



South African Cultural Observatory

Monitoring & Evaluation:

Key Development Indicator Report on DAC Interventions

Summative report on Year 2 impact studies of a sample of live events using the SACO Framework

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Summary

This summative report provides an overview of the monitoring and evaluation of six festivals and events funded under the Mzansi's Golden Economy (MGE) initiative in 2016. It also provides a critical discussion of the *Framework for the Monitoring and Evaluation of Publically Funded Arts, Culture and Heritage* (SACO, 2016) produced by the South African Cultural Observatory for the Department of Arts and Culture.

The Framework demonstrates how the value of cultural festivals and events can be measured under five different themes: Audience development and education, Human capital and professional capacity building, Inclusive economic growth, Social cohesion and community development, and Reflective and engaged citizens. The six live events on which the Framework was tested were: the SA Music Awards, the National Arts Festival, the Indoni Youth Empowerment Festival, MACUFE, the Royal Heritage Festival, and Mahika Mahikeng.

Results demonstrate a wide variety of ways in which data can be used to express and measure the cultural values associated with festivals and events. In most of the value themes, the Framework was successful in capturing important aspects of cultural value. Some longer-term values (such as building the human capital and careers of performers) may need to be evaluated over time as well.

Although DAC funding under the MGE initiative made up only a proportion of total organiser spending for each event, it can act as important leverage of securing other funding. Along with spending by attendees, the combined economic impact of the six events on their host economies was R364,63m. Cultural festivals and events can also play longer-term roles in developing the place-identity of the cities or towns in which they occur, which can encourage the growth of tourism industries in general, and cultural tourism in particular.

Overall, the M&E Framework developed by SACO appears to have been effective in capturing a wide variety of values associated with cultural events.

Key Findings



- In the six events tracked in 2016, MGE funding made up R25,3m of a total organiser spending.
- Total organiser spending at the six events was R129,3m.
- Along with spending by attendees, the combined economic impact of the six events on their host economies was R364,63m.
- The total number of attendees ranged from 3 500 (Mahika Mahikeng) to more than 25 000 (MACUFE).
- Excluding free events, the highest number of tickets sold was at the National Arts Festival (nearly 150 000), and the lowest was Indoni (815).
- Cultural events can play a role in providing opportunities for inter-cultural interaction and building social cohesion.
- There is a positive relationship between cultural participation and individual welfare in terms of overall quality of life, as well as thinking about the value of one's cultural heritage.

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Research Team

Prof. J. Snowball, Chief Research Strategist, South African Cultural Observatory

Prof. G. Antrobus, Senior Research Fellow, South African Cultural Observatory

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1. Background and Research Methods

The Monitoring and Evaluation (M&E) of publically funded arts, culture (ACH) and heritage projects is important from a number of perspectives, for both funders (public and private) and for ACH organisations themselves.

For funders, M&E can:

- Help to allocate limited funds to those projects that are best aligned with the goals of the institution;
- Demonstrate and reinforce the importance of the cultural sector to stakeholders;
- For public funding, M&E can help to provide a measure of the effectiveness of government policy interventions; and
- Shape policy going forward.

At the level of an arts organisation, M&E can be used to:

- Evaluate marketing strategies;
- Help funders (public and private) to understand the project's goals;
- Demonstrate accountable use of public and private funds to sponsors;
- Engage stakeholders (artists, audiences, funders);
- Demonstrate the value of the arts to communities and funders;
- Advocate for funding

In 2016, the South African Cultural Observatory (SACO) developed a Framework for the Monitoring and Evaluation of Publically Funded Arts, Culture and Heritage. In 2016/17, the Framework was tested – initially by conducting a document analysis of a wide range of projects funded under the Mzansi's Golden Economy initiative. This was then followed by testing on the following live events:

- National Arts Festival
- Indoni Youth Empowerment Festival
- Royal Heritage Festival
- Mahika Mahikeng
- MACUFE (Mangaung African Cultural Festival)
- South African Music Awards

The values associated with arts, culture and heritage can be divided into three broad categories: economic (financial) impacts, social impacts and the intrinsic value of art itself. Economic, or financial, impacts come about as a result of the inflow of new money into an economic system as a result of visitors from outside the region. Visitors spend money on accommodation, transport, food, shopping, tickets, etc. This spending then recirculates in the host economy, thus increasing sales and employment in local businesses. Social values relate to the benefits to society, such as education, creativity and innovation, social cohesion and identity formation (Bohm & Land, 2008). Intrinsic values are related to the symbolic and artistic nature of the product itself, and to feelings invoked in individual participants (such as joy, sadness, anger, delight, questioning, etc.)

Based on these three broad categories of value, the Framework for the Monitoring and Evaluation of Publically Funded Arts, Culture and Heritage (SACO, 2016) outlines the development of five cultural value indicators or themes (Figure 1): Audience development and education; Human capital and professional capacity building; Inclusive economic growth; Social cohesion and community development; and Reflective and Engaged citizens.

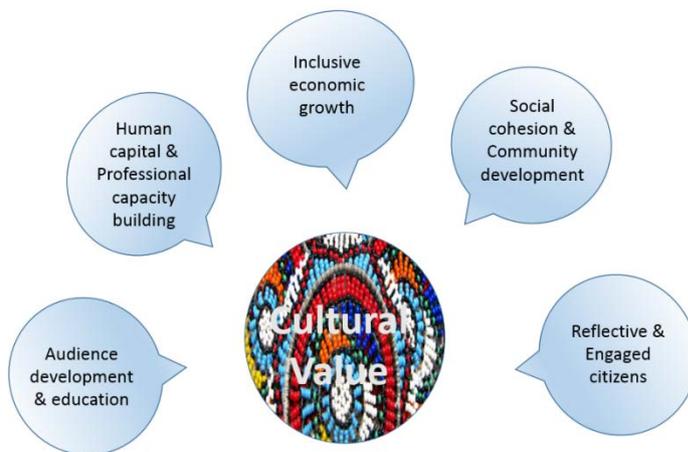


FIGURE 1: THE FIVE CULTURAL VALUE THEMES

SOURCE: SACO (2016)

The broad themes for cultural value were based on:

- A review of local and international literature on cultural value;
- Key goals and areas of concern gathered from the relevant parts of national policies, such as the National Development Plan (NDP), the Industrial Policy Action Plan (IPAP) and the New Growth Plan (NGP); and

- Specific areas of importance identified by DAC in their Strategic Plan, and the Mzansi Golden Economy (MGE) Guidelines: Criteria, Eligibility, Processes & Systems 2015/2016 – 2016/2017 version 1.0.

In order to operationalise the Framework, the themes were linked to indicators so that data or evidence about the impact of the specific project or organisation can be presented. The idea is not that every project should report on every theme, but that the Framework and indicators can provide a common “language” for arts professionals and funders, facilitating better communication, reporting and policy formulation.

The Mzansi’s Golden Economy (MGE) Guidelines: Criteria, Eligibility, Processes & Systems 2015/2016 – 2016/2017 version 1.0) funds arts, culture and heritage under three main categories, and a fourth category called “Miscellaneous”. The three categories are: Cultural Events (Annual Live Events for Young Artists; National Flagship Projects and Provincial Flagship Projects); Touring Ventures and Market Access (Digital and Social Media Platforms Domains; Touring Ventures: DAC Institutions); and Public Art Programmes.

The advantage of having a broad framework is that it can be adapted to reflect the specific aims of the different funding categories in MGE. Table 1 matches the specific objectives in the MGE Guidelines to the three most important value themes for this funding category.

TABLE 1: LINKING MGE OBJECTIVES TO THE CULTURAL VALUE THEMES

Funding category	Specific Objectives (MGE Guidelines, Section C)	Top 3 Framework Themes
Cultural Events	-To support diverse arts events which are geographically spread throughout a calendar period. -To develop and maintain arts audiences. -To support local economic development and job creation imperatives.	-Audience Development & Education -Inclusive Economic Growth - Social Cohesion & Community Development
Touring Ventures	-Showcase and promote to new audiences diverse South African based productions, exhibitions, designs and innovation related to the arts, culture and heritage sector. -To facilitate cultural products touring provincially, nationally and or internationally; to provide longer term employment opportunities for artists, audience development and to develop new markets.	-Audience Development & Education -Inclusive Economic Growth -Human capital/Professional capacity building
Public Art	-To support diverse arts events which are geographically spread throughout a calendar period. -To develop and maintain arts audiences. -To support local economic development and job creation imperatives. -To beautify and promote the use of public space. -To promote involvement in the arts by the general public.	-Audience Development & Education -Inclusive Economic Growth -Reflective & Engaged citizens

One of the important conclusions of the Framework was that each cultural event is different, and any useful valuation study needs to take the following into account:

- The stated aims of the project/event/organisation;
- What the expected impacts are; and
- Who is expected to benefit.

Before testing the Framework on live events, it was applied to some of the projects funded under the MGE initiative in the past. Analysis of the documentation submitted by a variety of projects, both at the application stage, and the final report, was qualitatively analysed. These included:

- **Touring Ventures and Market Access:** South African theatre productions invited to perform at a prestigious US festival: “The Milk Train Doesn’t Stop Here Anymore” and “Kingdom of Earth” at the Provincetown Tennessee Williams Festival, both presented under Artscape’s banner;
- **Miscellaneous:** NM Mabote Craft and Development Project for youth and the disabled;
- **Cultural Events: Annual Live Events for Young Artists:** Udomo Entertainers, a project designed primarily to benefit young people (up to 25 years) in an existing township dance group;
- **Cultural Events: Provincial Flagship:** Mpumalanga Comes Alive Festival, a provincial mixed arts festival.

What the results of this analysis showed is that events funded under the MGE initiative can be very different in terms of both what they are trying to achieve (aims and goals) and their funding. Nevertheless, the M&E Framework developed by SACO was applicable to all of them, and was able to capture most of the value themes through the use of a variety of indicators.

The application of the monitoring and evaluation tool to specific live events was designed based on the aims, expected impacts and target population groups of each festival or event. The first phase of the evaluation was thus a detailed contextual analysis of each event, which included a review of past information, media reports and interviews with event organisers. The second phase was the identification of the applicable cultural value themes for each event. The third phase was the identification of appropriate indicators in order to provide information on each theme, followed by the selection of appropriate research methods. Table 1 gives an example of identified themes, indicators and research methods for the Royal Heritage Festival in Vhembe.

