

SOUTH AFRICAN CULTURAL OBSERVATORY

PRESIDENTIAL EMPLOYMENT STIMULUS PROGRAMME SURVEY REPORT

Submitted to:

Department of Arts and Culture

Submitted by:

Nelson Mandela University

In Partnership with:

Rhodes University, University of Fort Hare and University of KwaZulu-Natal

NELSON MANDELA
UNIVERSITY



sport, arts & culture

Department:
Sport, Arts and Culture
REPUBLIC OF SOUTH AFRICA



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Introduction

The SACO PESP ran from the 30th August to the 15th December 2021.

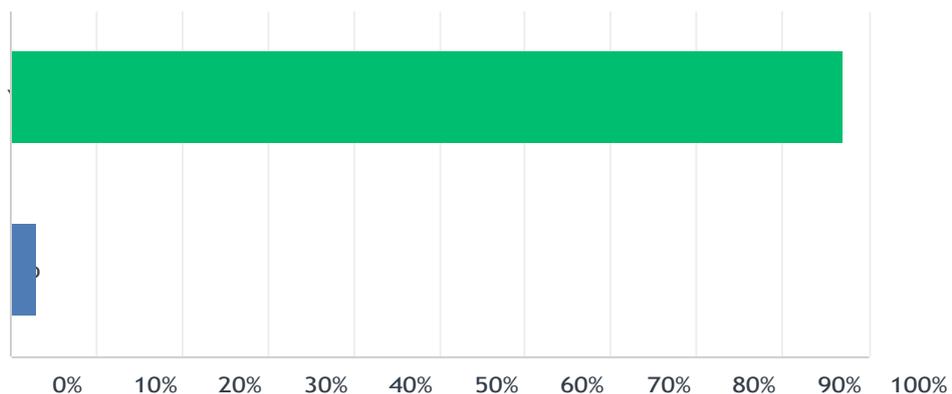
A survey was circulated to all SACO PESP participants (artists and mentors) following the completion of the training programme. The purpose of the survey was to gain feedback from the participants and insight into the programme, to understand where, in the opinion of these beneficiaries, the programme had succeeded in delivering what was intended, where it may have failed to do so and where improvements could be made should the programme be repeated.

The survey ran for approximately 17 days (19 November – 5 December. We contacted 899 beneficiaries of the SACO PESP and received a positive response from 688 beneficiaries which represents a 77% response of those contacted.

The survey consisted of twelve questions listed below. The first nine questions rated various aspects of the programme and are represented in table format inserted below. The final three questions gave participants an opportunity to elaborate on their experience and the answers to these questions are comprehensively summarised to share as much feedback as possible.

Question 1: Did the overall programme meet your expectations?

