sector to ensure a sustainable and dynamic funding environment that supports the growth and development of the sector.

9 Conclusion

The study, based on the preliminary analysis of the desktop and documentary analysis components of selected MGE work streams, reveals that there remains a high reliance on public sector funding which includes DSAC and other national as well as provincial and local government departments. Thus, the economic/ financial sustainability of the MGE strategy is likely to be challenging, and new approaches and funding models should be considered as proposed in this research. The MGE strategy contributes substantially to social sustainability, including social cohesion, job creation, audience exposure and training. However, some need to be assisted to improve audience development and job creation. Additionally, more attention needs to be paid to environmental sustainability considerations.

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Appendixes

Appendix 1: Table generated from documentary analysis

Table 1: List of events/ activities and years when documents were available

	2016/2017	2017/2018	2019/2020	2020/2021	2021/2022
FLAGSHIPS					
Abantu Book Festival			Y	Y	
Arts of Lege Malumbi Foundation					Y
Buyele'khaya	Y	Y	Y	Y	Y
Cape Town Carnival	Y				Y
Cape Town International Jazz Festival	Y	Y			
Childrens Festival			Y		
Diamonds and Dorings	Y	Y			
DISCOP	Y				
Ebubeleni			Y	Y	Y
Feather Awards			Y		
Go West	Y	Y	Y		
Hangouts Music Festival					Y
Indoni	Y	Y			
Innibos	Y	Y	Y		
Isicathmiya	Y				
Isingqesethu		Y			Y
Johannesburg International Comedy Festival				Y	
Joy of Jazz	Y		Y		
Kalahari Desert	Y		Y		
LETPC	Y				
MACUFE	Y	Y			
Mahika Mahikeng	Y	Y			
Mapungubwe	Y	Y	Y		
Marula Festival	Y				Y
Miami	Y				
Moretele Tribute Concert	Y		Y		Y
Moshito	Y				
Mpumalanga Comes Alive	Y	Y			
Mpumalanga cultural experience		Y	Y		Y
National Arts Festival	Y	Y	Y		Y
National Book Week	Y				
Northern Cape Awards					Y
Open book festival					Y
Outrage concepts		Y	Y	Y	Y
Pale Ya Rona (Gauteng Social Cohesion Carnival)	Y	Y	Y		
Peoh	Y				
SALA				Y	

SAMAs	Y	Y			
Sarafina	Y				
Suidoostefees	Y		Y		
Taung Calabash Festival		Y			
Vaal River Festival	Y	Y	Y		
We Can Arts Festival			Y		
TOURING VENTURES					
Agang			Y		
Aja Marnewick		Y			
Armor Designs Touring Seminar			Y		
Bafana Matome			Y		
Bagwasa	Y				
Bangwa Logistics & Projects					Y
Bayede		Y	Y		
Bogautse		Y			
Bogosi	Y				
Bongani Melanie		Y			Y
Bridget Mahlangu					Y
Buskaid Trust		Y			
Dance for all	Y				
Dikwena	Y				
Doggo productions	Y				
Drum Tribe	Y				
Eagles	Y				
Ebang productions					Y
Evergreen	Y				
Faith House Production		Y			
Fihla Miranda					Y
Freddy Arendse					Y
Garage Dance	Y				
George Oliphant		Y			
Highveld		Y			
Ibotwe	Y				
Imiso	Y				
Indlondlo Zulu Dancers	Y				
Indoni	Y				
Jabulani Bogatsu					Y
Jabulile Mboweni	Y				
Jacob Mokoena					Y
Kabelo Mpete					Y
Karabelo Lekalake		Y			
Kealeboga Motlhane		Y			
Kenneth Bolokwe					Y
Leaders who dare to dream	Y				
Lebo Lisa	Y				
Lentswe	Y		Y		
Lexiodo	Y				
Lucky Dance Theater		Y			
Lunch Box					Y
Luthando Jackson	Y				
Makuwa		Y			
Mandla Mlangeni		Y			

Martin Fyvers	Y			
Masihlangane		Y		
Matha Investments	Y			
Mazibuye Emasisweni	Y			
Meropa Marimba			Y	
Monthokga	Y			
Monyeki Mojalefa	Y	Y		
Moses Ngwenya				Y
Mphakisane Motloung				Y
Mponi Cultural Music			Y	
Mushroom Hour		Y		
Ndatopa Kusauka			Y	
Nditshuruma	Y			
Newcastle development	Y			
Nico Phooko	Y			
Nokulunga Youth group	Y			
Nomthethelelo Mazibuke		Y		
Noxolo Selepe				Y
Ntando Sgudla				Y
Okuhle Kodwa	Y			
Olebile Mothelesi	Y	Y		
One step productions - Umshado			Y	
Orange Farm Dance		Y		
Oupa Jackson		Y		
Outrage	Y			
Peggy Mokgobu				Y
Performing Development	Y	Y		
Phabili Spirit Sister			Y	
Phambili African Event			Y	
Phokwane		Y		
Queen Voices	Y			
Ramokobye Afripella			Y	
Rashid Lombard			Y	
Rastafari	Y			
Room 13	Y			
Rootspring	Y			
SAFRO		Y		
SANDA	Y			
Seponono			Y	
Sibikwa	Y			
Sibonelo	Y			
Sing Africa			Y	
Sitoe	Y			
Skhebe	Y	Y		
Swibi Swandhuma	Y			
Taxido		Y		
Thabo Kobeli			Y	
Thandisiwe Hallam			Y	
Thandiswa Mazwai King Tha				Y
Themba Njilo	Y			
Tosman	Y			
Vanessa Gounden	Y			
Viltainment	Y			

