



## **South African Cultural Observatory**

### ***Monitoring & Evaluation:***

#### **Key Development Indicator Report on DAC Interventions**

#### **Intervention: Indoni Youth Empowerment National Culture and Heritage Celebration Festival**

Submitted to the Department of Arts and Culture



**arts & culture**

Department:  
Arts and Culture  
**REPUBLIC OF SOUTH AFRICA**

## Summary

Indoni SA is a non-profit organisation 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”. Using the Framework for the Monitoring and Evaluation of Publically Funded Arts, Culture and Heritage (SACO, 2016), this study used interviews with audiences and organisers to evaluate the Festival.

The research results showed that Festival audiences were mostly from UKZN, but were diverse in terms of their 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.

A very high percentage of the audience agreed or strongly agreed with statements relating to the value of the Indoni Festival in terms of social cohesion. For example, 96% of the 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 has some success in reshaping views, and educating audiences, about cultural heritage and traditions.

The economic impact analysis showed that the 2016 Festival had an economic impact of between R25.3m and R31.9m on the economy of Durban. Overall, the Indoni Festival was shown to have successfully met its stated aims.

## Key Findings



- Estimated attendance at the Carnival parade was 6500 and the number of tickets issued for the Miss Cultural SA event was 895.
- 96% of the audience agreed/strongly agreed that the Festival is important for educating young people about their cultural heritage.
- The festival included participants from all 12 indigenous cultural groups in South Africa.
- 91% of audiences agreed or strongly agreed that the Festival made them think about their culture in a different way.
- 96% of audiences agreed/strongly agreed that the Festival made them feel proud of their cultural heritage.
- The estimated economic impact of the 2016 Festival on the economy of Durban is R25.3m – R31.3m.

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# 1. Background and Context

Indoni SA is a non-profit organisation that was founded by Dr Y.N. Mthembu. Its focus is youth empowerment through the celebration of traditional African cultural heritage. The Indoni Youth Festival started in 2011 and is now in its fifth year. The 2016 theme was “My Heritage, My Pride” and was specifically aimed at making young people feel pride in their African cultural heritage.

According to the organisers, 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;
- To 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;

It is also hoped that, through fostering a sense of belonging and pride, the Festival will, in the long run, help to address social ills such as drug abuse, crime, teenage pregnancy and prostitution. The events are embedded in a number of other programmes run by Indoni, such as providing bursaries for tertiary studies, and cultural and skills development “camps” for young South Africans between the ages of 12 and 25, which are run in all 9 provinces during the school holidays. There are about 2400 participants per year.

One thing to keep in mind, therefore, is that the Festival is one component of a larger, longer term programme. 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. The pageant included all of the 12 cultural groups of South Africa: Pedi, Zulu, Sotho, Tsonga, Tswana, Xhosa, Thembu, Mpondo, Khoi San, Swati, Venda and Ndebele. The event also has a strong focus on women, and a particular role-model is recognised. The winner is chosen as the best “cultural ambassador” representing the theme, “My Heritage, My Pride.” The award ceremony included music and dancing, and took place in Durban on the 15<sup>th</sup> of October at the Durban ICC. Ticket prices ranged from R200 to R450 for VIP tickets (which include a 3 course meal).



FIGURE 1: MISS CULTURAL SA POSTER

The Carnival opened the Miss Cultural SA event, and was held on the morning of the pageant. The parade started at the Durban City Hall at 11am and made its way through the streets to the beachfront, ending at an open air park on Durban's North Beach. Young people dressed up in traditional African dress and paraded, whilst singing and dancing (See a YouTube video of the 2015 carnival here: <https://www.youtube.com/watch?v=DK5WFvZDHPs>). There were a few VIP tickets available at a cost of R150, which included a meal and a drink at a beachfront restaurant. The event ended at approximately 4pm.

## 2. Research Design

In addition to valuing the impact of the Indoni Festival, one of the aims of this research was to test the Framework for the Monitoring and Evaluation of Publically Funded Arts, Culture and Heritage (SACO, 2016). The research design was thus based on the Framework.

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, 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, 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 2), which include: Audience development and education; Human capital and professional capacity building; Inclusive economic growth; Social cohesion and community development; and Reflective and Engaged citizens.



**FIGURE 2: THE FIVE CULTURAL VALUE THEMES**

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.

The M&E Framework links these broad themes to specific indicators and to the methods for collecting data on the indicators. However, 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.

The monitoring and evaluation tool would have to be designed based on the answers to these questions. Based on the contextual information about Indoni and the M&E Framework, the following values, indicators and data gathering methods were identified (Table 1).

A challenge was that the Festival consists of two very distinct parts, the Carnival and Miss Cultural SA. Both these events happen over a fairly short time frame, thus allowing limited opportunities for interviewing Festival organisers and participants. A further complication was that, ethically, interviewing people younger than 18 (children) is problematic. It was therefore decided to use two shorter, slightly different survey instruments for the two main events, along with information gathered from the event organisers.

An interesting feature of the event is that none of its aims are explicitly related to economic impact, job creation or tourism (Inclusive Economic Growth indicator). This sets it apart from most of the other projects funded by the Mzansi Golden Economy programme. It was also not focused on the development of professional artists (Human Capital/Professional Capacity Building indicator). Instead, Indoni focuses heavily on the other three indicators of value, which are what were primarily used to evaluate the success of the event. However, the economic impact was also calculated as a way of demonstrating the financial boost that the event gives to the city. The survey instrument is presented in Appendix 1.

The cultural value themes, indicators and research methods for Indoni are set out in Table 1, below.