Answered: 688 Skipped: 0

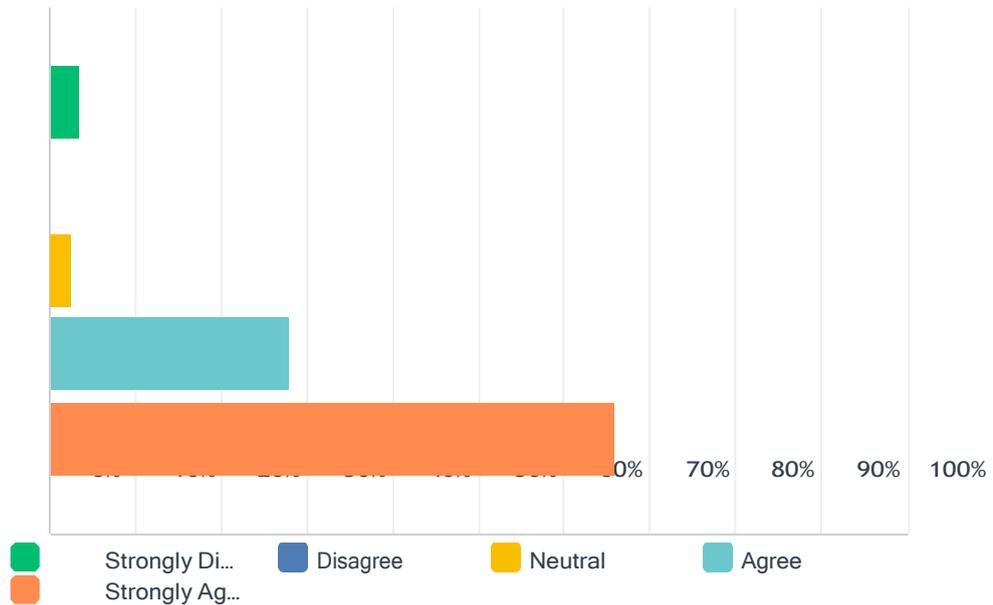


Answer choices	Responses	
Yes	97%	667
No	3%	21

Amongst of the participants who responded negatively, some felt that there were administration issues as they had connection difficulties while graduates (mentors) who answered negatively, mentioned that they had expected to be formally trained in being a Business Advisor/Consultant rather than providing support to their assigned artists.

Question 2: The training programme was delivered by trainers who were knowledgeable on their topics?

Answered: 688 Skipped: 0

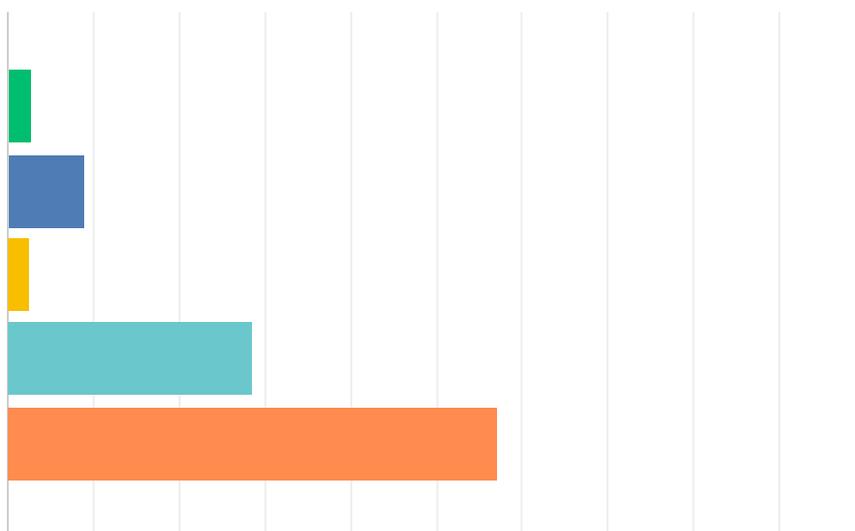


STRONGLY DISAGREE	DISAGREE	NEUTRAL	AGREE	STRONGLY AGREE	TOTAL	WEIGHTED AVERAGE
3.34%	0.29%	2.62%	27.91%	65.84%	688	4.53
23	2	18	192	453	688	4.53

The weighted average of 4.53, indicates that the vast majority (94%) of participants believed that the trainers were knowledgeable about the topics that they were delivering.

Question 3: The training was presented in an organized manner and the modules were informative and useful for me as an artist?

Answered: 688 Skipped: 0



0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%

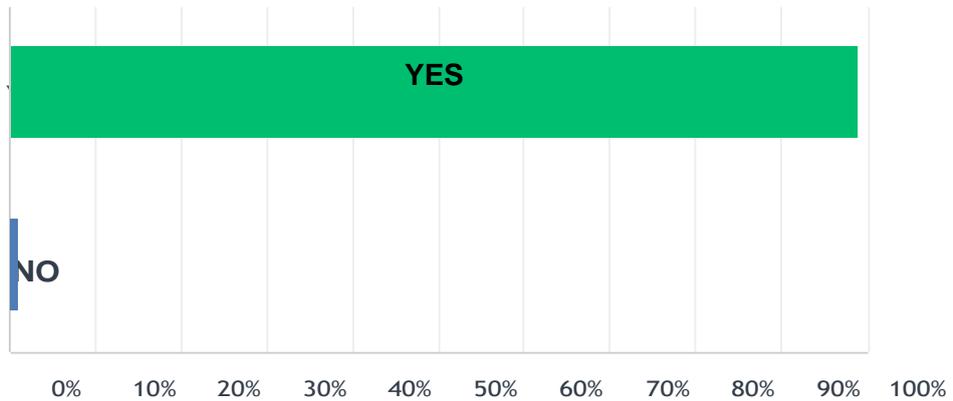
■ Strongly Di... ■ Disagree ■ Neutral ■ Agree
■ Strongly Ag...