TABLE 2: EXAMPLE OF THE CULTURAL VALUE THEMES, INDICATORS AND RESEARCH METHODS FOR THE RHF

Theme	Indicators	Research Methods
Audience Development & Education	Demographics (Age groups, Cultural/Race groups, Gender)	Audience Survey (Interviews) at free and ticketed events
	Origins (Local/Visitor, Rural/Urban, Province, Nationality)	
	Education Groups	
	Participation and time-use	
	Ticket sales/participation (numbers)	Computicket data to be obtained via Festival organisers
	Appreciation of Arts, Culture and Heritage	Audience Survey
Human Capital/Professional capacity building	Development of artistic quality	Information from organisers on selection of performers.
	Showcasing South African art and artists	Information from Festival organisers on the number, type and origin of music festival performers
Inclusive Economic Growth	Organiser spending	Organiser data
	Earned income/Turnover	
	Sponsorship (and sources)	
	Audience spending	Audience survey data obtained during interviews on all 3 days (especially day 3)
	Length of stay (bed nights)	
	Tourist leverage (extended trips)	
	Contribution to Gross Geographic Product/Gross value added	Analysis based on data collected
Social Cohesion & Community Development	Artist/Producer demographics (diversity)	Data from Festival organisers
	Artist/Producer origins (diversity)	
	Audience diversity	Audience survey data
	Cultural offerings (Local arts/heritage/languages)	Data from Festival organisers
Reflective & Engaged Citizens	Appreciation of diversity	Audience survey
	Community engagement	Audience survey (especially local residents)

Valuation research is not costless, but costs can be reduced by using existing data collected by organisers and ticket sellers. Research of live events made use of two main data sources:

1. An audience survey – conducted using a questionnaire administered by trained enumerators over the days of the Festival. (An example of a questionnaire is available in Appendix 1). Data collected included both quantitative data (e.g. on spending, visitor origins and visitor demographics) and qualitative data on opinions and experiences.
2. Data that could be obtained from Festival organisers – for example, ticket sales numbers from vendors, but also on where and when they were sold; this can be very useful in determining, for example, the origins of Festival-goers. In order to conduct an Economic Impact Study, information on financial matters, such as sponsorship, turnover and organiser spending was

also required from the organisers. (An outline of the requested information is available in Appendix 2).

A detailed, individual report was written for each festival or event. This report presents a summary of each one, and then focuses on specific events to demonstrate the various ways in which the Framework was applied across the five cultural value themes.

2. Outline of the types and range of events evaluated

TABLE 3: CHARACTERISTICS OF LIVE EVENTS EVALUATED IN 2016

Event Name	Host City/Town	Province	Event Type	Event Dates 2016	Number of days (Main event)
National Arts Festival	Grahamstown	EC	Mixed arts festival	30/06 - 10/07	11
Indoni Youth Empowerment Festival	Durban Metro	KZN	Youth & cultural heritage	15/10	1
MACUFE	Bloemfontein and Mangaung	FS	Mixed arts festival with African music focus	30/09 - 09/10	10
Royal Heritage Festival	Thohoyandou and surrounds	Limpopo	Cultural heritage and music	8/09 - 10/09	2
Mahika Mahikeng	Mahikeng and surrounds	NW	Mixed arts festival	8/12 - 11/12	4
SA Music Awards	Durban Metro	KZN	Awards ceremony focused on music	02/06 - 05/06 (Main event 04/06)	1

2.1 The Grahamstown National Arts Festival

The South African National Arts Festival (NAF), is one of the oldest and largest mixed arts festivals in Africa. In 2016, the NAF took place over 11 days from the 30th of June to the 10th of July. This M&E study was one in a long series of studies done at fairly regular intervals over the last 20 years. This provides benefits in terms of being able to compare results over time, but also in building a relationship with festival organisers. As emphasised in the M&E Framework, one of the first steps of designing an effective valuation is to first determine what the aims of the event itself are.

The 2016 NAF Programme identified a number of key goals or aims:

- To be a “debating ground” for the “big issues” and a home to the “activist artist”;
- To reflect the cultural diversity of South Africa and to foster social cohesion;
- To foster collaborations between South African artists, and between South African and international artists;
- To attract a diverse audience and develop their understanding and appreciation of arts and culture.

Taking the aims into account, the research (designed with organisers) chose four of the cultural value themes to research at the 2016 event: Audience development and education; Inclusive economic growth; Social cohesion and community development; and Reflective and engaged citizens (Table 3). Research on building the capacity and experiences of the artists, cultural value theme 2 in the Framework, was conducted as part of the 2013 survey. Organisers did not feel that it was necessary to evaluate it again so soon. This highlights another benefit of ongoing research: that different aspects of cultural value can be explored in each study, which reduces the costs and provides more information.

The NAF consisted of nearly 3000 ticketed and free performances, art exhibitions and craft markets. The more than 600 interviews conducted during the 11-day 2016 Festival consisted of 512 visitors (locally called ‘Festinos’) and 100 locals. The majority of visitors from beyond the town were from the rest of the Eastern Cape, Gauteng and the Western Cape Provinces and had been to the National Arts Festival six or seven times previously. Typically, visitor Festinos stayed for 6 days, attending more than 10 ticketed shows in addition to free performances, exhibitions and craft markets, with spending of close to R6 900 on accommodation, tickets, food and drinks and shopping per travelling group.

To measure intrinsic and social values, Festinos were asked to respond to statements about the Festival using a Likert scale, where 1 meant “strongly disagree” and 5 meant “strongly agree”. Results showed that the NAF plays an important role in audience development, through increasing the enjoyment and understanding of culture and the arts. Festinos valued the opportunity to see artists and events they would not otherwise have been able to see, and reported that they were more likely to take risks and experience new art forms at the NAF.

The NAF 2016 also played a positive and increasing role in building social cohesion through providing a space in which people from different backgrounds and cultures could meet and communicate, as demonstrated by comparisons to the NAF 2013 (Snowball and Antrobus, 2013). Compared to the 2013 study, positive Festino opinions on socio-cultural value of the Festival were markedly improved: More than 80% agreed or strongly agreed that the NAF builds cultural and social capital. To a lesser extent, the Festival also improves cross-cultural understanding. Both of these aims are important for a functioning democracy. Ninety-nine per cent of those interviewed would recommend the event to others.

Economic impact studies estimate the additional (direct, indirect and induced) expenditure that takes place in the impact area as a result of an event. In the case of the NAF, the economic impact on the Grahamstown economy is estimated to be R94.4m (R90.69m in 2013). For the Eastern Cape Province as a whole, the total economic impact is R377.15m (R349.9m in 2013) In a relatively poor province like the Eastern Cape, this represents a considerable inflow of funds which would otherwise not have been attracted to the region.

Economic impact figures depend to a large extent on the spending of tourists who come from outside the impact area. Tourism spending is relatively sensitive to the economic growth of the country, since it is spending that tends to occur when disposable household incomes are relatively high. The very slow economic growth of South Africa since the 2008/9 financial crisis thus needs to be taken into account when evaluating the economic impact of the event.

This can be done by using national data sets, like the Domestic Tourism Survey, which was last run by Statistics South Africa in 2015. The types of questions asked in the survey include the number of people who went on the trip, and average spending during the trip for different categories, such as spending on shopping, recreation, cultural services, accommodation, and food and beverages.

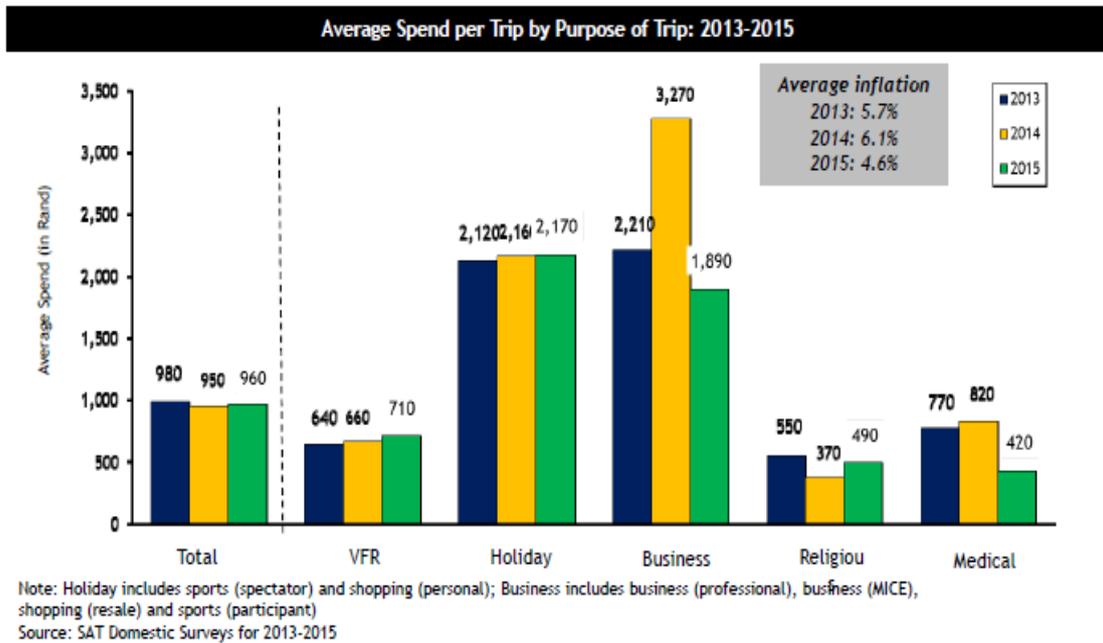


FIGURE 2: AVERAGE TOURIST SPENDING BY PURPOSE OF TRIP 2013 – 2015

(SOURCE: GRAPHICAL ANALYSIS BY THE SOUTH AFRICAN TOURISM GRADING COUNCIL).

As demonstrated by Figure 2, there are significant differences in tourism spending by the purpose of the trip, but also average spending per trip has generally not increased much since 2013. When inflation is taken into account, average spending per trip has declined since 2013. In such a climate, the economic impact of cultural festivals and events is unlikely to increase dramatically over time.

Overall, the NAF study demonstrates the value of the event across a wide range of categories. It received R7m in sponsorship from the DAC in 2016 and, as a National Flagship project should, showed not only economic impact, but also one of the most demographically and culturally diverse audiences, art forms and artists/producers in the events studied.

TABLE 4: SUMMARY OF THE NAF 2016 RESULTS

Theme	Indicators	Findings
Audience Development & Education	Demographics (Age groups; Cultural/Race groups; Gender)	59% women; 65% English; 20% African home language;
	Origins (Local/Visitor; Rural/Urban; Province; Nationality)	94% SA; 2.4% Other Africa; 3.6% other than Africa; 36% income of R30k/pm +;
	Income and Education Groups	72% tertiary education; Median attendance at 8 ticketed shows, 1 free performance, and 1 visit to craft market.
	Participation & time-use	
	Local residents vs Visitors	20% local; 77% other than EC
	Attendance at "new" kinds of ACH	82% agree or strongly agree
Inclusive Economic Growth	Tickets sold	147 384 tickets sold
	Sponsorship (and sources)	R32.3m received in sponsorship
	Audience spending	Average visitors spending per person: in Grahamstown R3814; in EC R7026.
	Producer spending	R17m estimated producer spending
	Media representative spending	R1.9m estimated spending by media representatives
	Length of stay	6 days
	Tourist leverage (extended trips)	Three-quarters of non-EC festinos report additional EC spending
	Contribution to Gross Geographic Product/Gross value added	Grahamstown Economy: R94.4m; EC Economy: R377.15
Social Cohesion & Community Development	Artist/Producer demographics (diversity)	Wide variety of art forms in several different languages offered.
	Audience diversity	20% African home languages; 65% English; 14% Afrikaans; 60% women.
	Cultural offerings (Local arts/heritage/languages)	
	Audience opinions	69% agree/strongly agree that NAF is a place to meet and talk to people from different cultural backgrounds.
	Marketing & Place identity	82% agree/strongly agree that the NAF is an important part of what makes Grahamstown special.
Reflective & Engaged Citizens	Appreciation of diversity	68% agree/strongly agree that the NAF "increased my understanding of other cultures".
	Social capital & fostering dialogue	82% of festinos agree/strongly agree NAF provides new and interesting topics for socialising and talking about

2.2 Indoni Youth Empowerment National Culture and Heritage Celebration Festival

Indoni SA is a non-profit organization with a focus on youth empowerment through the celebration of traditional African cultural heritage. The theme of the Indoni Youth Festival was "My Heritage, My Pride". Indoni is an atypical example of an event funded under the MGE categories because of its strong focus on long run youth education. Also, the Festival is only one component of a larger, longer term programme, which also includes providing bursaries for tertiary studies, and cultural and skills development "camps" which are run in all 9 provinces during school holidays for young South Africans between the ages of 12 and 25. There are about 2400 participants per year.

