



# South African Cultural Observatory

## *Monitoring & Evaluation:*

Key Development Indicator Report on a DAC  
Interventions

*Analysis of a sample of events under the Mzansi's  
Golden Economy Initiative*

**Intervention:** NM Mabote Craft and Development  
Project.

Submitted to the Department of Arts and Culture



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# Applying the Framework for the Monitoring and Evaluation of Publically Funded Arts, Culture and Heritage

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Monitoring and Evaluation can be important tools for both funders and arts practitioners in terms of demonstrating the value of the arts to communities and funders, accounting for the use of public funds, and designing policy interventions. The arts (broadly defined) result in three types of value: Economic (economic growth, employment, trade), Social (community development, social cohesion, inclusiveness) and Intrinsic (artistic quality, personal enlightenment, spiritual values).

This proposed M&E Framework identifies five cultural value themes and links them to indicators that could be used by arts organisations to demonstrate these kinds of value. For a full discussion of the development of the Framework, please see *A Framework for the Monitoring and Evaluation of Publically Funded Arts, Culture and Heritage* (South African Cultural Observatory, 2016). This report demonstrates how the Framework could be applied to a sample of projects funded under the Mzansi's Golden Economy (MGE) initiative.



## *The Five Cultural Value Themes*

In order to operationalise the Framework, the proposed themes need to be connected in 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 following table suggests some indicators that could be used to demonstrate cultural value under the various themes.

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 Artist; 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 Value Themes**

<b>Funding category</b>	<b>Specific Objectives (MGE Guidelines, Section C)</b>	<b>Top 3 Framework Themes</b>
Cultural Events	<ul style="list-style-type: none"> <li>-To support diverse arts events which are geographically spread throughout a calendar period.</li> <li>-To develop and maintain arts audiences.</li> <li>-To support local economic development and job creation imperatives.</li> </ul>	<ul style="list-style-type: none"> <li>-Audience Development &amp; Education</li> <li>-Inclusive Economic Growth</li> <li>- Social Cohesion &amp; Community Development</li> </ul>
Touring Ventures	<ul style="list-style-type: none"> <li>-Showcase and promote to new audiences diverse South African based productions, exhibitions, designs and innovation related to the arts, culture and heritage sector.</li> <li>-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.</li> </ul>	<ul style="list-style-type: none"> <li>-Audience Development &amp; Education</li> <li>-Inclusive Economic Growth</li> <li>-Human capital/Professional capacity building</li> </ul>
Public Art	<ul style="list-style-type: none"> <li>-To support diverse arts events which are geographically spread throughout a calendar period.</li> <li>-To develop and maintain arts audiences.</li> <li>-To support local economic development and job creation imperatives.</li> <li>-To beautify and promote the use of public space.</li> <li>-To promote involvement in the arts by the general public.</li> </ul>	<ul style="list-style-type: none"> <li>-Audience Development &amp; Education</li> <li>-Inclusive Economic Growth</li> <li>-Reflective &amp; Engaged citizens</li> </ul>

Depending on the project, indicators for other value themes may also be included, but the Framework could require that projects in a specific category report on at least some of the indicators aligned with the three most important value themes identified for their category. What is immediately apparent is that, in line with the repositioning of the new White Paper on Arts, Culture and Heritage currently under discussion, all categories are strongly linked to the Audience Development and Education and Inclusive Economic Growth themes.

However, the range of indicators used to demonstrate value within these broad themes (and their valuation methods) are adaptable enough to take into account the different foci and goals of each project. In addition, there is scope for different projects to foreground the indicators related to their most important outcomes. Table 2 links the five value themes to suggested indicators.