STRONGLY DISAGREE	DISAGREE	NEUTRAL	AGREE	STRONGLY AGREE	TOTAL	WEIGHTED AVERAGE
2.76%	9.01%	2.47%	28.63%	57.12%	688	4.28
19	62	17	197	393		

The weighted average of 4.28, indicates that a large majority (86%) of participants agreed that the training was presented in an organized manner and the modules were informative and useful.

Question 4: Overall, the Mentorship Programme was effective and as an artist/mentor, I believe it provided the support required to the artists?

Answered: 688 Skipped: 0

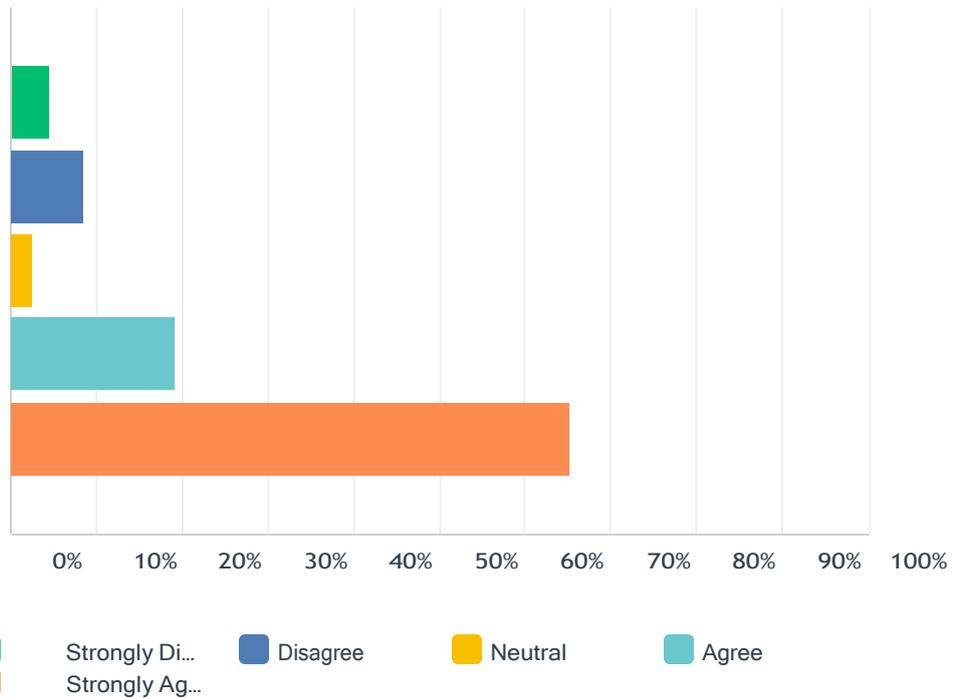


Answer choices	Responses	
Yes	99%	681
No	1%	7

99% of respondents agreed that the PESP Mentorship Programme was effective and that it provided the support they required.

Question 5: The programme would be of benefit to all artists who wish to build a sustainable business and income in the future?

Answered: 688 Skipped: 0



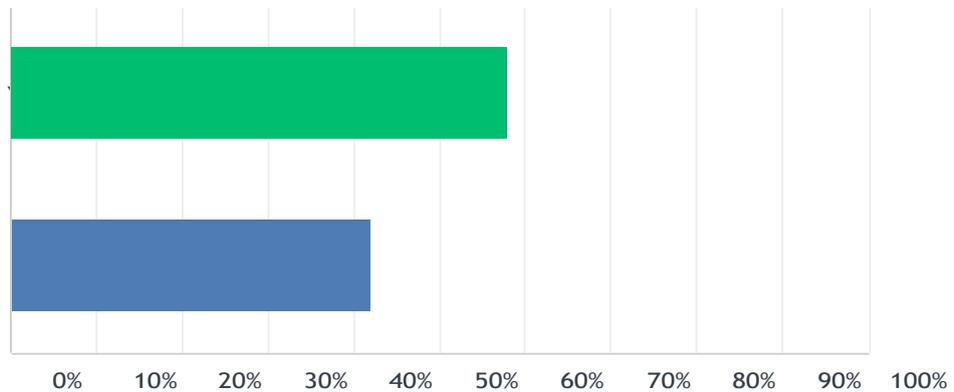
STRONGLY DISAGREE	DISAGREE	NEUTRAL	AGREE	STRONGLY AGREE	TOTAL	WEIGHTED AVERAGE
4.51%	8.58%	2.47%	19.19%	65.26%	688	4.32
31	59	17	132	449		