The 2016 Festival took place in Durban in mid-October and consisted of a street parade or Carnival and the “Indoni Miss Cultural SA” beauty pageant.

According to organizers, some of the main aims of the event are:

- To celebrate African heritage and stimulate a “passion for Africanism”;
- To promote the development and education of young people through arts and culture;
- Foster an appreciation of cultural diversity and national unity (social cohesion) through cultural heritage celebration;
- Promoting the “expression of self” through valuing and celebrating cultural heritage;

Research methods included 130 face-to-face interviews conducted at the street Carnival, and 117 self-completion questionnaire responses from the Miss Cultural SA event. Organisers were generous and timely in sharing information, including details of sponsorship, total ticket sales (Computicket report), spreadsheets showing spending, and more qualitative data on the aims and history of Indoni.

The research was done in partnership with the University of KwaZulu-Natal Department of Economics. Partnering with local researchers who have important local knowledge about the event, contact with organisers, and knowledge of the local context, can greatly improve the quality of the data collected. The use of trained student helpers both reduced the costs of the survey and contributed to capacity building in the cultural economics research area.

Considering the aims of Indoni, the following four cultural value themes were chosen: Audience development and education; Inclusive economic growth; Social cohesion and community development; Relective and enegaged citizens.

Estimated attendance at the Carnival parade was 6500 and the number of tickets issued for the Miss Cultural SA Event was 895. Research results showed that Festival audiences were mostly from KwaZulu-Natal, but were diverse in terms of gender, age and income groups. There was also cultural diversity in terms of both audience cultural groups and in the participants and performers in both the Street Carnival and the Miss Cultural SA event. A very high percentage of audiences agreed or strongly agreed that the Festival is important for educating young people about traditional cultural heritage, and its role in building social cohesion. For example, 96% of respondents agreed or strongly agreed that the Festival improves understanding between different cultural groups. A slightly smaller proportion, but still the vast majority (91%), agreed or strongly agreed that the Festival reflects the cultural diversity of South Africa.

The Festival is also successful in getting audiences to think about their culture and heritage “in a different way”, with 91% of respondents agreeing (28.9%) or strongly agreeing (62.2%) with the statement. This is an important result in that it shows that Indoni is having some success in reshaping views, and educating audiences, about cultural heritage and traditions.

While not central to aims of Indoni, an economic impact analysis was run, and showed that the 2016 Festival had an economic impact of between R25.3m and R31.9m on the economy of Durban. The magnitude of the economic impact is driven by significant organiser spending and their focus on spending as much as possible in the local economy (90%). Visitors also tended to stay before or after the Festival, which contributed to relatively high visitor spending.

A possible area for future development is to increase the number of people who attend the Miss Cultural SA event, since the seating capacity of the Durban ICC main auditorium is between 3000 and 6000. Given the large fixed cost of hiring the venue, increasing the number of tickets sold would increase the revenue of Indoni and help to cover the costs. Perhaps a reduction in ticket prices (which sold for between R200 and R250 for auditorium seats and R450 for VIP tickets) would help to increase the quantity demanded.

Overall, the Indoni Festival was shown to be successfully meeting its stated aims (Table 5).

TABLE 5: SUMMARY OF INDONI FESTIVAL 2016 RESULTS

Theme	Indicators	Results
Audience Development & Education	Demographics (Age groups; Cultural groups; Gender)	Carnival 58% women; Miss Cultural SA 71% women; Significant proportion of younger people; Diverse cultural (language groups represented), especially at Carnival.
	Origins (Local/Visitor; Province; Nationality)	99% South Africans; 64% local Durban residents; 69% from KZN; 11% from Gauteng; 7% from EC.
	Income and Education Groups	57% at Carnival and 60% at Miss Cultural SA had degree/diploma; All income groups represented.
	Participation & time-use	Significant proportion of audience attended both events; 66% had been to another live cultural event in the last year.
	Ticket sales/participation (numbers)	Estimated attendance at Carnival 6500; 895 tickets issued for Miss Cultural SA.
	Audience education about traditional cultural heritage	96% of audience strongly agrees that the Indoni Festival is important for educating young people about traditional African cultural heritage.
Inclusive Economic Growth	Organiser spending	R12.92m
	Earned income from ticket sales	R109 900
	Sponsorship sources	Included DAC (main sponsor), Office of the Premier (KZN), Huawei who all provide funding; as well as in kind donations.
	Audience spending	R5.4m total spending by visitors from outside Durban.
	Length of stay (Bed nights)	Average length of stay: 3 days and 2 nights for Carnival audiences; 2.6 days and 2.3 nights for Miss Cultural SA (excludes local residents).
	Contribution to Gross Geographic Product/Gross value added	Economic impact of between R25.3m and R31.9m
Social Cohesion & Community Development	Audience diversity	Significant diversity in terms of age groups, income groups, cultural (language) groups.
	Cultural offerings (Local arts/heritage/languages)	All 12 indigenous language/cultural groups represented; 60% women; Cultural offerings included singing and traditional dance; drumming and acrobatics
	Audience opinions on the role of Indoni in building inter-cultural understanding and social cohesion	96% of audience agrees/strongly agrees that the Festival improves understanding between different cultural groups.
Reflective & Engaged Citizens	Reflectiveness and Transformative self-knowledge.	91% of audience agrees/strongly agrees that the Festival made them think about their cultural heritage in a different way
	Appreciation and celebration of cultural diversity	96% of audience agrees/strongly agrees that the Indoni Festival makes them feel proud of their cultural heritage.

2.3 The South African Music Awards (SAMAs)

The South African Music Awards (SAMAs) are the premier awards for the music industry in the country, regarded by some as the South African equivalent of the US Grammy Awards. 2016 was the 22nd year of the Awards, held in Durban on the 4th of June. Until 2016, when the event was moved to Durban (Inkosi Albert Luthuli Convention Centre), the SAMAs were held at the Sun City Superbowl.

The 2016 SAMAs were attended by 4106 people, with the venue at almost full capacity. The award ceremony was shown on SABC 1, and was also live streamed via the internet. SABC broadcasts in South Africa, Lesotho and Swaziland. Market research shows that SABC 1 (on which the SAMAs were broadcast) reaches 89% of households in South Africa. Including all the components, such as the nominee announcements, non-broadcast industry awards, the red carpet, and the SABC 1 live stream of the ceremony itself, organisers calculated total live streams to be 61 756, compared to 45 045 in 2015.

According to organisers, the main aims of the SAMAs are:

- to promote local music;
- to recognise the contribution made by musicians to the music and entertainment industry; and
- to showcase South Africa's rich cultural diversity and history through music.

The 22nd SAMAs were sponsored by the National Department of Arts and Culture, the Kwazulu Natal Provincial Department of Tourism and the Ethekewini Municipality, and were hosted by the Recording Industry of South Africa (RiSA). Other hosting partners of the awards include the official broadcast sponsor SABC1, Amstel Lager, Southern Africa Music Rights Organisation (SAMRO) and Mike Du Toit Attorneys.

The SAMAs are a special case on which to test the Framework, since their purpose is not so much to produce new cultural works as to showcase existing work and to profile South African artists. This has long been recognised as an important and valuable function of awards. Klamer (2016) adopts a "value-based approach" to cultural impact measurement. His argument is that cultural goods and services are "shared" and that in order for them to accumulate worth, they need to be "valorized", that is, recognised and regarded by other artists and audiences. "Accordingly, the valorization is not only cultural or artistic, but also social by becoming shared by a group of people". Recognising South African music through award ceremonies, like the SAMAs, involves a collective "weighing of values, conditions, interests and findings" (Klamer, 2016). *Through this process, value is not only recognised, but also created.*

Economic impact measures the additional spending that takes place in a host city as a result of spending by visitors from outside the impact area. It is essentially a short-term impact measurement method that does not take into account wider, longer-term impacts. The intention of the research design is not to downplay the impact of the SAMAs on the music industry, but rather to emphasise

that short-term spending impacts cannot capture the value of events like the SAMAs, which have a wider, longer-term effect on the music industry as a whole. For example, anecdotal evidence from interviews with organisers of cultural events after the SAMAs indicated that those artists who had won big awards, such as Male Artist of the Year (Nathi – Buyelekhaya in 2016) could command much higher fees for live performances. These reputational impacts are much longer term, and would not be captured by an economic impact study. Instead, the audience opinion survey was designed to try to explore some of these impacts as perceived by those in the music sector and cultural industries more generally.

The cultural value themes chosen for the SAMA impact study were thus: Audience development and education; Human capital/professional capacity building; and Social cohesion and community development. However, after the event, the economic impact of the SAMA ceremony on the economy of Durban was estimated using the newly developed South African Festivals Economic Impact Calculator (SAFEIC) tool (further discussed in Section 5 and in Appendix 3). The economic impact of SAMA22 on the Durban metro is estimated as R23.5m (in 2016 prices).

TABLE 6: SUMMARY OF THE SAMA RESULTS

Theme	Indicators	Results
Audience Development & Education	Demographics (Age groups; Home language; Gender)	53% women; Three-quarters African home languages; 68% younger than 35
	Employment (Cultural or non-cultural industry)	36% in music industry; 18% in other cultural industry
	Ticket sales/participation (numbers)	4160 people attended (venue at capacity); new record in online interest (Google Trends data).
Human Capital/Professional capacity building	Development of artistic quality	Importance of development of CCI networks; 93% of those in the music industry strongly agreed (65.5%) or agreed (27.4%) that the SAMAs are an important event on the South African music calendar.
	Showcasing South African art and artists (local/international)	59% strongly agree that SAMAs raise profile within SA; 40% strongly agree that SAMAs raise international profile
	Development of CCI careers	56% strongly agree that SAMAs play an important role in career development
Social Cohesion & Community Development	Artist/Producer demographics (diversity)	102 nominees performed;
	Audience diversity	53% women; Three-quarters African home languages; 68% younger than 35
	Audience opinions	75% agree or strongly agree that SAMAs represent the cultural diversity of SA musicians.

Results from the opinion survey demonstrated that the SAMAs are successful in achieving their goals, especially in terms of raising the profile of South African musicians within South Africa. The majority

of those who attended the 2016 SAMAs strongly agreed (65%) or agreed (24%) that it was an important event on the South African music calendar, while 89% of respondents agreed or strongly agreed that the SAMAs help to raise the profile of South African musicians within South Africa. However, a smaller majority (62%) felt that they were successful in raising the international profile of SA musicians. This is also reflected in Google Trends data, which showed that most internet searches for “SAMA awards” occurred in South Africa, especially in Gauteng (Pretoria, Johannesburg, Centurion) and KwaZulu-Natal (Durban).

As shown in Table 6, the study provided indicators on three of the five value themes from the Framework (SACO, 2016), which also aligned with the main aims of the organisers. Evidence was strongest for the “Human capital/professional capacity building” theme, demonstrating the important role that the SAMAs play in showcasing South African art and artists and also in the development of artists’ careers.