**TABLE 1: CULTURAL VALUE THEMES, INDICATORS AND RESEARCH METHODS FOR INDONI**

| Theme                            | Examples of indicators                                      | Research Methods |
|----------------------------------|---|------------------|
| Audience Development & Education | Demographics (Age groups, Cultural/Race groups, Gender)     | Audience surveys |
|                                  | Origins (Local/Visitor, Rural/Urban, Province, Nationality) |                  |
|                                  | Income and Education Groups                                 |                  |

|  |  |                                |
|--|--|--------------------------------|
|  | Participation and time-use   |                                |
|  | Ticket sales/participation (numbers)   | Organiser data                 |
|  | Audience education about traditional cultural heritage   | Audience surveys               |
| Inclusive Economic Growth                              | Organiser spending   | Organiser data                 |
|  | Earned income from ticket sales  |                                |
|  | Sponsorship (and sources)  |                                |
|  | Audience spending  |                                |
|  | Length of stay (bed nights)  | Audience surveys               |
|  | Contribution to Gross Geographic Product/Gross value added   | Calculation of Economic Impact |
| Social Cohesion & Community Development                | Audience diversity   | Audience surveys               |
|  | Cultural offerings (Local arts/heritage/languages)   | Organiser details              |
|  | Audience opinions on the role of Indoni in building inter-cultural understanding and social cohesion | Audience surveys               |
| Audience opinions on the value of traditional heritage |  |                                |
| Reflective & Engaged Citizens                          | Reflectiveness and Transformative self-knowledge (thinking about heritage in a different way, pride) | Audience surveys               |
|  | Appreciation and celebration of cultural diversity   |                                |

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

1. An audience survey – this was conducted using a questionnaire administered during the Carnival and at the Pageant by trained enumerators. The questionnaire (see Appendix 1) measured both opinions on the values the event creates and the importance of traditional cultural heritage in general, as well as self-reported behaviours, such as the parts of the Festival attended and cultural consumption outside of the Indoni event.
2. Data that can be obtained from Festival organisers – for example, Indoni used Computicket as their ticket vendor for the Miss Cultural SA event. Computicket can provide information not only on the number of tickets sold, but also on where and when they were sold, which can be very useful in determining, for example, the origins of Festival-goers. Organisers can also provide data on sponsorship.

### 3. Research Methods and Data Collection

In order to achieve the best results, the SACO research team partnered with the University of Kwa-Zulu Natal's (UKZN) Department of Economics to conduct the research. Partnering with local researchers who have important local knowledge about the event, contact with the organisers, and knowledge of the local context, can greatly improve the quality of the data collected.

The research methods included (i) a visitor survey at both the Carnival and Miss Cultural SA, and (ii) data collected from Festival organisers (key stakeholder interviews) both before and after the event.

The UKZN team provided:

- Advice on the questionnaire and study design before the Festival;
- The recruitment and selection of five interviewers (postgraduate students, with preference given to those who had some experience in dealing with the public, had been to the Festival before and/or had some local knowledge, and with due regard to demographic diversity);
- Facilitation of training logistics;
- An introduction to Festival organisers and a follow-up interview to obtain the data on ticket sales and organiser spending, etc.;
- Monitoring of interviewers during the Festival; and
- Advice and input into the final report.

The SACO team took the lead on:

- Design of the questionnaire and identification of data needed from Festival organisers;
- Training the selected interviewers;
- Capturing the data; and
- Analysis and report-writing.

At the Carnival, face-to-face interviews were conducted by the five trained local interviewers with as wide a sample of attendees as possible. A total of 130 interviews were conducted. At the Miss Cultural SA event, a mixture of self-completion questionnaires, put on seats in advance of the event, and interviews, were used to collect data. A total of 117 responses were received.

The organisers were generous and timely in sharing information, including sponsorship details, ticket sales totals (Computicket report), spreadsheets showing spending, and more qualitative data on the aims and history of Indoni.

## 4. Results of the Study

### 4.1 Attendee demographics and activities

Overall, the Indoni Festival attracts a high percentage of local residents, which is usual for cultural Festivals held in large cities. The study results showed that 58% of the Carnival attendees who were interviewed and 72% of the Miss Cultural SA attendees who filled in the questionnaire were from “Durban and surrounds”. There is also significant overlap between those who attended both the

Carnival and the Miss Cultural SA event. About two thirds (66%) of respondents reported that they had been to another live cultural event in the last year.

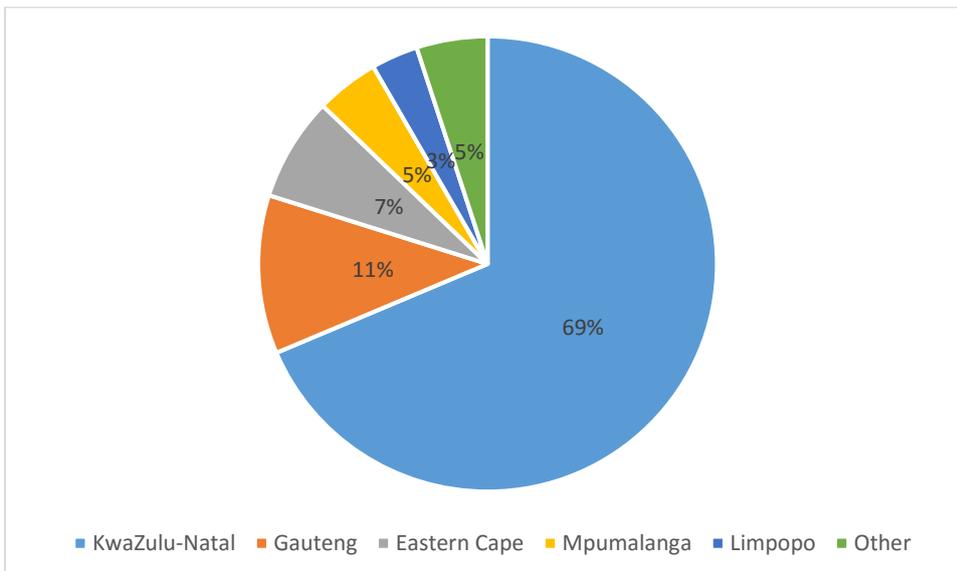
**TABLE 2: FESTIVAL ATTENDEE ACTIVITIES**

|  | Carnival | Miss Cultural SA | Total |
|--|----------|------------------|-------|
| Number of responses                              | 130      | 117              | 247   |
| Percentage of local residents                    | 58%      | 72%              | 64%   |
| Percentage of visitors                           | 42%      | 28%              | 36%   |
| Percentage who attended both events              | 52%      | 66%              | 57%   |
| Been to another live cultural event in last year | 68%      | 63%              | 66%   |