**Table 2: Linking Cultural Value Themes to Indicators**

<b>Theme</b>	<b>Examples of indicators</b>
<b>Audience Development &amp; Education</b>	Demographics (Age groups; Cultural/Race groups; Gender)
	Origins (Local/Visitor; Rural/Urban; Province; Nationality)
	Income and Education Groups
	Participation & time-use
	Ticket sales/participation (numbers)
	Media coverage (incl. value of)
	Local residents vs Visitors
	Strategies for attracting new audiences
	Workshops and arts appreciation
	Attendance at "new" kinds of ACH
	Appreciation of ACH
<b>Human Capital/Professional capacity building</b>	Training offered
	Experience gained
	Volunteers & Interns
	Impact on local SMMEs (established)
	Impact on event traders and hawkers
	Opportunities & partnerships with local artists
	Opportunities & partnerships with local stakeholders
	Opportunities for cultural entrepreneurs
	Development of artistic quality
	Showcasing South African art and artists
<b>Inclusive Economic Growth</b>	Organiser spending
	Earned income/Turnover
	Sponsorship (and sources)
	Audience spending
	Producer spending
	Media representative spending
	Length of stay (Bed nights)
	Tourist leverage (extended trips)
	Contribution to Gross Geographic Product/Gross value added
	Number and type of jobs created
Sustainability (Organisation & Environmental)	
<b>Social Cohesion &amp; Community Development</b>	Artist/Producer demographics (diversity)
	Artist/Producer origins (diversity)
	Audience diversity
	Cultural offerings (Local arts/heritage/languages)
	Audience motivation for attendance
	Audience & producer opinions
	Quality of Life & Wellbeing
	Trust
Inclusiveness	

	Marketing & Place identity
<b>Reflective &amp; Engaged Citizens</b>	Reflectiveness
	Empathy
	Appreciation of diversity
	Community engagement
	Transformative self-knowledge
	Fostering dialogue & strengthening democratic institutions

## Applying the Framework to MGE Projects: Touring ventures and “Miscellaneous” Arts Projects

In order to test the flexibility and applicability of the Framework, it was applied to some of the projects funded under the MGE initiative. The following section shows the results of the analysis of two very different projects, one funded under the “Touring Ventures” sub-category and another under Miscellaneous Arts Projects.

The Touring Ventures example is the application of the Framework to two 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. They received funding under the “Touring Ventures and Market Access” category. Sixteen performances were given, seen by 3000 people in the US. One show also presented at South African festivals to an audience of 3483. The total sponsorship received (from multiple donors, including DAC) was R833 334. Data was obtained from Audience numbers (ticket sales) and documentary evidence on activities.

**Table 3: Application of the M&E Framework to a Touring Venture: Productions at the Provincetown Tennessee Williams Festival (US)**

Theme	Examples of indicators
<b>Audience Development &amp; Education</b>	✓ Ticket sales/participation (numbers): 6483
	✓ Local residents vs Visitors: 3000 Intl; 3483 SA
<b>Human Capital/Professional capacity building</b>	✓ Experience gained: SA artists produce at Intl. festival
	✓ Development of artistic quality: “honour” of being invited to US festival; “developing high quality artistic work of an international standard of excellence”.
	✓ Showcasing South African art and artists: “Gain international exposure”
<b>Inclusive Economic Growth</b>	✓ Organiser spending: Budget presented showing amounts
	✓ Sponsorship (and sources): Multiple, but main one was DAC
	✓ Number and type of jobs created: 2 permanent; 9 contract (Part of a larger organisation)
<b>Social Cohesion &amp; Community Development</b>	[No data]
<b>Reflective &amp; Engaged Citizens</b>	[No data]

The report on the touring venture emphasised the impact on international and local audiences, the value of international experience and exposure gained by South African performers and the impact of this on the quality of their artistic production (Table 3). The report did not contain any data on the final two value categories. However, there were some indicators on the success of the venture, such as the fact that, at the international festival, shows were mostly full (on average, they sold 94% of available tickets for each performance). The report also emphasised the honour and importance of being invited to an international festival, which was important for the development of the performers as well as an important way to showcase South African artists and the “Artscape brand”.

The report could have been strengthened by the addition of some more information from the performers on what the experience meant to them and how it impacted on their careers (Would it be expected to lead to further invitations for individuals or for Artscape productions? Were any valuable industry contacts made during the trip? Was the show favourably reviewed or reported on in the press?). This kind of data could have strengthened the Human Capital/Professional Capacity building” category.

Table 4 is an application of the Framework to a craft skills development project for youth and the disabled, which included a series of workshops run by mentors and an exhibition: **NM Mabote Craft and Development Project**. It received R150 000 under the “Miscellaneous Arts Projects” category. The aims of the project included the development of artistic ability and high quality products, audience development (craft showcase) and market access (through the exhibition). Data was collected through documentary evidence on workshops (mentor journals) to track participation, enjoyment, skills development, artistic quality development and photographs of the workshops, exhibition and products.