Overall, the research shows that the 2016 South African Music Awards were remarkably successful in achieving their stated goals. Future research could include the longer-term impact of receiving a SAMA on the careers of South African musicians through case-study research, and/or the impact of the event on wider South African audiences, through, for example, online surveys.

2.4 Mangaung African Cultural Festival (MACUFE)

The Mangaung African Cultural Festival took place from the 30th of September to the 9th of October in 2016. The festival included art, music, theatre, craft and sports exhibitions throughout the city of Bloemfontein. MACUFE has been running for 18 years (since 1997), making it one of South Africa’s most established arts and culture events. Organisers report that MACUFE has grown significantly since it began. The vision of the Festival is “to be the biggest, most culturally balanced showcase of African Arts and Culture in the world”. The theme for the 2016 festival was *Igniting the African Spirit*. It is managed by a private events company on behalf of the Free State Dept. of Sport, Arts, Culture and Recreation and receives additional sponsorship from corporates, such as Standard Bank and Vodacom.

The main focus in 2016, as in previous years, was around African music, using local and some international African artists. It included the MACUFE Divas, an Arts and Craft market, a Beer Garden, Comedy evening and a Sports event. Slightly more than half of all ticket sales were for the Main Music event. The Festival had a significant emphasis on youth and audience development, with reduced prices for scholars.

An audience survey with face-to-face interviews of 381 Festival goers was conducted by a SACO team partnered with the Centre of Development Support of the University of the Free State spread across

ten events. These included the Main Festival Musical event, Jazz, Hip Hop, Urban Youth and Gospel concerts, an African Footprint production, Comedy, Divas, Arts and Culture and Soccer Cup. The 2016 MACUFE Festival attracted some 25 000 individuals of whom 16 000 were non-locals. More than half (54%) of the Festival goers were drawn from the Free State of whom 41% were from the Festival site, Mangaung/Bloemfontein. Festival attendees from Gauteng Province made up 16%, with the remaining 30% mainly from the Eastern Cape, Northern Cape and the North West Provinces while across- border Visitors accounted for 3% of the total. A little under half (46%) of the festival goers were Sotho speakers, with isiXhosa (20%) and Setswana (16%) speakers representing the largest language minorities. The vast majority (77%) of the attendees interviewed were aged between 26 and 50, employed (79%), with tertiary education (64%), and 58% with household monthly income between R10 000 and R60 000.

These statistics indicate a fairly diverse audience, with a special focus on young people and audience development, found in the Development performances already mentioned, with reduced prices for scholars, and in an “Urban Youth Festival” music event and party. Audience survey results show that MACUFE is successful in attracting younger audiences.

Visitors to the city typically spent four days and three nights, were at their fourth MACUFE – the main reason for 94% of visitors being in the city - attended two events, the most popular being the Main Music event (52%) and the MACUFE Cup soccer (47%). About one-fifth (22%) of Festival interviewees did not overnight during MACUFE; of those who did 40% stayed with friends and relatives with about one-third at an hotel or bed and breakfast establishment. Of non-local Festival visitors 8% stayed on for a few days to take in nearby tourist places.

Total spending by locals amounted to R2 050 per group (or R 1 323 per person), while that of visitors totalled R5 680 (R3 156 per person) with expenditure on food and drinks, accommodation, transport and tickets in descending order of magnitude.

The economic impact of MACUFE on Mangaung/Bloemfontein had two main components: (i) visitor spending remaining in the area; and (ii) organiser spending remaining within the impact area. Including the re-spending of the initial amount (the multiplier effect), the total economic impact of MACUFE on Bloemfontein and Mangaung was R103m, a significant contribution to the local economy.

This large economic impact is partly attributable to large audience size, but also to the very significant spending of organisers, most of which was from public sources: the Free State Department of Sport, Arts, Culture and Recreation spent R47 million in total, of which R6 million was funded by other

sponsors (DAC, Vodacom, and Standard Bank), the rest coming from the provincial department itself. Total public spending on the event was thus in the region of R44m.

TABLE 7: SUMMARY OF MACUFE 2016 RESULTS

Theme	Indicators	Findings
Audience Development & Education	Demographics (Age groups; Cultural/ Race groups; gender)	97% South African; 96% Black African; 46% Sesotho speakers; 20% isiXhosa; 16% Setswana; Age 18 – 35: 59%; 36 – 50: 34%; 51+ 8%; 41% female.
	Origins (Local/Visitor; Rural/Urban; Province; Nationality)	
	Individual Income and Education Groups	97% South African; 22% local; other Free State: 32%; Gauteng: 16%; Eastern Cape: 7%; Household income p/m up to R10 000: 39%; R10k to R20k: 35%; R20k + 26% 64% tertiary education; 29% High School
	Employment	Employed: 79%; Students: 11%; Retired: 1%; Unemployed: 9%
	Local residents vs Visitors	22% local residents; 78% visitors, of whom 46% from beyond the Free State.
	Attendance	Total number of attendees: 25 234, of which 17 159 non-local; Total Festival goer days 68 637
Inclusive Economic Growth	Tickets sold	42 898 tickets; average of 1.7 tickets per person. For the top four shows more than 60% were sold outside the impact area.
	Sponsorship and sources	Free State Department of Sports, Art, Culture; National Department of Arts and Culture (DAC); Standard Bank; Vodacom; SA Express; Sun Newspapers; Sunday World; Sowetan; and ANN7
	Audience spending	Average spending per person: Locals R1 232; Visitors R3 156. Total net spend R36.65m
	Length of stay	4 days and 3 nights
	Tourist leverage (extended trips)	8% of visitors extended their trip beyond the Festival.
	Economic Impact	Mangaung Economy: R103m
Social Cohesion & Community Development	Artist/Producer demographics (diversity)	A variety of musicians in several different languages performed at the Music Concerts and Comedy event.
	Audience diversity	Interviews 41% women; 10% beyond Limpopo; mainly young and middle-aged audience; 8% >50 yrs.
	Cultural offerings (Local arts/heritage/languages)	Emphasis on African Music across languages and genres, including Gospel, Jazz and Hip-hop. Relatively few visitors to Art and Craft
	Audience opinions	81% of interviewees rated their appreciation of African Music as 4 or 5 out of 5.
	Quality of Life & Wellbeing	A positive correlation between attendance at live music at MACUFE and well-being or quality of life.

2.5 Royal Heritage Festival (RHF)

The Royal Heritage Festival (RHF) in Vhembe is described by its organisers as Limpopo’s biggest music festival. The Festival began in 2012 and is now in its 5th year. The full name of the event is the Phalaphala FM Royal Heritage Festival. Phalaphala FM is a Tshivenda language radio station owned by the SABC, which can be received primarily in the Gauteng and Limpopo provinces.

The RHF consists of two main activities: The King Mphephu Fun Walk (hosted by King Mphephu Ramabulana), which includes *Musangwe*, a traditional form of bare-knuckle fighting, also referred to as “traditional royal boxing”; and a Music Festival, which takes place near the Nandoni Dam on the Luvuvhu River on the second day of the festival and runs from 6pm to 6am the following day.

The main purpose of the Festival, according to the organisers, is to provide the Limpopo province with an opportunity to unify its citizens and their neighbouring countries to celebrate their rich cultural heritage and promote tourism in the province. Key contributions highlighted on the RHF website are: social cohesion, economic growth, tourism and destination marketing. There are also strong cultural heritage themes.

Based on audience responses to opinion questions, the Festival could be said to have achieved much in the area of social cohesion and the promotion of cultural understanding. However, since the majority of the participants were from Thohoyandou and its surroundings, with relatively few from the rest of the Province or from other Provinces and none from neighbouring countries, the aim of promoting tourism and unifying with neighbouring countries is yet to be achieved, to a significant extent.

Social cohesion is expressed in terms of the extent to which participants agree with the related statements. In this respect, 92% agree that the Festival is an event where people from different cultures and backgrounds can meet and talk together, and 88% agree that the Festival increases an understanding of African Cultures. In terms of social capital, an overwhelming majority (96%) agreed that the Festival increased their understanding and enjoyment of music and culture.

A challenge in calculating the economic impact of the event is that, despite many attempts to contact organisers, no data on the number of tickets actually sold was provided. Estimates, based on crowd counts, were therefore used to estimate the number of attendees (between 8 000 and 12 000), which was then used to calculate an economic impact range. It is estimated that the Royal Heritage Festival contributed between R7.8m and R10.5m in economic impact to Thohoyandou, which is a not inconsiderable amount, given the short duration of the event (2 days).

TABLE 8: SUMMARY OF ROYAL HERITAGE FESTIVAL 2016 RESULTS

Theme	Indicators	Findings
Audience Development & Education	Demographics (Age groups, Cultural/ Race groups, Gender)	98% African; 40% women interviewed; Age 18 – 35 69%; 36 – 50 25%; 50+ 6%.
	Origins (Local/Visitor, Rural/Urban, Province, Nationality)	100% SA; 72% Thohoyandou; 17% other Limpopo; Gauteng 7%.
	Education Groups	55% tertiary education; 31% High School; Short course and/or apprenticeship 12%.
	Participation & time-use	School Learners' career day; 1 free event (Fun Walk) and 1 paid event (Music Concert) on the same day and all night.
	Local residents vs Visitors	72% local residents; 28% visitors of whom 11% are from beyond Limpopo.
	Attendance	Estimated between 8 000 and 12 000. Attended Music Concert only: 55%; Attended Fun Walk only: 25%; Attended Both: 19%.
Inclusive Economic Growth	Attendance	Data not provided by organisers; estimates between 8000 and 12 000
	Sponsorship (and sources)	Phalaphala FM (SABC); Dept of Arts and Culture; VOS Mutual Bank; Khoroni Hotel; Executive Management Services; Events and Marketing Solutions; NVT Communications; and Coca Cola.
	Audience spending	Average spending per person: Thohoyandou Residents: R620; Visitors: R1 455. Total attendee spend estimated at R5.4m to R8.1m
	Producer spending	Estimated at R3.5m
	Length of stay	2 days and 1 night
	Tourist leverage (extended trips)	23% of visitors said they were extending their trip beyond the Festival.
	Contribution to Gross Geographic Product/Gross value added	Thohoyandou Economy: estimated at R7.78m and R10.51m
Social Cohesion & Community Development	Artist/Producer demographics (diversity)	Mainly local participation in Musangwe (traditional bare-knuckle royal boxing). A wide variety of musicians performed in several different languages at the Music Concert.
	Audience diversity	About 50% women; 10% beyond Limpopo; mainly younger audience (only 6.5% older than 50 yrs.)
	Cultural offerings (Local arts/heritage/languages)	Music offered across languages and genres; participants 85% Tshivenda, 5% Xitsonga, 4% Sepedi.
	Audience opinions	RHF increases understanding and enjoyment of music and culture of 96% of attendees; Increased understanding of African cultures of 88% of attendees.
Reflective & Engaged Citizens	Appreciation of diversity	RHF event, for 92%, is where people of different cultures and backgrounds can meet and talk.
	Social capital & fostering dialogue	

2.6 Mahika Mahikeng

The Mahika Mahikeng Music and Cultural Festival took place from 8 – 11 December 2016. The Festival included a wide variety of show genres, with a mix of local, provincial and national performers. The main aims of the festival were: To promote cultural and heritage tourism; To celebrate artists in the region and nation (with a focus on musicians from the Province); To reposition and rebrand Mahikeng and the North-West Province as a cultural hub; and to stimulate economic growth and create jobs in the music industry.