**TABLE 3: ATTENDEE PROVINCE OF ORIGIN**

| Province          | Carnival | Miss Cultural SA | Total |
|-------------------|----------|------------------|-------|
| KwaZulu-Natal     | 61%      | 76%              | 69%   |
| Gauteng           | 13%      | 10%              | 11%   |
| Eastern Cape      | 9%       | 6%               | 7%    |
| Mpumalanga        | 7%       | 2%               | 4%    |
| Limpopo           | 5%       | 2%               | 3%    |
| Free State        | 2%       | 2%               | 2%    |
| Western Cape      | 2%       | 1%               | 1%    |
| North West        | 1%       | 1%               | 1%    |
| Do not live in SA | 2%       | 0%               | 1%    |

Note: figures do not add to 100 due to rounding



**FIGURE 3: FESTIVAL ATTENDEE PROVINCE OF ORIGIN**

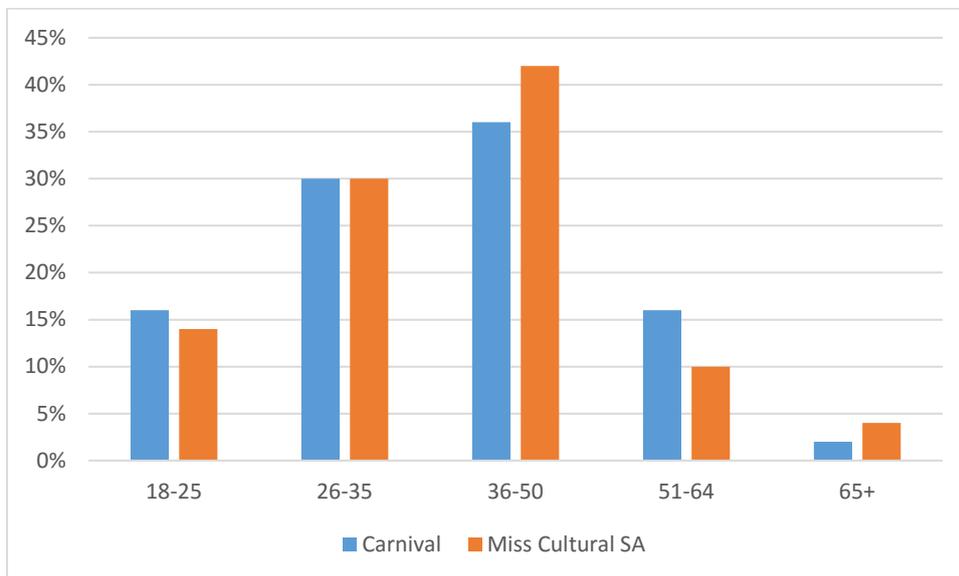
Figure 3 and Table 3, above, show the origin of attendees at the Carnival and the Miss Cultural SA event. Most Festival-goers were South African, with a small number (1%) from outside the country.

Overall, 69% of the attendees come from KwaZulu-Natal. The next largest group come from Gauteng (11%) followed by the Eastern Cape (7%).

**TABLE 4: DEMOGRAPHICS OF FESTIVAL ATTENDEES**

|                              |       | Carnival | Miss Cultural SA |
|------------------------------|-------|----------|------------------|
| <b>Gender</b>                | Men   | 42%      | 29%              |
|                              | Women | 58%      | 71%              |
| <b>Age Group<sup>1</sup></b> | 18-25 | 16%      | 14%              |
|                              | 26-35 | 30%      | 30%              |
|                              | 36-50 | 36%      | 42%              |
|                              | 51-64 | 16%      | 10%              |
|                              | 65+   | 2%       | 4%               |

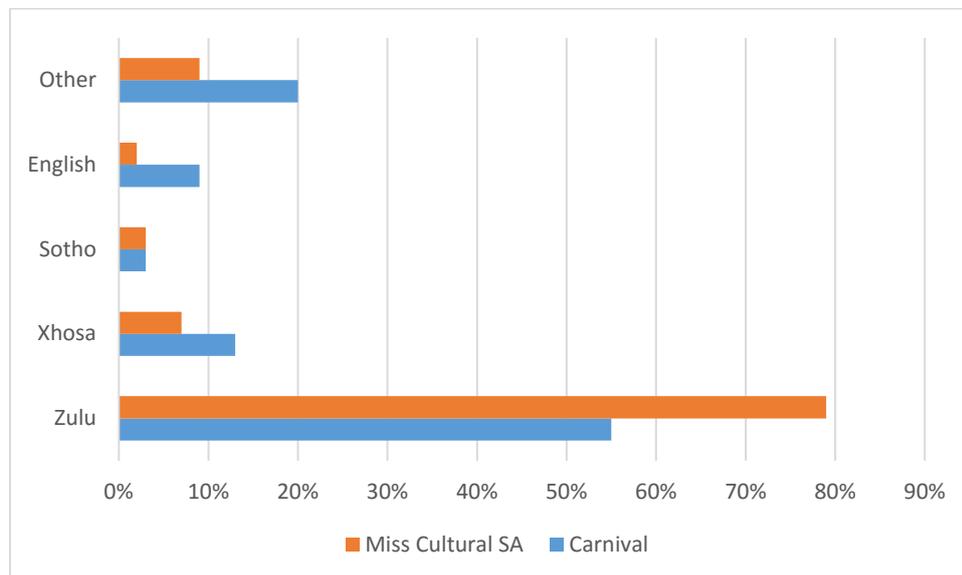
In terms of the demographics of Festival attendees, there are some interesting differences between the two events. For example, a much higher percentage of women (71%) attended Miss Cultural SA than the Carnival (58%). Both events attracted a significant proportion of young people, 46% of those who attended the Carnival, and 44% of those who attended Miss Cultural SA, were 35 years old or younger (Table 4 and Figure 4). A larger percentage of those in the 36 to 50 year old age group attended Miss Cultural SA (42%) than the Carnival (36%).



**FIGURE 4: FESTIVAL ATTENDEE AGE GROUPS**

<sup>1</sup> Note that Festival-goers younger than 18 years old were not interviewed because of the ethical difficulty of interviewing children, which requires parental consent.

In terms of the cultural groups represented, the Indoni festival is one of the most diverse events researched in the 2016 round of DAC evaluations, particularly for the Carnival (Figure 5 and Table 5). Home language was used as a proxy for cultural group.