The weighted average of 4.32, indicates that a large majority (84%) of participants agreed that the programme would be of benefit to all artists, who wish to build a sustainable business and income in the future.

13% (90 respondents), felt that the programme would not be beneficial to artists.

Question 6: The programme duration of 4 months is sufficient for this programme?

Answered: 688 Skipped: 0



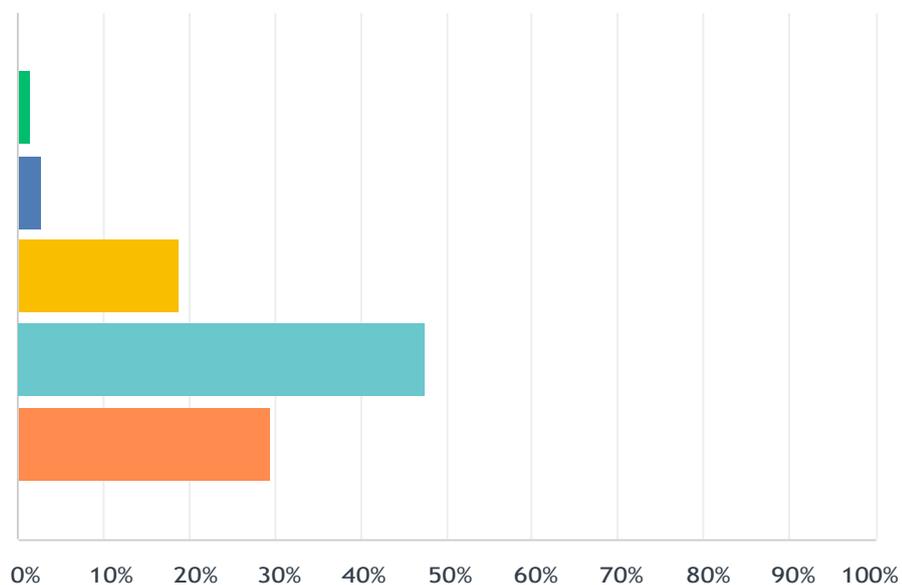
Answer choices	Responses	
Yes	58%	399
No	42%	289

58% of respondents agreed that the programme length of 4 months was sufficient, while those who responded negatively (42%), indicated that they would have liked the programme to be extended by at least another 2 months, or even as much as 12 months as they were still learning from the programme.

Others mentioned that they still needed more time to understand the finance and copyright modules as these modules were particularly complex.

Question 7: The tasks were easy to understand?

Answered: 688 Skipped: 0





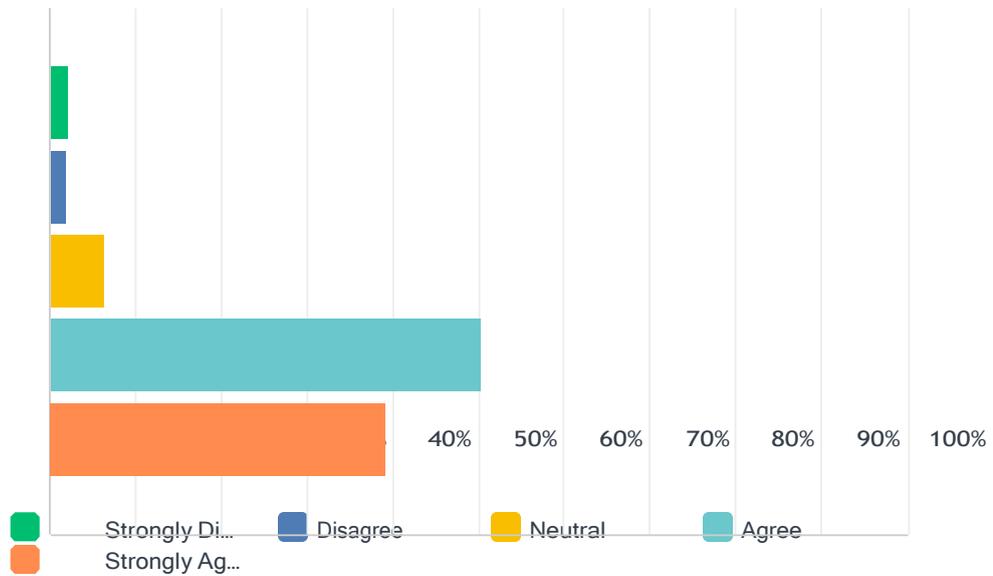
STRONGLY DISAGREE	DISAGREE	NEUTRAL	AGREE	STRONGLY AGREE	TOTAL	WEIGHTED AVERAGE
1.60%	2.76%	18.75%	47.53%	29.36%	688	4.00
11	19	129	327	202		