As shown in the summary table, the majority of the audience were local residents (65%), whose home language was Setswana (78%). As anticipated by festival organisers, 80% of the audience were young (up to 35 years old). They were also well educated (61% had some form of tertiary education) and had fairly high household incomes (46% had household incomes of more than R10 000 per month after tax). The majority of respondents (62%) agreed that “the festival increased my understanding of African cultures”. In the Audience Development category, the festival thus performed quite well, although it does not appear to have been very successful in attracting audiences from other neighbouring countries, especially Botswana and Namibia, which was one of aims of the organisers.

An area that could be improved on is marketing and information. Respondents commented that it was difficult to obtain information about the Festival in advance and that festival organisation (in terms of things like information provided on starting times and venues, and the names of performers for specific events) also needs to be improved. Some performers felt that the lack of accurate information and marketing led to small audience sizes.

The number of tickets sold was estimated to be 5 355 (based on an estimate of 3 500 attendees, who bought an average of 1.53 tickets each). As with the Royal Heritage Festival, data on ticket sales and actual organiser spending was not provided, despite requests. The economic impact of the festival on Mahikeng and surrounds was estimated to be just over R7 million. To increase economic impact in the future, and to allow the festival to play a greater role in the “development of Mahikeng as the capital of the arts in the country”, a greater percentage of non-local visitors should be encouraged, especially visitors from outside the North-West Province who are more likely to stay overnight and visit other places in the area. However, the festival is already gaining some recognition as part of building place identity: 77% of attendees agreed that it was part of “what makes Mahikeng a special place”.

The festival also provided a platform for local and provincial artists to showcase their work across a variety of genres. Selection included asking for nominations from municipal districts and taking recommendations from social media platforms. However, there was still some dissatisfaction, with some local groups feeling that they had been deliberately left out and that more local artists (or even exclusively local artists) should have been included. The balance between less well-known local artists and national or international performers is always a challenge for festival organisers because including too high a proportion of local artists can reduce audience numbers and the ticket prices that could be charged. A more transparent selection process may be part of the solution.

TABLE 9: SUMMARY OF MAHIKA MAHIKENG EVALUATION RESULTS

Theme	Indicators	Summary of Results
Audience Development & Education	Demographics (Age groups; Cultural/Race groups; Gender)	78% Setswana; 8% Sesotho; 6% isiXhosa speakers; 59% men; 80% under 36 years old
	Origins (Local/Visitor; Rural/Urban; Province; Nationality)	65% locals; 98% SA; 1.3% Botswana
	Income and Education Groups	54% have household income less than R10 000 p/m; 19% more than R20 000 p/m; 61% tertiary education.
	Participation & time-use	57% attended Jazz; 37% Motswako; 50% attended 1 event; 27% attended 2, average 1.53 tickets per person.
	Ticket sales/participation (numbers)	Estimated ¹ total attendance 3500; estimated total ticket sales 5 355.
	Building cultural capital	62% agree that “the festival increases my understanding of African cultures” (20% neutral).
Human Capital/Professional capacity building	Experience gained by local, emerging artists	Call for inputs from province; Call for nominations from municipal districts and on social media; Mix of local and national artists (some contention).
	Showcasing South African art and artists	Wide variety of genres included presented by local and national artists.
Inclusive Economic Growth	Organiser spending	Pre-event cost estimate of R12 900 000; estimated spending in impact area, funded by non-local sources R4.2m
	Earned income/Turnover	Ticket sales pre-event estimate R2m
	Sponsorship (and sources)	R2m DAC; Other sponsors included: Culture, Arts and Traditional Affairs (R6m); Mahikeng Rebranding, Reposition, and Renewal programme; Mmbana, North West Provincial Government; ABSA; National Lottery.
	Audience spending	Visitor average spending of R832 per person; R619 for local residents.
	Length of stay (Bed nights)	1.5 nights and 2.4 days; 45% day visitors
	Tourist leverage (extended trips)	4.3% “staying on in the region to visit tourist places nearby”
	Contribution to Gross Geographic Product/Gross value added	Estimated at R7,05m impact on Mahikeng and surrounds.
Social Cohesion & Community Development	Artist/Producer origins (diversity)	Mix of NW province and national (some contention about how local artists chosen).
	Cultural offerings (Local arts/heritage/languages)	Wide variety of genres in mix of languages
	Audience diversity	65% locals; 98% SA; 1.3% Botswana; 78% Setswana; 8% Sesotho; 6% isiXhosa speakers; 59% men; 80% under 36 years old; 61% tertiary education
	Marketing & Place identity	32% strongly agree and 45% agree that “the festival is part of what makes Mahikeng a special place”.
Reflective & Engaged Citizens	Fostering dialogue and inter-cultural understanding	57% agree and 20% strongly agree that “the festival is an event where people from different cultures and backgrounds can meet and talk together”.
	Developing pride in local cultures	77% agree that “festival makes me feel proud of my cultural heritage”

¹ Organiser data was provided in advance of the event (based on projections), but the SACO research team was not able to obtain post-event data in time to meet the deadline for this report. Figures for organiser spending, the proportion of local sponsorship, ticket sales and attendees are thus based on the observations of the research team and/or the data provided by organisers in advance.

3. Audience development and education

Audience development is one of the objectives of the South African Department of Arts and Culture (DAC) Mzansi's Golden Economy (MGE) programme. It is also important for the sustainability of arts and culture: A wide variety of research on cultural consumption has shown that the more exposure to arts, culture and heritage people have, the more they are likely to develop a taste for it. This is particularly the case for younger people, whose early exposure to cultural activities is likely to shape their future consumption.

One of the most important indicators of the success of a festival or event in audience development and education is thus its ability to attract a range of people from different demographic groups (age, income education, language, origins etc). Data on audience numbers and demographics were collected at all the events sampled. In general, findings showed that, as one would expect, better established events of longer duration tended to attract more diverse audiences. Smaller, shorter events tended to attract more local, less diverse audiences. In evaluating the data, the aims of organisers need to be taken into account. However, in all cases, the stated aims were to reach at least provincial, and sometimes national or international, audiences.

The total number of attendees (which included local residents) ranged from 3 500 (Mahika Mahikeng) to more than 25 000 (MACUFE). By far the highest number of tickets sold was at the NAF (nearly 150 000), and the lowest was Indoni (815), but this excluded free events, which made up a considerable proportion of some festivals. Another factor complicating comparisons is that the length of stay, even at events of similar duration, varied significantly. For example, visitors to MACUFE bought an average of 1.7 tickets per person and stayed 4 days. Visitors to the NAF bought an average of 8 tickets per person and stayed 6 days. The visitor days (defined as the number of non-local visitors, multiplied by the average length of stay) for the NAF was thus 89 502, while it was 68 637 for MACUFE.

TABLE 10: AUDIENCE NUMBERS AND DIVERSITY

Event	Non-local visitors	Young audience: 18 - 25	Largest home language group	Total number of attendees	Total number of tickets sold**
Royal Heritage Festival	33.0%	34%	85% Tshivenda	8 000*	4 800*
Mahika Mahikeng	35.0%	35%	78% Setswana	3 500*	5 355*
Indoni Festival	40.3%	15%	67% Zulu	6 730	815*
MACUFE	68.0%	16%	46% Sesotho	25 234	42 898
National Arts Festival	80.2%	21%	65% English	18 602	147 384
SA Music Awards	60%*	20%	39% Zulu	4 106	4 106

*Estimate; **Excludes free events

More detailed interrogation of audience data sometimes reveals interesting differences between the demographics of audiences who attend various activities at an event. For example, at the Royal Heritage Festival, 34% of attendees overall were in the 18-25 age group. However, this age group made up only 14% of those who attended the Fun Walk, which included more traditional activities, like Masangwe, but 40% of those who attended the Music Festival at the Nandoni Dam were in the 18-25 age group. Similarly, while Zulu was the home language of the majority (67%) of people who attended the Indoni festival, a greater proportion of Zulu-speaking people attended the Miss Cultural SA pageant (79%) than the Carnival (55%), which was more culturally diverse.

A second method of gauging the role of an event in audience development and education is through opinion data. Several studies included the statements to which audiences were asked to respond on the 1 to 5 scale, where 1 meant “strongly disagree”, 3 meant “neutral” and 5 meant “strongly agree”. As an example of the kind of results that can be obtained in this category, the National Arts Festival results are briefly discussed. At the NAF, the following three opinion statements were used:

- “When I am at the Festival, I am more likely to take risks and go to shows and events that are new to me, and that I haven’t experienced before” (“Risks”);
- “The Festival gives me the chance to see artists and events that I would otherwise not be able to see” (“Exposure”);
- “Festival shows have increased my understanding and enjoyment of arts and culture” (“Cultural capital”).

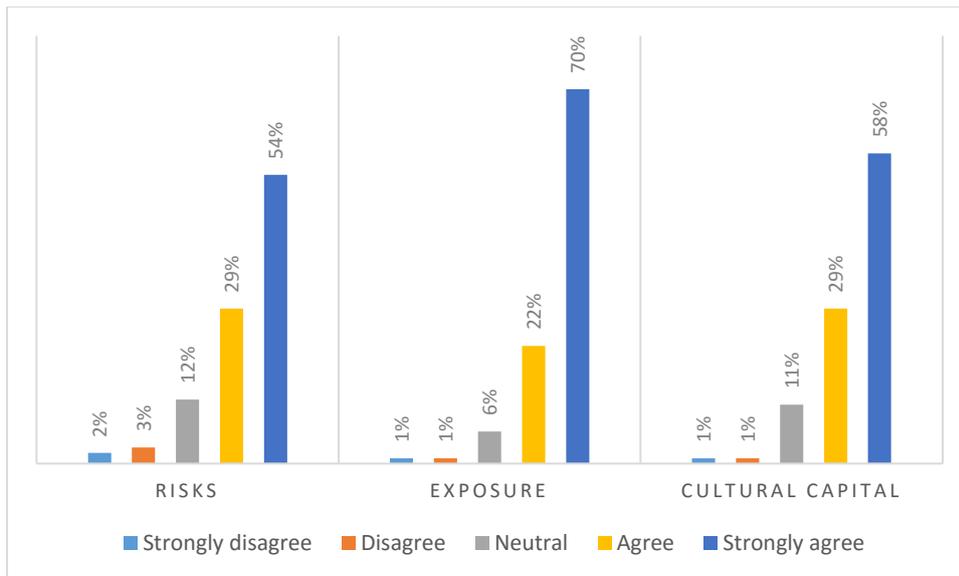


FIGURE 3: FESTINO OPINIONS ON AUDIENCE DEVELOPMENT AT THE NAF

To the statement on taking risks, 83% of festinos agree or strongly agreed. To the statement on exposure to artists and events, 92% of respondents agreed or strongly agreed, compared to 81% in a previous studie done in 2013 (Snowball and Antrobus). There has thus been a significant increase in the proportion of festinos who regard the NAF as an important way to gain exposure to artists and events that they would otherwise not be able to see. This category also had the highest percentage of responses in the “strongly agree” category. To the statement on cultural capital (increasing understanding and enjoyment), 87% of respondents agreed or strongly agreed, another big increase compared to 2013 (74% agreed or strongly agreed).

Overall, the M&E Framework provided a variety of ways to collect evidence that the various events were contributing to audience development and education. For the majority of events, the data collected seemed to capture this value theme well. However, for events with longer-term impacts and interventions (such as the Indoni Youth Festival), a once-off audience survey is probably not sufficient. In this case, in-depth interviews with participants and teachers conducted over a longer time period is probably also needed to capture the full extent of the value.