**FIGURE 5: FESTIVAL ATTENDEE HOME LANGUAGE**

The results show that, for both Carnival and Miss Cultural SA respondents, the most common home language was Zulu. However, Zulu speakers only made up 55% of the Carnival audience, the rest being Xhosa (13%), English (9%) and Sotho (3%). The 20% who spoke “other” languages at home included Swati (4.6%), Tswana (4.6%) and Venda (2%) speakers, amongst many other African languages such as isiNdebele, Sepedi, Shona and Xitsonga.

**TABLE 5: FESTIVAL ATTENDEE HOME LANGUAGE**

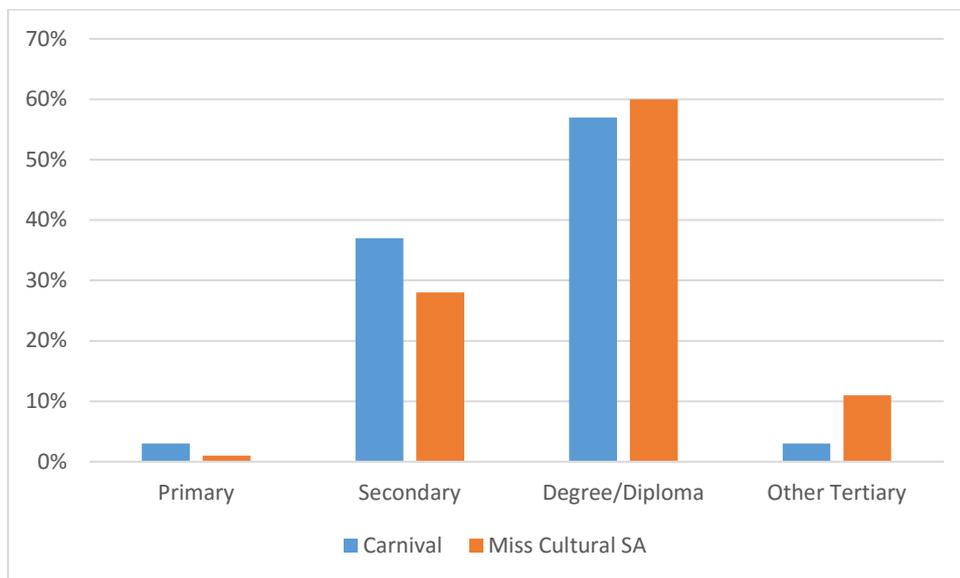
| Home Language | Carnival | Miss Cultural SA |
|---------------|----------|------------------|
| Zulu          | 55%      | 79%              |
| Xhosa         | 13%      | 7%               |
| Sotho         | 3%       | 5%               |
| English       | 9%       | 2%               |
| Other         | 20%      | 7%               |

The majority of attendees at the Miss Cultural SA event spoke Zulu (79%), with smaller groups of Xhosa, Sotho and English speakers. “Other” languages included isiNdebele (2%), Sepedi (2%), Pondo, Tsonga, Tswana and Venda, amongst others.

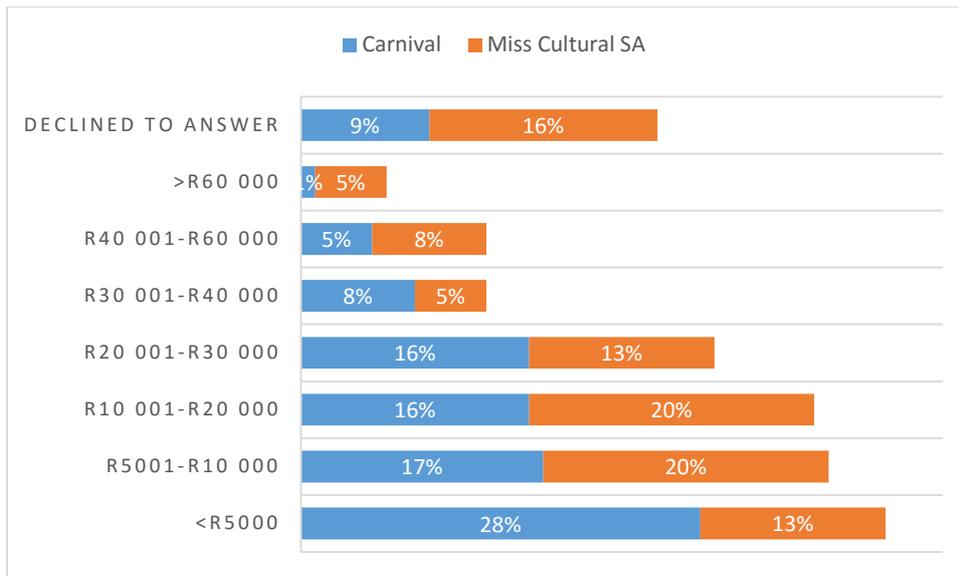
**TABLE 6: EDUCATION LEVELS AND HOUSEHOLD INCOME**

|                                   |                    | Carnival | Miss Cultural SA |
|-----------------------------------|--------------------|----------|------------------|
| <b>Highest Level of Education</b> | Primary            | 3%       | 1%               |
|                                   | Secondary          | 37%      | 28%              |
|                                   | Degree/Diploma     | 57%      | 60%              |
|                                   | Other Tertiary     | 3%       | 11%              |
| <b>Monthly Household income</b>   | <R5000             | 28%      | 13%              |
|                                   | R5 001-R10 000     | 17%      | 20%              |
|                                   | R10 001-R20 000    | 16%      | 20%              |
|                                   | R20 001-R30 000    | 16%      | 13%              |
|                                   | R30 001-R40 000    | 8%       | 5%               |
|                                   | R40 001-R60 000    | 5%       | 8%               |
|                                   | >R60 000           | 1%       | 5%               |
|                                   | Declined to answer | 9%       | 16%              |

As found at other cultural events, audiences tend to be quite highly educated. At both events, the majority of those interviewed had a degree or diploma (57% of Carnival audience and 60% of Miss Cultural SA audience), or some other form of tertiary education, such as an apprenticeship, short course or professional qualification (Figure 6).