In total 529 participants (77%), agreed that the tasks were easy to understand as they quickly grasped the objective of the tasks

Those respondents who were neutral about the tasks indicated that they took some time to grasp the objective of the task. However, after engaging with their assigned mentors, they were able to understand the objective of the task and didn't have any difficulties completing and submitting it.

Question 8: The SACO PESP team acknowledged all of queries?

Answered: 688 Skipped: 0

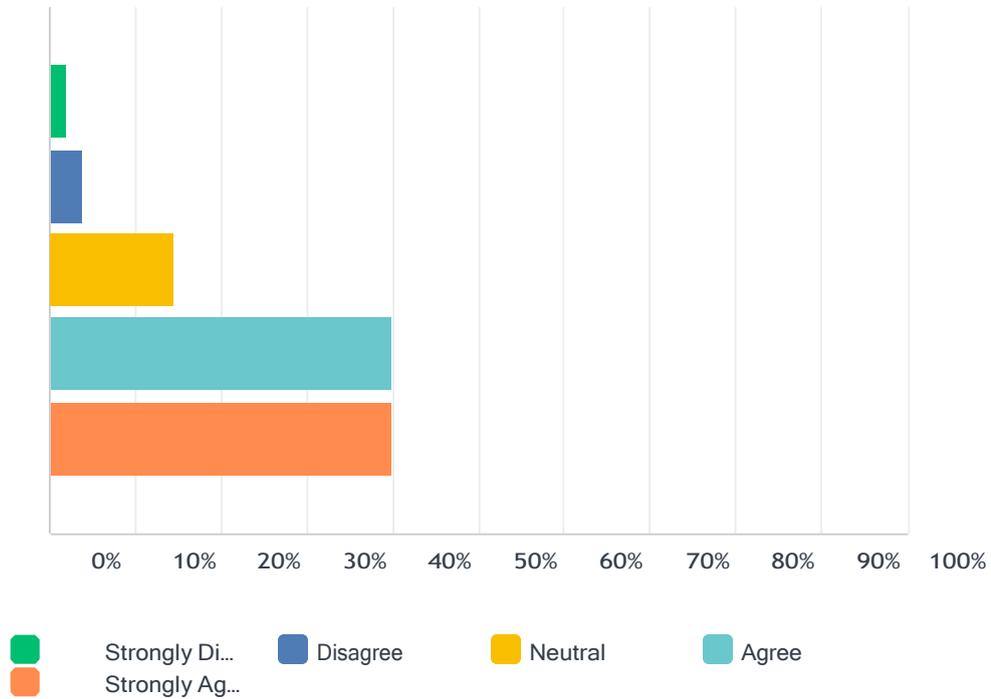


STRONGLY DISAGREE	DISAGREE	NEUTRAL	AGREE	STRONGLY AGREE	TOTAL	WEIGHTED AVERAGE
2.18%	1.89%	6.40%	50.29%	39.24%	688	4.23
15	13	44	346	270		

The vast majority (90%) of respondents agreed that the SACO PESP Team acknowledged all their queries.

Question 9: The training sessions and online content was easy to access?