**Table 4: Application of the M&E Framework to a Craft Development Project: NM Mabote Craft and Development Project.**

Theme	Examples of indicators
<b>Audience Development &amp; Education</b>	✓ Age groups: Youth
	✓ Local residents vs Visitors: Local youth, people with disabilities
	✓ Workshops and arts appreciation
	✓ Appreciation of ACH
<b>Human Capital/Professional capacity building</b>	✓ Training offered: Workshops
	✓ Opportunities & partnerships with local artists: aim is to establish a “network” of local traditional crafters
	✓ Opportunities for cultural entrepreneurs: Aim to improve product quality and market access.
	✓ Development of artistic quality
<b>Inclusive Economic Growth</b>	✓ Showcasing South African art and artists: traditional African crafts
	✓ Sponsorship (and sources)
<b>Social Cohesion &amp; Community Development</b>	✓ Artist/Producer demographics (diversity): Youth, Women, People with disabilities
	✓ Cultural offerings (Local arts/heritage/languages): Showcase traditional African crafts

	✓ Inclusiveness: Exhibition including all community groups
<b>Reflective &amp; Engaged Citizens</b>	✓ Appreciation of diversity
	✓ Community engagement

The report provided a wealth of documentary, qualitative data on the values created by the project, including photographs and mentor journals. The journals are a particularly interesting and innovative way to capture what the project achieved. For each workshop, mentors (workshop facilitators) were asked to make brief notes of what had occurred. For example, one dance workshop facilitator wrote:

“Participants are responding well, they really enjoy dance...Good progress, participants are more focused; they are growing in understanding performance...”

The report was also strong on emphasising the

It could have been strengthened, however, by the addition of some quantitative data, such as the number of people who participated in the workshops and attendance figures at the exhibition.

### Concluding remarks

What the results of this analysis show 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. The Framework can accommodate these differences, and can also help both arts organisations and funders to develop a common “language” when expressing aims and goals, and linking these to some indicators.

However, evaluation is not costless, although there are different costs associated with different methods (Table 5).

**Table 5: Costs associated with Evaluation Methods**

Data Source	Types of information
<b>1. Own information</b> Cost: Low	Financial records Ticket sales Spending Percentage of local service providers used & their type (established firms, SMMEs etc) Jobs and volunteers Artist diversity and numbers Cultural offerings Meeting minutes Cooperation with local stakeholders (Reports on meetings; Training workshops etc.)
<b>2. Observation</b> Cost: Low to Medium	Audience counts Media reports Photographs Mentor documentation/other written progress reports
<b>3. Surveys</b> Cost: Medium to High	Audience surveys (spending, activities, opinions) Producer (artist) surveys Media representative surveys Service provider surveys
<b>4. Analysis</b> Cost: High	Economic impact on town/region/province Wider employment impact Non-market valuation methods Sustainability analysis

For projects with smaller budgets appropriate evaluation methods are likely to be related to tracking their own information, and from observation. A mix of data types can also be used: South African

productions presented at the **Provincetown Tennessee Williams Festival** made good use of quantitative data, but might have strengthened their report by including more qualitative information; **NM Mabote Craft and Development Project** made excellent use of qualitative data, but could have been strengthened by including more information on the number of people who participated and how many people attended the exhibition.

However, evaluation is not costless. Even collection and using own data has costs in terms of time and, if the expertise does not exist in the organisation, expertise. In order to track the impact of MGE projects more effectively, it may be worth considering:

- Showing the Framework to applications at the application stage and asking them to nominate which categories of value they think best describe the goals of their project;
- Requiring them to indicate, at the application stage, which kinds of information they will be using to provide evidence of this value;
- Making some funding available to cover the costs of the evaluation;
- Requiring the close-out report to link their nominated values with specific information to support their claims.

**APPROVALS FOR THE SOUTH AFRICAN CULTURAL OBSERVATORY M & E: KDI REPORT ON DAC INTERVENTION – NM Mabote Craft Development Project (Mzansi’s Golden Economy Initiative)**

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