Vukani Emalaheni	Y				
Wall of Arts Studios		Y			
Westgate Traditional Dancers	Y				
Why Sala	Y				
Word Based		Y			
Xolani Mali			Y		
Young Strings					Y
Yushra	Y				
Zinziswa Soga					Y
Zolani Shangase					Y
CULTURAL EVENTS					
!Kaura	Y				
A Creative Trading & Projects		Y			
Adziambei Band		Y			
Africa Day	Y				
African Sinakho Arts		Y			
Amawalase 25 Yrs FCE			Y		
Annual Collins Chabane					Y
ARTMATEM			Y		
Atras			Y		
BAO Music Business Learnership		Y	Y		
Blaq Maci PR		Y			
Bliss Global			Y		
Bokone Bophirima					Y
CAASA		Y			
CACPIR		Y			
Celebrate Africa Carnival			Y		
Creative Feel					Y
Damilos MP		Y	Y		
Design Exhibition	Y				
DOZ		Y			
Eagles & Butterfly			Y		
Fashion Engagement		Y			
Free Narrative					Y
FS Symphony Orchestra			Y		
Game Changing Women's Exhibition					Y
Gcinamasiko Storytelling				Y	
HD World					Y
Icaruis		Y			
IHHASHI			Y		
Imvunge Maskandi			Y		
Indiza Foods			Y		
IOMMA	Y				
Ipeleng Keamogetswe Mathlaku					Y
Isiko Foundation		Y	Y		
JST PATI GLASS		Y			
Jungle Theater					Y
Kincha Media			Y		
Kuhle Kwetu				Y	
Kwagoggo			Y		

Lamathonsi		Y			
LCP Group			Y		
Limpopo Arts In Motion			Y		
Love & Hope			Y		
LovemoreNdoutainment		Y	Y		
Lucky Legodi			Y		
LW Group			Y		
Madiba Jive			Y		
Mafikeng Design Exhibition			Y		
Mahamba Ehlala		Y			
Malengs MP Fashion & Craft			Y		
Mary Gray Theater					Y
Masia MSP Holdings & Projects					Y
Matsila Trust			Y		
MIOWN			Y		
Mkhonzeni		Y			
Mkhosi Busa		Y			
Motse Wa Mashi					Y
Mpumalanga Comes Alive					Y
Musina Womens CHC					Y
Naledi Thaetre Awards	Y				
Namahadi Youth Project			Y		
Ncwane Communications			Y		
Nelisa Ndema		Y			
Nellie M		Y			
Newlibix		Y			
Nkowankowa FF					Y
Nsepheni Trading			Y		
Phillip Ragolane		Y			
Proud Youth South Africa		Y			
Pulo Ya Meropa			Y		
RM-Ibioscope ye Community			Y		
SABDC				Y	
SAIFF	Y				
Simphiwe Dana Black Carrot			Y		
Sister Bucks			Y		
Station Arcade			Y		
Swilombe Music Association			Y		
Tee Media					Y
The Maboneng Township Experience		Y			
Thiko Events		Y			
Tiego Creative Writers		Y			
Together as one Community		Y			
Traditional Horse racing Fashion Engagemnet			Y		
True Butterfly		Y			
Tshwane Gospel Choir			Y		

UJ Creative Economy	Y				
Unique PR		Y			
Vizion					Y
We are Africa Film Festival			Y		
Webmaestro					Y
WMJ Kopano			Y		
Xiseveseve Champions League					Y
Zigna Theater					Y
Zizipho Matu					Y
PUBLIC ART					
Atheo Consulting		Y			
BAZ ART				Y	
Bokgabo Festival	Y				
Eddie Lebeko					Y
Eersterust Arts and Culture School	Y				
Forgotten Angle Theater Collaborative (FATC)		Y		Y	Y
Hope Mogorosi					Y
Indoni and Entertainment		Y			
Isupport Music			Y		Y
K Lebotse				Y	
Kasmedia		Y			
Lebekarabo Trading		Y			
Mandela Madrid		Y			
Saturday Arts Academy				Y	
Segomotso Modise					Y
Sezilapho				Y	
Sinezwi Project Solutions					Y
Thateho BusEnterprise				Y	
Tholoanatjaka		Y			
Volks Arts Festival					Y
Y Delport					Y
Zazi Ekhaya					Y
ARTISTS IN SCHOOLS					
East London Guild Theater	Y	Y	Y		Y
Emthonjeni Rural Development	Y	Y	Y		Y
Free State Arts and Culture Council	Y	Y	Y		Y
Galeshewe Theater Organization	Y	Y	Y		Y
Nyanga Arts Development Center	Y	Y	Y		Y
Sibikwa Community Project	Y	Y	Y		Y
TLZ Development Project	Y	Y	Y		Y
Tswelopele Ka Lekgotla La Botaki Le Setso	Y	Y	Y		Y