Answered: 688 Skipped: 0



STRONGLY DISAGREE	DISAGREE	NEUTRAL	AGREE	STRONGLY AGREE	TOTAL	WEIGHTED AVERAGE
1.89%	3.92%	14.53%	39.83%	39.83%	688	4.12
13	27	100	274	274		

A small number of participants (6%) indicated that the training sessions and online content wasn't easy to access as they are relatively new to online learning.

A further 14% of participants were undecided as they were able to download the online content but found logging in to the virtual sessions more challenging as they experienced difficulties with either the link, audio or visuals.

Question 10: What did you enjoy most about the programme?

The participants' answers to this open-ended question covered a broad range of different aspects related to the programme. Due to the many answers received from all 688 respondents, they have been consolidated under various headings listed below to allow for a more comprehensive summary of all the responses received.

a) General

In general, participants indicated that the programme was "well designed, organised and up to standard". They described the programme as "unique, uplifting, mind blowing, insightful, organised and well thought out and delivered". Participants indicated that the way in which the sessions were conducted, was enjoyable and that the (SACO) team kept participants up to date with information and constant reminders of deadlines.

The feedback confirmed that participants found the presentation material detailed, were surprised by the amount of knowledge and training that they had received in a short space of time and left the program with new skills and

insights.

Participants felt that SACO delivered the programme with passion and allowed each and every artist to feel that they could create jobs and a sustainable future and career using their talents. They stated that the programme educated them, taught them how to be independent and they believed that the programme would “open many doors for many artists”.

One participant remarked that “the consistency and effectiveness of the programme and the teaching and learning was the one of dyadic communication. It shed light and gave hope. It was very informative.”

A number of artists wrote a heartfelt “thank-you” as their response to this survey question indicating that the programme had allowed them to “feel part of something”, feel like they can contribute to the economy and that it had given their days during their involvement in the programme purpose.

“I really enjoyed everything about the program and felt that I got a lot out of the training— I truly appreciated it!”

“Very useful and informative.” “I really thought it was good for us as artists to look at another way of doing things. I have started to use some of what I learnt, and it really works.” “Thank you!”

“I learned a lot about business. Although I am not educated, it was easy to understand the importance of growing my business and to know what a business plan is. I have never been on training about business plans but with this program I learnt a lot. All in all, thank you to DSAC and NMU for accepting to help people like me. It's an opportunity I would never take for granted.”

b) Accessibility and the virtual nature of the programme

Several participants indicated that they enjoyed not having to travel in order to attend classes and that participating using current digital platforms was an “exciting experience and effortless to attend”. It also reduced both the travel costs and exposure to COVID-19.

They valued the accessibility of training materials via the SACO website and the opportunity to download previous classes should they need to recap on the training.

c) Training delivered and skills gained

One participant pointed out that “*the sequence of classes was arranged in a way that one topic was a build up to another*” *The programme was an eye opener and an awesome initiative*” and more than one artist expressed their sincere thanks for the opportunity to participate. One indicated that it had been “life-changing” and another highlighted that they appreciated “*the fact that their country considers artists as business people, not only as entertainers*” and found it encouraging that this type of programme existed to support them.

More than one participant responded that they felt that the training had been presented in a way that was easy to understand, enjoyable and seemed to touch on each of the main areas artists tend to struggle with.

Participants described the tutors as “*calm, passionate, informative, on point, clear to understand, professional, quality presenters, consistent, concise, amazing, engaging, encouraging and willing to educate, insightful, knowledgeable and experienced*”. They added that the trainers used all means available to assist participants in understanding the subject matter.

Participants also outlined that they had personally gained some of the following skills from the programme:

- new business skills and ideas for growth
- how to go about successfully doing business as an artist
- how communicate via visual platforms
- how to become an entrepreneur
- how to profit from your craft (not just treat it as a hobby)

- learning how to keep up with competitors
- how to operate a business and ensure growth by targeting the right market
- how to refine a business plan
- how to market and brand a business to reach the right audience
- learning more about how one can market and brand a business to reach the right audience
- the 4P's of marketing (the four essential factors involved in marketing goods or service to the public, including: the product, the price, the place and the promotion)
- the Business Plan Training Session really helped them to improve their business and reflect on their SWOT (strengths, weaknesses, opportunities and threats) analysis to improve their chance of success as an entrepreneur
- a better understanding of assets and liabilities
- how to be a success as an artist in this new digital world
- the value of copyright
- finance management, in particular budget breakdown
- how to market a business successfully through marketing
- a greater understanding of the export market

d) Development of a business plan

A large number of participants made reference to how crucial the development of a business plan is in their feedback responses to not only gain an understanding of how one is developed, but also to practice the development of a business plan from start to finish throughout the duration of the programme using each module to inform various section of their plans.