**FIGURE 6: AUDIENCE EDUCATION LEVELS**



**FIGURE 7: HOUSEHOLD INCOME CATEGORIES**

Given the relatively high levels of education, it is no surprise that household incomes were also fairly high, especially for Miss Cultural SA, where 13% of the respondents reported a household income, after tax, of R40 000 or more per month. Further, 31% of the respondents at the Miss Cultural SA event, and 30% of the Carnival respondents, reported a household income, after tax, of R20 000 or more per month. However, lower income groups were also represented, especially at the Carnival, where 28% of the respondents reported a monthly household income of less than R5 000.

**TABLE 7: SECTOR INVOLVEMENT**

| Sector Involvement              | Carnival | Miss Cultural SA |
|---------------------------------|----------|------------------|
| Cultural Sector                 | 15%      | 9%               |
| Education or with young people  | 15%      | 27%              |
| School, university, other study | 14%      | 18%              |
| Other                           | 56%      | 46%              |

In terms of sector involvement or employment, 15% of the Carnival audience and 27% of the Miss Cultural SA audience reported being involved in the education sector, or with training young people in some way. Given the other activities of Indoni (such as holiday schools), this is not surprising.

**TABLE 8: LENGTH OF STAY**

| Length of Stay | Days/Nights    | Carnival      | Miss Cultural SA |
|----------------|----------------|---------------|------------------|
| Days           | 1 to 2         | 32%           | 50%              |
|                | 3 to 4         | 61%           | 46%              |
|                | >4             | 7%            | 4%               |
|                | <b>Average</b> | <b>3 days</b> | <b>2.6 days</b>  |
| Nights         | 1 to 2         | 63%           | 55%              |

|  |                |                 |                   |
|--|----------------|-----------------|-------------------|
|  | 3 to 4         | 32%             | 41%               |
|  | >4             | 5%              | 4%                |
|  | <b>Average</b> | <b>2 nights</b> | <b>2.3 nights</b> |

The Indoni Festival took place over one day. However, the Miss Cultural SA function was an evening event that finished late. As a result, those non-local residents travelling from further away were likely to stay for more than one day. In fact, the results indicate that many visitors stayed for at least the weekend (Table 8). For those interviewed at the Carnival, the median stay was 3 days and 2 nights, and for those interviewed at the Miss Cultural SA event, the median stay was 3 days and 3 nights. This demonstrates that the Indoni Festival plays a role in attracting tourists to the city who may come mainly to attend the Festival, but who then stay on to see and do other things, thus contributing to economic impact.

**TABLE 9: SPENDING BY VISITORS AND LOCALS**

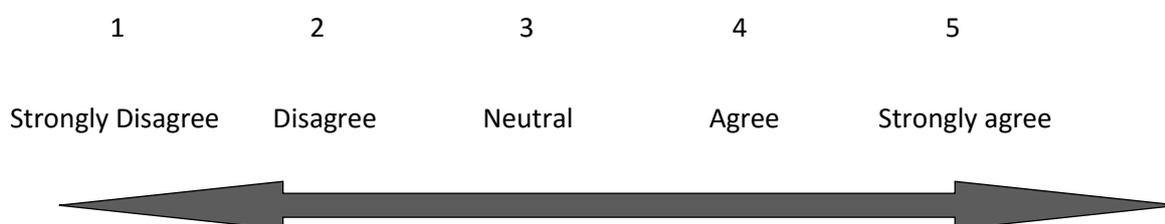
| Spending (in Rands)               | Tickets, Food, Travel | Accommodation | Total Spending per Group | Group size | Average Total Spending Per person |
|-----------------------------------|-----------------------|---------------|--------------------------|------------|-----------------------------------|
| <b>Miss Cultural SA: Locals</b>   | 895                   | 463           | 1 358                    | 1.9        | 715                               |
| <b>Miss Cultural SA: Visitors</b> | 4 160                 | 1 227         | 5 387                    | 1.7        | 3 169                             |
| <b>Carnival: Locals</b>           | 501                   | 0             | 501                      | 1.8        | 278                               |
| <b>Carnival: Visitors</b>         | 1 089                 | 2 498         | 3 587                    | 1.9        | 1 888                             |

**Notes:** For Miss Cultural SA, a number of attendees who said that they lived “in Durban and surrounds” reported some accommodation spending. Given the nature and time of the event, it is possible that they were staying over closer to the venue. For both events, group sizes were sometimes skewed by a few very large groups, presumably from schools, who had very low spending because they were being sponsored. In these cases, the median group size was considered, and/or the mean was recalculated excluding the very large groups in order to determine average group size.

Table 9, above, shows the average reported spending by local residents and visitors at the two events – per group and per person. As expected, those interviewed at the ticketed Miss Cultural SA event had higher total spending per person for both visitors (R3 169) and local residents (R715) than those who were interviewed at the free Carnival (R1 888 for visitors and R278 for local residents). This demonstrates that, although average reported spending was quite high for both events, audiences with both higher and lower levels of disposable income were accommodated.

## 4.2 Audience Opinions

In order to further explore whether the aims of the event organisers were met, the survey asked respondents to provide their opinions of various aspects of the event. Respondents were asked to express their feelings about six statements using the following response categories:



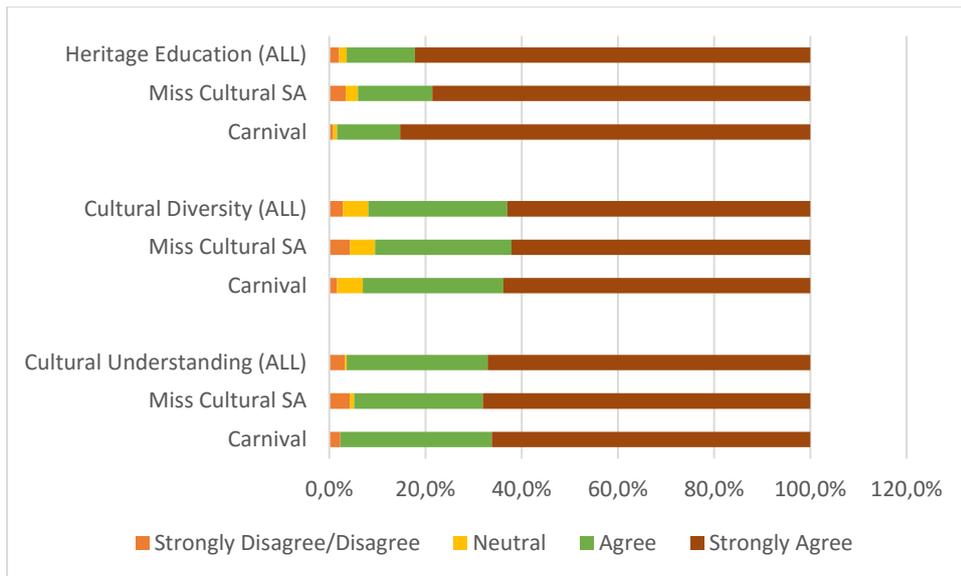
Building social capital and social cohesion are important national goals, as well as important aims of the Festival, especially for young people. The three opinion statements designed to measure these values were:

1. The Indoni Festival improves understanding between different cultural groups (Cultural Understanding)
2. The Indoni Festival reflects the cultural diversity of South Africa (Cultural Diversity)
3. The Indoni Festival is important for educating young people about traditional African cultural heritage (Heritage Education).

These results are summarised in Table 10 and Figure 8, below.

**TABLE 10: OPINIONS ON SOCIAL COHESION**

| 1. Cultural Understanding    | Strongly Disagree/<br>Disagree | Neutral | Agree | Strongly Agree |
|------------------------------|--------------------------------|---------|-------|----------------|
| Carnival                     | 2.3%                           | 0.0%    | 31.5% | 66.2%          |
| Miss Cultural SA             | 4.3%                           | 0.9%    | 26.7% | 68.1%          |
| Cultural Understanding (ALL) | 3.2%                           | 0.4%    | 29.3% | 67.1%          |
| 2. Cultural Diversity        | Strongly Disagree/<br>Disagree | Neutral | Agree | Strongly Agree |
| Carnival                     | 1.6%                           | 5.4%    | 29.2% | 63.8%          |
| Miss Cultural SA             | 4.3%                           | 5.2%    | 28.4% | 62.1%          |
| Cultural Diversity (ALL)     | 2.8%                           | 5.3%    | 28.9% | 63.0%          |
| 3. Heritage Education        | Strongly Disagree/<br>Disagree | Neutral | Agree | Strongly Agree |
| Carnival                     | 0.8%                           | 0.8%    | 13.1% | 85.3%          |
| Miss Cultural SA             | 3.4%                           | 2.6%    | 15.4% | 78.6%          |
| Heritage Education (ALL)     | 2.0%                           | 1.6%    | 14.2% | 82.2%          |

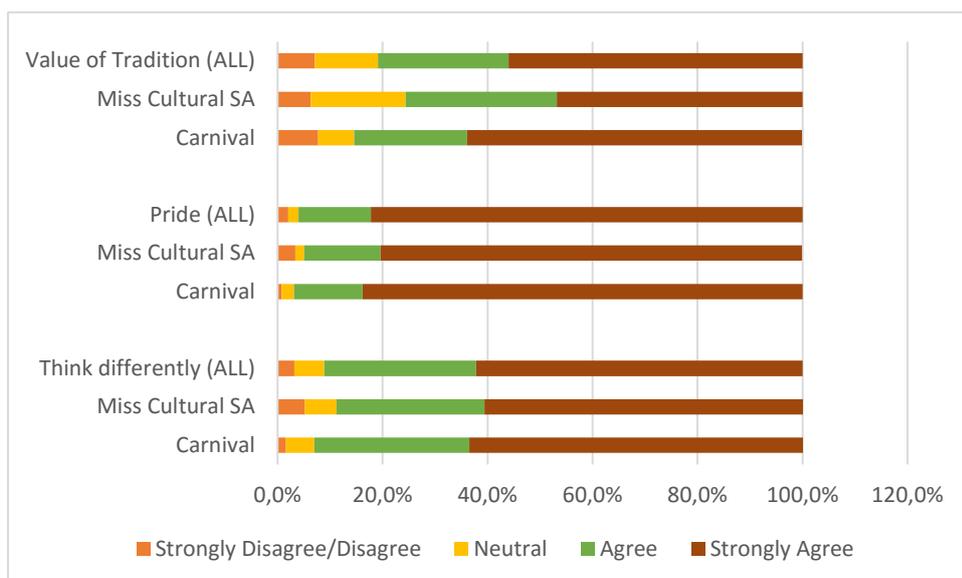


**FIGURE 8: OPINIONS ON SOCIAL COHESION**

What these results show is that a very high percentage of the audience agreed or strongly agreed with the statements relating to the value of the Indoni Festival in aspects of social cohesion. For example, 96% of the 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 highest level of agreement in this group of questions, however, was with the statement that the Festival is important for educating young people about traditional African values (82% strongly agree, with a further 14% agreeing). These results demonstrate the success of the event in meeting the stated objectives, especially those relating to youth education.

**TABLE 11: OPINIONS ON CULTURAL HERITAGE**

| <b>4. Think differently</b>  | <b>Strongly Disagree/Disagree</b> | <b>Neutral</b> | <b>Agree</b> | <b>Strongly Agree</b> |
|------------------------------|-----------------------------------|----------------|--------------|-----------------------|
| Carnival                     | 1.6%                              | 5.4%           | 29.5%        | 63.6%                 |
| Miss Cultural SA             | 5.2%                              | 6.0%           | 28.2%        | 60.7%                 |
| Think differently (ALL)      | 3.2%                              | 5.7%           | 28.9%        | 62.2%                 |
| <b>5. Pride</b>              | <b>Strongly Disagree/Disagree</b> | <b>Neutral</b> | <b>Agree</b> | <b>Strongly Agree</b> |
| Carnival                     | 0.8%                              | 2.3%           | 13.1%        | 83.8%                 |
| Miss Cultural SA             | 3.4%                              | 1.7%           | 14.5%        | 80.3%                 |
| Pride (ALL)                  | 2.0%                              | 2.0%           | 13.8%        | 82.2%                 |
| <b>6. Value of Tradition</b> | <b>Strongly Disagree/Disagree</b> | <b>Neutral</b> | <b>Agree</b> | <b>Strongly Agree</b> |
| Carnival                     | 7.7%                              | 6.9%           | 21.5%        | 63.8%                 |
| Miss Cultural SA             | 6.3%                              | 18.1%          | 28.8%        | 46.8%                 |
| Value of Tradition (ALL)     | 7.1%                              | 12.0%          | 24.9%        | 56.0%                 |



**FIGURE 9: OPINIONS ON CULTURAL HERITAGE**

A second set of statements was designed to gauge opinions on the value of the Festival in building knowledge and pride relating to traditional African cultural heritage, which is also an important aim of Indoni. The two opinion statements designed to measure these values were:

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

The challenge in posing 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:

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

The 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 the 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 of, 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 the 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 of the respondents strongly agreed (56%) or agreed (25%) that traditional cultural values are still relevant in the modern world.