4. Human capital and professional capacity building

The development of human capital is another of the important aims of the the South African Department of Arts and Culture (DAC) Mzansi’s Golden Economy (MGE) programme. This value theme relates specifically to developing the supply side of the industry through offering South African artists and performers the opportunity to learn through experience and to showcase their work.

While professional capacity building and the exposure of local artists was a sub-goal of many of the events studied, it was most important in the case of the South African Music Awards (SAMAs). As an example of how the M&E Framework can be applied, the SAMA results will be briefly discussed.

More than half those who attended the SAMAs in 2016 (53%) were working in the cultural and creative industries in South Africa, 35% specifically in the music industry. The relationship of the audience to the cultural sector is important because of the role of the SAMAs in ‘valorising’ the contributions of South African musicians and the importance of networks in the Cultural and Creative Industries (CCIs) in general. An important part of what events like the SAMAs do is to contribute to building and expanding those networks within the industry, which is why it is an important finding that a significant proportion of the audience were in the music, or other cultural industry sector, itself.

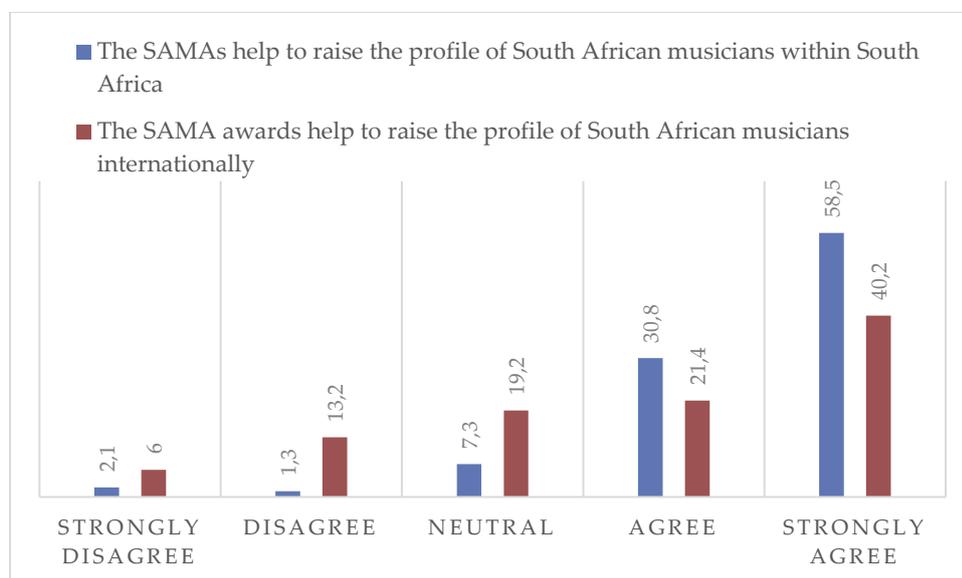


FIGURE 4: THE ROLE OF THE SAMAs IN PROFESSIONAL CAPACITY BUILDING

One of the aims of the SAMAs is to showcase South African musicians within South Africa, but also, potentially, internationally. The majority of respondents (89%) strongly agreed (58.5%) or agreed (30.8%) that the SAMAs help to raise the profile of South African musicians within South Africa. This is a very positive and important result which speaks to the success of the event in achieving the goals of promoting the local music industry and recognising the contribution of artists. The majority (83%) of respondents strongly agreed (55.9%) or agreed (27.5%) that a SAMA can play an important part in developing the career of musicians.

Other festival reports included details of the diversity of performers, how they were chosen, and if there were any workshops for emerging artists offered as part of the festival activities. For example, the Royal Heritage Festival included a career day for emerging artists. Performers for the RHF were

selected from the top ten most played artists on Phalaphala FM (a major festival sponsor), via a public SMS vote and taking into account recent South African Music Award (SAMA) winners. The way the artists are selected is both a very effective marketing technique as well as a mechanism for including local artists and giving them exposure and experience.

At the Mahika Mahikeng festival, objections were raised by local artists who felt that they had been deliberately excluded. According to the festival CEO, artists were chosen based on their national popularity, and by asking municipal districts to nominate performers who had, for example, won regional talent competitions, as well as taking suggestions from social media platforms. Nevertheless, a protest was staged by the South African Arts and Culture Youth Forum on the first day of the Festival (8 December 2016), against what they saw as the deliberate exclusion of some emerging artists from the programme.

The M&E Framework proved relatively effective in providing evidence of the value that festivals and events add in the Human capital and professional development category. A challenge is that human capital development is a long-term process, and that more detailed, in-depth analysis requires either a producer survey, or tracking of individual artists over time. Both these research methods are relatively costly to undertake.

5. Inclusive Economic Growth

Tourism events attract “new” money into the impact region and create direct and indirect impacts through re-spending of the initial injection. Economic impact studies attempt to answer the question “If the event had not taken place, what would the loss of revenue to the impact area have been?” An economic impact study thus calculates all the additional economic activity that takes place in the region as a result of the event. This means that normal expenditure by local residents and expenditure that is likely to have taken place anyway, should not be included. The same applies to sponsorship from inside the impact area, since it is likely that, even if the event had not taken place, this money would still have been spent in the impact area, on something else (Crompton et al., 2001; Crompton, 2006; Snowball, 2008).

The three broad categories of economic impacts can be summarized as:

Total Economic Impact = Cultural impact (C) + Long Run Growth Impact (LRG) + Short Run Spending Impact (SRS).

Economic impact studies do not address C or LRG, but focus on SRS. Cultural impact refers to the non-market, social and cultural values that the audience gets from attending cultural events. Long run growth impact refers to the effects of hosting the event over time, such marketing of the town or city leading to more tourism, or the development of infrastructure needed for the event, or even a potential rise in house prices as the “creative class” move into the town, attracted by the cultural offerings. Short run spending impact refers to the impact on the town as a result of the spending of tourists, artists and festival organisers. It is short term because it usually occurs only around or during the event itself, giving business in the host economy a short term increase in business activity”.

TABLE 11: THE ECONOMIC IMPACT OF SAMPLED EVENTS

Name	Host City	MGE Funding	Total organiser spending	MGE Funding Category	Economic Impact on Host City
National Arts Festival	Grahamstown	R7m	R32,38m	National Flagship	R94.4m
Indoni Youth Empowerment Festival	Durban Metro	R10m	R12,92m	Festivals and Events	R25.3m - R31.9m
MACUFE	Bloemfontein and Mangaung	R3m	R47m	Provincial Flagship	R103.3m
Royal Heritage Festival	Thohoyandou and surrounds	R800,000	R3,5m	Festivals and Events	R7.78m - R10.51m
Mahika Mahikeng	Mahikeng and surrounds	R2m	R12,9m	Festivals and Events	R7.05m
SA Music Awards	Durban Metro	R2,5m	R20,6m	Festivals and Events	R23.5m*
TOTALS		R25.3m	R129.3m		R364.63m

*Estimated using SAFEIC (see Appendix 3), and excluding pre- and post-award ceremony events.

The economic impact of each of the events, except for the SAMAs, was calculated directly from visitor survey data. Economic impact depends very much on:

- The number of visitors attracted from outside the host city;
- The economic structure of the host city;
- The length of the festival or event;
- The amount of total organiser spending on the event funded from outside the impact area.

Since economic impact studies generally do not include spending by local residents, even very successful events, if attended mostly by local residents, are likely to have a small economic impact. This can certainly be seen in the case of the Royal Heritage Festival, where 66% of attendees were local residents of Thoyandou and surrounds. Thus, although the festival attracted between 8000 and 12 000 people, the economic impact was relatively small.

The size and economic structure of the host city is also important. Smaller cities, like Grahamstown, have a high percentage of “leakages”, that is, spending related to the event, but which takes place outside the impact area. On the organiser spending side, this may occur because of the need for specialist services that are not offered in the host city. It may also occur if the event relies on producers (sellers, performers and other service-providers) from outside the impact area. A smaller host economy also reduces the size of the multiplier (which is used to estimate successive rounds of indirect and induced spending as the initial injection of funds circulates in the economy). For example, the estimated multiplier for the Grahamstown economy is 1.18 (for every R1 of direct spending impact, a further 18c is generated), while for Bloemfontein-Mangaung it is 1.65 (for every R1 of direct spending impact, a further 65c is generated).

The length of the event, and in particular, the length of time that visitors stay, is also an important determinant of economic impact. For most festivals, visitor spending is the largest component of total spending associated with the event. The longer visitors stay, the more they spend. For example, at MACUFE, the average visitor length of stay was 4.2 days, and the average spending per person was R3 156. At the RHF, the average visitor length of stay was 2.17 days and average spending per person was R1 455.

All festivals received sponsorship from sponsors other than the DAC. Sponsorship from inside the impact area, for example, from the municipality in which the festival occurs, or from locally based businesses, should not be included since it is likely that, even if the event had not occurred, this spending would have been channelled to another recipient in the impact area.

A common error in seeking some comparative measure of the financial returns to arts and cultural spending, is to attribute all of the economic impact to one of the sponsors. As shown in Table 10, funding from the DAC via the Mzansi’s Golden Economy initiative made up only part of total organiser spending. However, one could convincingly argue that securing funding from a prestigious national funder, like the DAC, may act as important *leverage* of securing other funding. In this sense, even a relatively small grant from the DAC may have a catalysing effect. In the six events tracked in 2016, MGE funding made up R25,3m of a total organiser spending of R129,3m. Along with spending by attendees, the combined impact of the six events on their host economies was R364,63m.

Rules for good practice in economic impact calculation can make a big difference to the result. For example, when calculating the economic impact of the NAF on the Grahamstown economy, provincial sponsorship can be included, as can visitors from the Eastern Cape who do not normally live in Grahamstown. However, because of the small size of the impact area, leakages will be higher, and the

multiplier lower. The economic impact of the 2016 NAF on the Grahamstown economy was R94m. However, when calculating the impact of the festival on the Eastern Cape province, all attendees from the province are regarded as “local residents”, and any sponsorship from inside the province has to be excluded. However, the size of the host economy (the whole province) increases the size of the multiplier dramatically and lowers the leakages. The impact of the 2016 NAF on the Eastern Cape Province was R377.15m.

What this demonstrates is that, while economic impact figures provide some useful information, they are not directly comparable. More information on the impact area, and characteristics of the event itself are also needed to interpret the findings. For example, the DAC, through the MGE programme, is not the only public organisation that provides sponsorship. In the case of MACUFE, for example, the Free State Department of Sport, Arts, Culture and Recreation spent R47 million in total, of which only R6 million was funded by other sponsors (DAC, Vodacom, and Standard Bank), the rest coming from the provincial department itself. Total public spending on the event was thus in the region of R44m. For the NAF, public funding (from the Eastern Cape Province, the DAC, and the Sarah Baartman District Municipality) amounted to R10.98m. Thus, although the economic impact of MACUFE is higher than that of the NAF, the NAF fares better in terms of economic returns for public funding. Events like the SAMAs and the Indoni Youth festival, may not have economic impact as one of their main aims at all, and both these events have been shown to contribute significantly in other cultural value themes.