One participant stated that *“this really helped me broaden my understanding of what having a feasible, sustainable, business model entails and also helped me in researching and being honest about being on the right track with my current business model”*.

The professional evaluation of the business plan was seen as valuable, detailed and personalised feedback, which enlightened participants as to how they could improve on the plan they had delivered and one commented that it *“truly allows us to view our options differently”*.

e) Financial support (Stipend)

Participants indicated in the responses, that the financial support had allowed more than one artist to register their company and develop a new brand.

f) Mentorship Programme

Artists described the SACO PESP Mentorship Programme as something which *“played a big role”* and enhanced the experience and overall success of the SACO PESP for artists.

Mentors were described as *“encouraging, professional, helpful, interactive, knowledgeable, caring, always available to help, patient, kind, accommodating and informative”*. One artist pointed out that *“these types of projects will always work 100% if the support structure is correct...”*, and that the mentorship programme offered by the SACO PESP was a *“winning recipe for all artists”*.

Mentors kept in constant contact with their assigned artists and some artists went as far as naming their allocated mentor in their feedback, to commend the input received from them and how much they had enjoyed working with them.

Feedback from the mentors, indicated that they had also enjoyed being part of the programme. One stated that *“the structure of the programme was great and information was carried out effectively using the mentors”* and others had seen the value in the mentorship programme as part of the overall SACO PESP, and *“felt like they were making a difference, from the appreciation shown by their assigned artists”*.

Mentors stated that they had *“gained confidence, leadership skills, communication skills, people skills”*. They

“enjoyed gaining a better understanding” of some of the knowledge acquired at university and even *“learnt new things that had not been taught, while doing a degree in management”*. They look forward to sharing the experience on their resume.

Question 11: Is there anything you would change about the programme?

a) No change

Of the 683 responses to this question, 402 (59%) of respondents, indicated that they would not change anything about the programme.

b) Face to face interaction

20 (3%) responded that they would like to see the programme move away from a purely virtual platform and that they would prefer the face to face interaction.

Some of the suggestions, included meeting in person / having face to face training at least once a month. Some participants felt that it may help to build unity and networks, as well as assist those who have less of an understanding of the training being delivered virtually.

Others felt that although the virtual nature of the programme was effective and necessary under during COVID-19, it did present a number of challenges, including network issues, the country's energy crisis with load-shedding, the cost of data and device compatibility.

One artist felt that *“the virtual nature of the programme reduced the opportunity to network and develop craft as an artist”*.

In general, however, there seemed to be consensus that it was still effective being delivered virtually but occasional face-to-face workshops may increase the impact of the programme.

c) Programme duration

155 (23%) of respondents indicated that the duration of the programme was too short and should have been extended.

Some artists indicated that *“given more time great results can be achieved”* and those who indicated how much longer the programme should be, referred to mostly between 6 and 12 months.

One insightful artist suggested that the programme be *“continuous”* ..., so that it can reach and be accessible to many (particularly young) artists.

d) Advance preparation

Some artists indicated that they felt that the programme would have benefitted from more advanced preparation for the sessions, including:

- Giving a breakdown of the sessions and the material to participants in advance, to allow them to read up and prepare.
- Training of the mentors prior to the delivery of the programme training modules, to allow mentors to be more able to assist artists.
- For the programme to be *“more accommodating of those who come from disadvantaged backgrounds”*. One mentor indicated that two of their artists had withdrawn from the programme, as a result of not being able to access the internet and due to financial challenges.

e) Training

A number of respondents indicated that more emphasis be put on financial training with a few confirming that this was one of the more difficult areas of training for participants to grasp but one of the most important.

A handful of participants felt that the programme should be extended to be an accredited qualification.