**TABLE 12: AVERAGE OPINION SCORES**

| Average opinion scores           | Carnival   | Miss Cultural SA | All        |
|----------------------------------|------------|------------------|------------|
| <b>1. Cultural Understanding</b> | 4.6        | 4.5              | 4.6        |
| <b>2. Cultural Diversity</b>     | 4.6        | 4.4              | 4.5        |
| <b>3. Heritage Education</b>     | 4.8        | 4.7              | 4.8        |
| <b>4. Think Differently</b>      | 4.5        | 4.4              | 4.5        |
| <b>5. Pride</b>                  | 4.8        | 4.7              | 4.7        |
| <b>6. Value of Tradition</b>     | 4.4        | 4.2              | 4.3        |
| <b>Average (ALL)</b>             | <b>4.6</b> | <b>4.5</b>       | <b>4.6</b> |

Another way of analyzing the data (if scores are seen as a continuous variable) is to calculate the average rating given to each statement, where a higher average can be interpreted as more people agreeing with the statement, and a lower average as a lower level of agreement. As evident in Table 12, above, all the statements received very high scores, indicating a very high average level of agreement. For both events, the highest scores were for cultural heritage education and pride in cultural heritage, which are two of the main aims of Indoni.

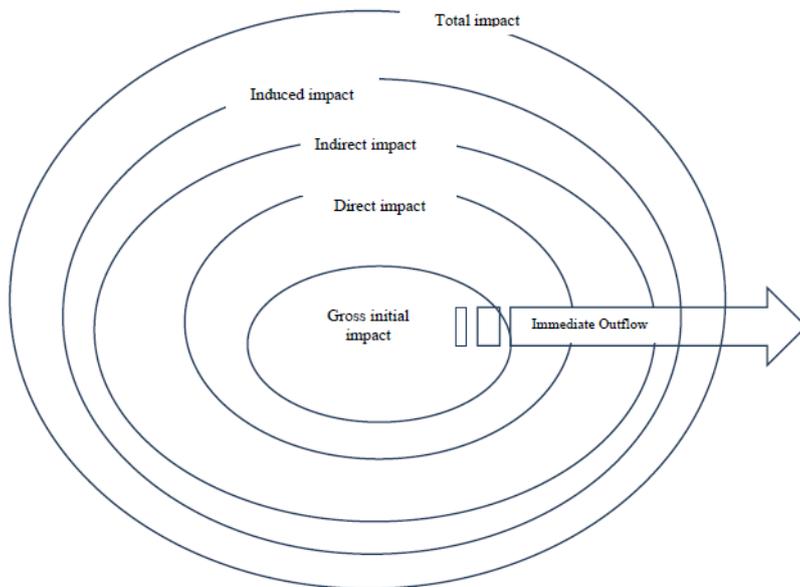
## 4.3 The Economic Impact of the Indoni Festival

Although the economic, or financial, impact of the Indoni Festival was not flagged as an explicit aim of the organisers, it is an important outcome of the Mzansi Golden Economic initiative, and can be an additional way of justifying the expenditure of public funds.

### 4.3.1 The Economic Impact Model

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).

Economic impact starts with the first round, or direct impact, of spending by visitors and Festival organisers, although some of this spending flows out of the system immediately in the form of profits and manufacturer margins. Indirect and induced expenditure is stimulated in the impact area as the initial injection is re-spent (known as the multiplier effect). Indirect impact results from successive rounds of spending that take place as the new money within the region is re-spent. Induced impact refers to the next round of spending caused by the change in income and as a result of stimulated production. Total impact is the sum of direct, indirect and induced impact.



**FIGURE 10: A CONCEPTUAL MODEL OF ECONOMIC IMPACT (ADAPTED FROM KAVESE, 2012)**

There are three broad categories of economic impacts:

$$\text{Full Impact (FI)} = \text{Consumption Impact (C)} + \text{Long Run Growth Impact (LRG)} + \text{Short Run Spending Impact (SRS)}.$$

Most economic impact studies, including this one, do not address C or LRG, but focus on SRS. The output impact of short run spending injections into a particular economy include both the direct impacts plus the indirect impacts, or

$$\begin{aligned} \text{Total Impact} &= \text{Direct Impacts} + \text{Indirect Impacts} \\ &= \text{Direct Impacts} \times \text{Multiplier} \end{aligned}$$

#### 4.3.2 Estimating the Multiplier

There are a number of common errors made when calculating economic impact. One of them is the over-estimation of the multiplier, defined as the “failure to adapt the multiplier to the specific region, including the failure to recognize that smaller less self-sufficient regions have smaller multipliers due to more extensive spending leakages” (Seaman, 2012).

The size of the multiplier (which determines the size of the indirect and induced impacts) depends on the characteristics of the impact area. The smaller the area, the greater the amount of re-spending that takes place outside of it (referred to as “leakages” from the system), and the smaller the multiplier size.

Since Input-Output tables are not generally available at municipal or city level in South Africa, multipliers can be estimated by looking at past studies, and regional characteristics. An Economic Impact Calculator (EIC), developed for the Georgia Department of Economic Development (Seaman, 2012) and adjusted for South Africa with the assistance of the original modeller, was used to estimate the multiplier in this study.

Statistics South Africa (Census, 2011) reports the population of Durban as 595 061 people, living in 199 784 households. For an area with a population of this size (300 000 – 600 000 people), the EIC tool indicates a multiplier of between 1.63 and 1.72. However, the eThekweni Municipality, which includes the larger Durban Metropolitan area, has a population of 3.4 million. Defining the impact area as “Durban and surrounds” (that is, the Durban metro) would thus result in a much larger multiplier. Provincial multipliers in South Africa, depending on the study, can be as large as 2.8, but tourism multipliers are usually closer to 2, even for quite large regions. To take this into account, some sensitivity analysis was done with a multiplier range of 1.82 – 2.3.