Cultural festivals and events can also play longer-term roles in developing the place-identity of the cities or towns in which they occur. Increasing the awareness of a city or region can help to boost tourism, leverage tourist spending, and so contribute to economic growth in the longer term. At two of the events, respondents were asked to rate the following statement: The festival is what makes [host town name] a special place. For the newer Mahika Mahikeng festival, results show that the festival is already regarded by the majority (77%) of attendees as being an important part of place-identity in Mahikeng. At the much older and more established National Arts Festival, 81% agreed or strongly agreed. In addition, 44% of NAF attendees from outside the Eastern Cape reported additional spending in the Province on tourism and travel-related activities. Since a high percentage of Mahika visitors were from the North West Province, it is not surprising that only 4.3% of attendees indicated that they were “staying on in the region to visit other tourist places nearby”. As the festival becomes better known and attracts more visitors from other provinces, tourism leverage is likely to become a more significant source of economic impact.

Under the Inclusive Economic Growth value theme, the focus is on quantifying the economic impact of the event on the host community. Economic impact studies have a well-established, and generally accepted methodology. As shown in the examples used, this theme can include information on

organiser spending, public sponsorship as a proportion of impact, visitor spending averages, the longer-term development of place identity and tourism, and total economic impact. While economic impact figures provide some useful information, they are not directly comparable across events. More information on the impact area, and characteristics of the event itself are also needed to interpret the findings.

What the M&E Framework did not attempt to track in this round was the answer to the “who benefits” question, that is, how the economic impact of the event was distributed. Many of the events had some kind of local supplier procurement policy, which sought to keep spending as local as possible, and a few especially encouraged participation by local small businesses. For future research, it would be important to know how financial impacts are distributed within the local economy by, for example, interviewing local business owners after the event.

6. Social cohesion and community development

Building social cohesion through participation in arts, culture and heritage is one of the most important outcomes and reporting categories for the DAC. Although there are a great many indicators that are used to report on social cohesion, South Africa does not yet have one recognised social cohesion index. For individual festivals and events, measuring their impact on social cohesion can be a challenge.

The Framework suggests some indicators that can be used, many relating to the diversity of festival audiences and performers, as already discussed in previous sections. However, one can also use audience opinions. Arts, culture and heritage offer two kinds of opportunities to further inter-cultural understanding for audiences: Firstly, the event gives attendees the opportunity to meet other people and to exchange views and ideas; Secondly, through experiencing the cultural good itself, audiences may become more aware of, and sensitive to, the experiences of others.

Three of the events studied included the following statement: “The festival is a place where people from different cultures and backgrounds can meet and talk together”. As depicted in Figure 5, the majority of respondents agreed or strongly agreed with this statement. However, it varied significantly with audience diversity. Using the percentage of the audience from the largest home language group as a proxy for audience diversity, what becomes immediately apparent is that festivals with less diverse audiences, such as the Royal Heritage Festival (where 85% of the audience spoke Tshivenda, 69% were younger than 36, and 72% were local residents) had the highest percentage of agreement

with this statement (92%). Festivals with more diverse audiences are likely to offer greater opportunities for inter-cultural exchange, but since this is sometimes difficult, audiences at these more diverse events were less likely to agree with the statement.

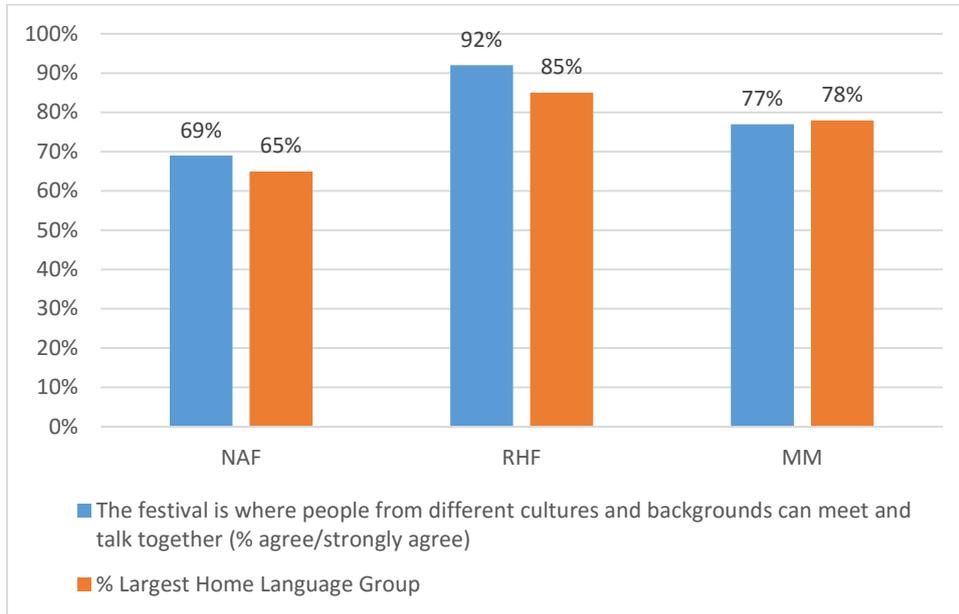


FIGURE 5: THE RELATIONSHIP BETWEEN AUDIENCE OPINIONS ON SOCIAL COHESION AND AUDIENCE DIVERSITY

A festival with both a diverse audience and high social cohesion ratings was the Indoni Youth Empowerment Festival. Although a large proportion of the audience was from KwaZulu-Natal (69%), the survey recorded audience members from all the other provinces except the Northern Cape. By design, performers included representatives from all the indigenous black South African cultural groups. What the opinion results show is that a very high percentage of the audience agreed or strongly agreed with the statements relating to the role of the Indoni Festival in fostering social cohesion. For example, 96% of respondents agreed or strongly agreed that the Indoni festival improves understanding between different cultural groups. A slightly smaller proportion, but still the vast majority (91%), agreed or strongly agreed that the Indoni festival reflects the cultural diversity of South Africa.

The indicators suggested by the Framework with regards to social cohesion and community development can thus provide some useful information on this value theme. Because of the nature of the cultural festivals, which tend to happen over a limited time frame, the interrogation of social cohesion is not deep. However, results to show that cultural events can play a role in providing opportunities for inter-cultural interaction. Results of audience opinions however, need to be carefully interpreted in relation to other data, such as measures of audience diversity.

7. Reflective and engaged citizens

Intrinsic values are related to individual emotion and spiritual responses to arts and culture and are related to the notion of artistic quality or excellence (Holden and Balta, 2012). Intrinsic values are those related to the individual, personal response to arts and culture. They are not always measurable, highly subjective, and information that is gathered about this value is likely to be qualitative and based on the opinions and experiences of audiences, critics or reviewers and other artists.

The Reflective and engaged citizens value theme is an attempt to capture some of these intrinsic, non-market values. It built on a valuation category first suggested in research related to the “Cultural Value Project” in the UK, which described it as “reflectiveness, empathy, appreciation of diversity, community engagement, transformative self-knowledge, fostering dialogue and strengthening democratic institutions, but also recognising the power to disrupt, question and challenge” (Crossick and Kaszynska, 2014).

Some of the indicators in this value theme overlap, and interact, with those in the Social cohesion and community development theme, and all are debated and experimental. While a number of the studies included some indicators in this theme (mostly from audience opinion surveys, as already described), the MACUFE report investigated the relationship between subjective quality of life (QoL) and cultural participation or consumption in particular.

Despite much qualitative research into the relationship between QoL and cultural participation or consumption, there have been relatively few quantitative studies in this area. A problem with econometric QoL studies and culture is that, while there may be positive correlations between cultural consumption and subjective well-being, other factors often have a larger effect and are also highly correlated with culture (for example, education and cultural consumption often go together). This makes it difficult to isolate the size of the impact of culture on QoL (Galloway, 2006).

To attempt to test this theory in the context of a festival, the MACUFE study included the following question: This last question is about how you feel about your life in general. On a scale from 1 to 5, where 1 is totally unhappy and dissatisfied, and 5 is totally happy and satisfied, how satisfied are you with your life at the moment?

The results were then correlated with the variables such as gender, age group, education level, household income, employment status, attendance at other cultural festivals, and a rating of liking for

African music (the main focus of MACUFE) on a 1 to 5 scale, where 1 meant “I don’t like it at all” and 5 meant “I like it very, very much”. Building on the theory of “rational addiction” in cultural consumption (that is, that increased consumption increases intensity of appreciation, which in turn increases consumption), it is reasonable to assume that those with a greater intensity of liking for African music are more likely to be more frequent consumers.

Results showed that, holding all other variables constant the econometric model showed a strong relationship (at the 1% level of significance) between the liking for African music score and life satisfaction (coefficient of 0.19, indicating that a one-unit increase in liking African music score is associated with a 0.19-unit increase in life satisfaction, holding all the other variables constant). This finding strongly supports the theory that increased liking (and thus, it is assumed, consumption) of a cultural good like music is linked to higher levels of personal well-being or quality of life. This is an important finding in terms of the “intrinsic” cultural value theme.

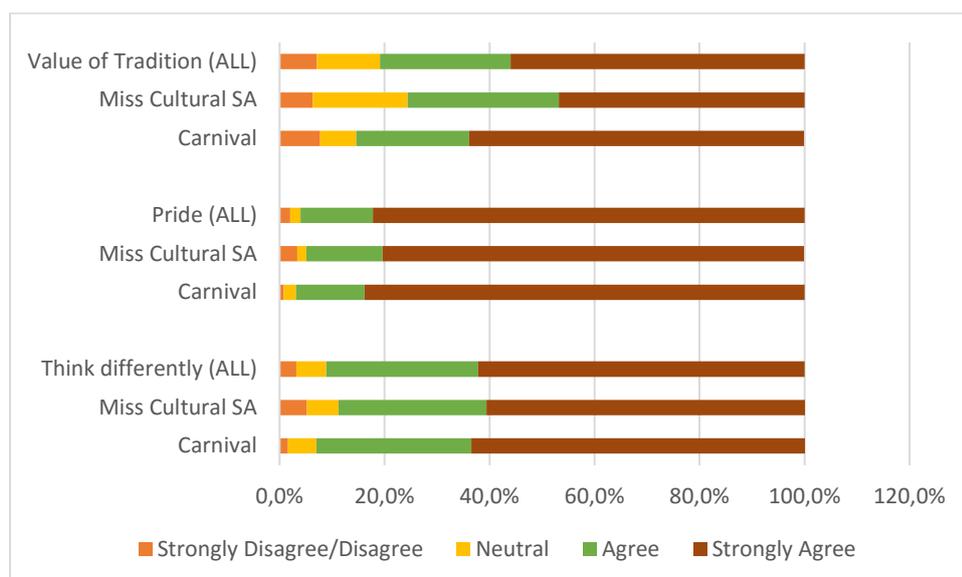


FIGURE 6: OPINIONS ON CULTURAL HERITAGE AT INDONI

Another example of providing information in this value theme is to use audience opinions to gauge the ways in which engagement with the cultural event can change ideas about one’s cultural heritage. For example, the Indoni study included these two statements:

- The Indoni Festival makes me think about my culture and heritage in a different way (Think Differently)
- The Indoni Festival makes me feel proud of my cultural heritage (Pride)

A challenge with these kinds of opinion questions is that they reveal only explicit attitudes, that is, those that participants are willing to reveal, particularly in face-to-face interviews. This may lead to a “social desirability bias”, where respondents report what they think are socially acceptable attitudes. One way to reduce bias is by phrasing at least one statement in a more neutral way. This was done with the final statement, which was not explicitly about the Festival, but about personal feelings relating to the relevance of traditional cultural values in general:

- Traditional cultural values are still relevant in the modern world (Value of Tradition)

Results for the two heritage questions relating specifically to the Festival showed that Indoni is successful in getting audiences to think about their culture and heritage “in a different way”, with 91% of respondents agreeing (28.9%) or strongly agreeing (62.2%) with this statement. This is an important result in that it shows that Indoni is having some success in reshaping views, and educating audiences about, cultural heritage and traditions. The Festival is also very successful in making audiences feel proud of their heritage, with 96% of respondents agreeing or strongly agreeing with the statement (82.2% strongly agree; and 13.8% agree). Since the theme of the 2016 Indoni Festival was “My Heritage, My Pride”, this result shows that the Festival was highly successful in achieving one of their main aims. More than half the respondents strongly agreed (56%) or agreed (25%) that traditional cultural values are still relevant in the modern world.