One artist suggested that a module about drafting a curriculum vitae for an artist, would be a beneficial addition.

In some cases, the feedback regarding the training was quite conflicting. Some participants indicated that the sessions should be shortened to one hour while others indicated that they should be extended over the 2/ 2.5 hours allocated to allow for more Q & A time.

Some participants suggested that the sessions be broken down into shorter sessions with two or more shorter training sessions run per week.

A few participants indicated that they would have liked to have received more training specifically relevant to their particular artistic domain (i.e. fashion designing and using digital channels to promote fashion / music and more in-depth training on copyright specifically for this competitive and difficult to navigate industry).

One artist would have preferred training to commence at 12 noon, another at 8am and another felt that 10am was too early for training to commence.

f) Administration and mentorship support

5 artists suggested looking at alternative virtual communication technology. One indicated that the online platform used (Microsoft Teams), was not user friendly and had encountered technical difficulties while another artist found Microsoft Teams more difficult to use than Zoom. At least ten participants indicated that they would have preferred to use the Zoom platform.

Other participants indicated that the preference would be a “free to access platform” for the delivery of the programme to allow as many people as possible to benefit from it. Two respondents indicated that participants should be supported with data as it would be cheaper for the programme to buy bulk bundles, rather than relying on individuals to purchase from their stipend.

A few artists indicated that there could have been better support from the administration team and the handling of queries.

Two participants were not fully supportive of the mentorship programme and felt it “*was not working*” or that that they could have been more attentive.

g) Other suggested changes

- For the programme to “*pick the best business plans and make it a reality*”.
- Select a few artists according to their quality of work and employ them permanently as artists of SACO/DSAC.
- The programme should also provide funding for the artists’ businesses (Financial assistance/resources to carry out business plans).
- For the programme to concentrate on artistic work not business.
- Assist with future job opportunities for the graduates after the programme
- For the programme to give artists an opportunity to exhibit their products
- For the programme to reach more artists in the rural, poor communities of South Africa.

Question 12: Suggestions for Improvement

Over and above the suggested changes outlined in the answers to the above question 11, these additional suggestions for improvement were made in response to this question:

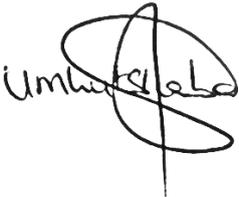
- The program should be held annually, for new artists in the industry, mostly graduates.
- The programme should prioritize participants from disadvantaged backgrounds.
- Mentors should meet face-to-face with their artists at least once.

- The programme should include competitions to win prizes in the programme. This would keep participants excited and motivated to do more.
- The programme should include an “exit opportunity” after completing the course. (For instance, opportunities to work at big companies like Universal Music, Gallo, Samro, Sampra etc.)
- Sessions should consider blind artists and explain more, rather than relying on pictures
- Participants should be provided with tablets or laptops
- There should be a collaboration of all artists with their different business ideas to create a combined project, to inspire, motivate and empower more artists and youth in South Africa.
- Offline access or downloadable allowance of the presentation videos.
- SACO to furnish all participants with a cash flow financial software to better enhance and enable participants financial services and skills.

A final encouraging note from one artist in response to this question, was that *“after a decade of struggling film production, we have found this programme very effective. We are facing growth as a brand through this programme and we believe our dream will come to life, and we will be producing the best films in Africa”*.

In conclusion, the feedback from the survey was positive overall. It raised some pertinent **issues and** while some of the feedback may be outside of the scope of a project of this magnitude and unrealistic to deliver within the time frames allowed, should a similar programme be undertaken in the future, a number of the suggestions could be taken on **board to** improve the overall experience for participants and increase the impact of the programme as a whole.

SACO thanks all participants who took the time to complete this insightful questionnaire and believe, that as it represents 77% of the SACO PESP’s 899 beneficiaries, it gives an accurate and true reflection of the impressions and experiences of those who participated and the impact the programme achieved overall.

APPROVALS FOR THE SOUTH AFRICAN CULTURAL OBSERVATORY PESP – PARTICIPANT SURVEY REPORT				
	NAME	TITLE	SIGNATURE	DATE
Submitted and approved on behalf of the South African Cultural Observatory:	Unathi Lutshaba	SACO Executive Director		10/01/21