In conclusion, while indicators for the Reflective and engaged citizens value theme are still experimental, the Framework was able to give some demonstrations of how these could be measured.

8. Concluding Remarks

This summative report provided an overview of the Monitoring and Evaluation of six festivals and events funded under the Mzansi’s Golden Economy (MGE) initiative in 2016. It also provided a critical discussion of the Framework for the Monitoring and Evaluation of Publically Funded Arts, Culture and Heritage (SACO, 2016) produced by the South African Cultural Observatory for the Department of Arts and Culture.

As demonstrated through the festival reports, the M&E Framework provided a variety of ways to collect evidence that the various events were contributing to *Audience development and education*, including demographic data on audiences and opinion surveys. For the majority of events, the data collected seemed to capture this value theme well. However, for events with longer-term impacts and interventions (such as the Indoni Youth Festival), a once-off audience survey is probably not sufficient.

In this case, in-depth interviews with participants and teachers conducted over a longer time period is probably also needed to capture the full extent of the value. This is also likely to be the case for cultural institutions (such as museums and heritage sites), where audience surveys at a particular point in time will be useful, but would need to be supplemented with in-depth, qualitative valuation over time.

The M&E Framework proved relatively effective in providing evidence of the value that festivals and events add in the *Human capital and professional development* category. Data could include information on how performers were chosen, the mix of local versus national and international performers, and the opinions of those in the Cultural and Creative Industries (CCIs) as to the importance of the event in shaping reputations and profiles. A challenge is that human capital development is a long-term process, and that more detailed, in-depth analysis requires either a producer survey, or tracking of individual artists over time. Both these research methods are relatively costly to undertake.

Under the *Inclusive economic growth* value theme, the focus was on quantifying the economic impact of the event on the host economy. Economic impact studies have a well-established, and generally accepted methodology. As shown in the examples used, this theme can include information on organiser spending, public sponsorship as a proportion of impact, visitor spending averages and total impact. While economic impact figures provide some useful information, they are not directly comparable across events. More information on the impact area, and characteristics of the event itself are also needed to interpret the findings.

Although DAC funding made up only a proportion of total organiser spending, it can act as important *leverage* of securing other funding. In the six events tracked in 2016, MGE funding made up R25,3m of a total organiser spending of R129,3m. Along with spending by attendees, the combined impact of the six events on their host economies was R364,63m. Cultural festivals and events can also play longer-term roles in developing the place-identity of the cities or towns in which they occur, which can encourage the growth of tourism industries in general, and cultural tourism in particular. The Framework demonstrates how data such, as correlations between internet searches for the festival and searches for the host city, attendee opinions, and data on other tourism and travel in the host province by festival attendees, can be used to track this.

In the Social cohesion and community development value theme, it was demonstrated how the Framework could be used through tracking audience responses to statements like, “The festival is a place where people from different cultures and backgrounds can meet and talk together”. An

interesting finding is that, while the majority of respondents agreed or strongly agreed with this statement, it varied significantly with the audience diversity of the event. Festivals with less diverse audiences, such as the Royal Heritage Festival (where 85% of the audience spoke Tshivenda, 69% were younger than 36, and 72% were local residents) had the highest percentage of agreement with this statement (92%), while festivals with more diverse audiences (like the NAF) had a lower percentage of agreement (69%). This is somewhat of a puzzle, since festivals with more diverse audiences are likely to offer greater opportunities for inter-cultural exchange. Thus, while audience opinion data can be used to gauge the role of cultural events in building social cohesion, it should be carefully interpreted in relation to other data as well.

The Reflective and engaged citizens value theme attempts to measure some the intrinsic, individual values associated with participation in cultural events. This is the most experimental theme in terms of valuation methodology. Two approaches were explored: the impact of cultural consumption on subjective quality of life (used in the MACUFE study), and the use of audience opinion data to gauge the ways in which engagement with a cultural event can change ideas about one's cultural heritage (Indoni used as an example). Both methods showed that there is a positive relationship between cultural participation and individual welfare in terms of overall quality of life, as well as thinking about the value of one's cultural heritage.

Overall, the M&E Framework developed by SACO appears to have been effective in capturing a wide variety of values associated with cultural events. Having demonstrated how the Framework can be used to select value themes and indicators, and how these can be measured, it is hoped that it will become more generally used by both event organisers themselves as well as by funders and other stakeholders to demonstrate and express cultural value.

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Appendix 1: Festival-Goer Questionnaire Royal Heritage Festival in Vhembe

Interviewer name:

Date:

Hi! I am [name] and we are doing a Festival visitor survey on behalf of the Department of Arts and Culture (DAC) about this Festival. Would you be willing to spend about 5 minutes answering some questions? **Yes:** Thanks!

This survey is part of research into the value of government sponsored arts and culture in South Africa. The information will be used by Festival organisers, the DAC and researchers in planning and in research. Your name won't be used, and you can stop at any time, or leave out questions you don't want to answer.

8.1 Are these figures for: 1 Only yourself 2 Your whole travelling group/family

8.2 If for a group: How many people are you paying for at the Festival? _____

9. Please tell me what you feel about the following statements: Disagree or Agree or Not sure/Don't know:

Statement	Rating		
	Agree	Disagree	Don't know
9.1 The Festival increases my understanding of African cultures			
9.2 The Festival is an event where people from different cultures and backgrounds can meet and talk together			
9.3 The Festival increases my understanding and enjoyment of music and culture			

C. Thanks! The last section of the questionnaire is about you.

<u>ONLY ASK IF NECESSARY!</u>			
10. Are you	0 <input type="checkbox"/> Female	1 <input type="checkbox"/> Male	
11. What is your race group?	1 <input type="checkbox"/> Black 4 <input type="checkbox"/> Indian	2 <input type="checkbox"/> White 5 <input type="checkbox"/> Other: _____	3 <input type="checkbox"/> Coloured

12. What is your home language? 1 Tshivenda 2 English
 3 Shona 4 Afrikaans 5 Other _____

13. What is your age group? 1 18 – 25 2 26 – 35 3 36 – 50
 4 51 – 64 5 65+

14. What is your highest level of education?
 1 Primary school 2 High school
 3 Apprenticeship/Short course/ Professional qualification 4 Diploma/Degree

That is the end of the survey. Thank you very much for your help! Do you have any other comments about the Festival that you would like us to pass on to organisers?

Appendix 2: Data from Festival Organisers*

Ticket sales (from Computicket)
Information from Festival organisers on the number, type and origin of the music festival performers (for day 3), including demographics such as language/s in which they perform, their gender, age, and type of music.

Organiser spending (payments to performers, venue hire, security, equipment, catering, payment to ticket vendor, marketing/advertising, staff etc.). Estimate of spending locally (versus outside of the impact region).
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Sponsorship (amounts)

Appendix 3: Notes on using SAFEIC to calculate Economic Impact of the SAMAs

The SAMA study did not initially include an estimate of economic impact. These results were produced using the South African Festival Economic Impact Calculator (SAFEIC), a free online tool developed by the South African Cultural Observatory specifically for cultural festivals and events. SAFEIC was produced by SACO between the time that the original SAMA report was submitted and the time of this summative report. It has been carefully, and conservatively, designed so as to produce results that are as reliable and valid as possible for a wide range of events. As such, it provides an estimate of economic impact, but is not intended to take the place of a full Economic Impact Assessment. SAFEIC is used here as part of testing the tool. It is intended that SAFEIC, along with the Guide explaining how it works, will be available online in the course of 2017. This short addition cannot take the place of the Guide, but lists the data used to estimate the economic impact of the SAMAs.

The SAMAs occur in one night, but there are a number of pre- and post-event activities, which are not included in this economic impact estimate. It is assumed that visitors (from outside Durban metro) stay at least 1 night and 2 days, which may be an under-estimate.

According to organisers, SAMA22 cost a total of R20 600 653, of which the Department of Arts and Culture, under the Mzansi's Golden Economy initiative, contributed R2 500 000. However the event also receives sponsorship from the Kwazulu Natal Provincial Department of Tourism and the Ethekewini Municipality. It is hosted by the Recording Industry of South Africa (RiSA), SABC1, Amstel Lager, Southern Africa Music Rights Organisation (SAMRO) and Mike Du Toit Attorneys. It was assumed that 65% of sponsorship was from outside the impact area (R13 390 424) or which 85% was spent in the impact area.

Data on visitor spending averages for accommodation and non-accommodation tourist goods and services was calculated for KwaZulu-Natal from the South Domestic Tourism Survey and put into 2016 prices using the Consumer Price Index.

APPENDIX TABLE 12: DATA ENTERED INTO SAFEIC FOR SAMA ECONOMIC IMPACT ESTIMATE

Data Type	Data
Length of stay for visitors	2 days, 1 night
Population of the impace area	Category 6: > 3 million
Number of Attendees	4106
Percentage visitors	60%
Average Paid Accommodation Room Rate/Night/Person	R694
Non-Accommodation Per Person Spending/Day	R463
Total Visitor Non-Ticket Spending	R1,739,055

Total Organiser Spending on Event (from non-local sources)	R13,390,424
Percentage of organiser spending in local economy	0.85
Expenditure multiplier	1.82
Total Economic Impact	R23,500,257

Visitors from outside the Durban metro are estimated to make up 60% of the attendees, and 75% of them are in the metro primarily to attend the SAMAs (as opposed to other things, like visiting family or friends, shopping etc).

Based on the data entered, SAFEIC was used to estimate that the economic impact of SAMA22 on the Durban metro was R23.5 million. This is considerably more than the study done by Octagon in 2014, which showed that the economic impact of the SAMAs on the economy of Johannesburg was R8.74 million as a result of the spending of organisers and attendees².

² The impact area of this study is in some doubt, and has an important bearing on the results. The Award ceremony itself took place in Sun City, the closest urban area to which is Rustenburg, but many of the other pre- and post-Award activities took place in Johannesburg. Strictly speaking then, the economic impact should have been attributed either to both locations, or to the region.

APPROVALS FOR THE SOUTH AFRICAN CULTURAL OBSERVATORY M & E: Summative report on Year 2 impact studies of a sample of live events using the SACO Framework

	NAME	TITLE	SIGNATURE	DATE
Prepared and recommended by:	Prof. Richard Haines	CEO		20/03/2017
Submitted by:	Mphikeleli Mnguni	Research Officer		4/4/2017
Recommended by:	Charles Mabaso	Chief Director		4/4/2017
Approved by:	Monica Newton	Deputy Director General		4.6.2017