#### 4.3.3 Calculating Visitor Numbers

The population (that is, the total number and characteristics of event attendees) of Festival attendees is often not known. In this case, the total number of attendees needs to be estimated using information from, for example, ticket sales, accommodation providers and event organisers.

Including complementary tickets, a total of 895 tickets were issued for the Miss Cultural SA 2016 event, with a total value of R109 900.

Estimating numbers for the Carnival is difficult, given that it was an open street parade with no tickets required. Estimates of the number of people who participated, or who were spectators, ranged from 5 000 to 20 000. A conservative estimate of 6 500, based on crowd count estimates by the research team, was used for the economic impact calculations.

It also needs to be remembered that two-thirds (66%) of the people who attended Miss Cultural SA said that they had attended both events, thus making an overlap between the two events likely. Basing the economic impact calculation on the number of people who attended both events would thus lead to some double-counting. However, since data was collected via self-completion questionnaires at the Miss Cultural SA event, it is not certain that this figure is representative of the population. If all the attendees at the Miss Cultural SA event had also attended the Carnival, this would result in a 14% overlap (895/6500 comes to just under 14%). Two-thirds of 14% is 9%. Therefore, assuming a 9% overlap, total attendance is calculated as 6 730, with 5 915 at the Carnival, and 815 at Miss Cultural SA.

**TABLE 13: CALCULATION OF VISITOR NUMBERS**

|  | Carnival | Miss Cultural SA | Total attendance |
|--|----------|------------------|------------------|
| <b>Attendance/ticket sales</b>   | 6 500    | 895              | 7 395            |
| <b>Attendance discounted to account for overlap between the two events</b> | 5 915    | 815              | 6730             |

#### 4.3.4 Calculating Economic Impact

Most experts agree that the spending of local residents (that is, those who normally live in the impact area, in this case, Durban) should not be counted as part of the economic impact because, if the event had not taken place, their spending is very likely to have occurred in the impact area anyway. This is particularly the case in large cities, like Durban, that offer other cultural activities. However, visitors from outside the region bring in “new” money that would not have been spent in the city if the event had not taken place. Table 14, below, shows the calculation of total visitor spending as R5.4m.

**TABLE 14: CALCULATION OF TOTAL VISITOR SPENDING**

| Event                             | Number | Average Spend p/p | Total Spending (Rands) |
|-----------------------------------|--------|-------------------|------------------------|
| Carnival Visitors (42%)           | 2484   | 1888              | 4 689 792              |
| Miss Cultural SA Visitors (28%)   | 228    | 3169              | 722 532                |
| <b>Total Visitor Spending (R)</b> |        |                   | <b>5 412 324</b>       |

The next step was to include other spending categories, taking care to avoid double-counting and sponsorship from inside the impact area. Total organiser spending on the event was R12.92m. However, some of this spending was financed by sponsorship from the Office of the KwaZulu-Natal Premier. Since it is likely that this sponsorship would have been given to another project taking place in the region, if the Indoni Festival had not happened, it was excluded from the calculations. Not all organiser spending takes place in the impact area. Organisers reported that they had a procurement strategy to direct as much of their service provider spending locally, as possible. They estimated that 90% of spending was local, while the remaining 10% went to Gauteng service providers. Organisers also earned some money from ticket sales. However, spending on tickets is already included in audience spending. To avoid double-counting, this amount was also subtracted. The total organiser spending included in the model thus amounted to R11.6m (Table 15).

TABLE 15: CALCULATING ECONOMIC IMPACT

| Spending category  | Amount (Rands)    |
|--|-------------------|
| Total spending by audience   | 5 412 324         |
| Total organiser spending in impact area (0.9) <i>minus</i> local sponsorship | 11 628 839        |
| Minus ticket sales income  | 109 900           |
| <b>Gross impact</b>  | <b>16 931 263</b> |
| Net impact with value added adjustment (0.82)                                | 13 883 636        |
| Multiplier effect (K = 1.82)   | 11 384 582        |
| Multiplier effect (K = 2.3)  | 18 048 727        |
| <b>Total Economic Impact Min</b>   | <b>25 268 218</b> |
| <b>Total Economic Impact Max</b>   | <b>31 932 363</b> |

Total Gross Impact (including both visitor and organiser spending in the impact area) was R16.9m. In subsequent spending rounds, it is estimated that, for a region the size of Durban, immediate outflow would be around 18% as a result of “imported” products from other regions. The Seaman (2012) model estimates the value added adjustment factor to be 0.82 for regions with large populations. As previously discussed, the multiplier is estimated as being between 1.82 and 2.3. This gives a total economic impact of between R25.3m and R31.9m, which is quite considerable for a one day Festival.

## 5. Concluding Remarks

The Indoni Youth Empowerment National Culture and Heritage Celebration Festival is an important part of a larger Youth Empowerment programme that includes year-round cultural and skills development camps and a bursary programme. This research focussed on the Festival component, which took place in Durban on the 15<sup>th</sup> of October 2016. It included a Carnival street parade during the day, and the Miss Cultural SA pageant held at the Durban International Convention Center (ICC) in the evening. The theme of the 2016 Festival was “My heritage, My pride” and contestants included young people from a wide variety of South African cultural traditions.

Based on the stated aims of the Festival and on the Mzansi Golden Economy outcomes, the Festival was evaluated under four themes: Audience Development and Education; Inclusive Economic Growth; Social Cohesion and Community Development; and Reflective and Engaged Citizens. Table 16, below, summarises the findings of this evaluation.

In terms of the theme of *Audience Development and Education*, the results show that audiences were mostly from South Africa, the majority (69%) stemming from KZN. There were somewhat more women than men, especially at the Miss Cultural SA event. A significant proportion of younger people were surveyed, although it should be noted that participants (school children) under the age of 18 were not interviewed because ethical research practice would have required parental consent. The audience survey showed that a diversity of cultural groups (using home language as a proxy) were included, especially at the Carnival. There was quite a considerable overlap between the two events in terms of audience. Two-thirds (66%) of the audience reported attending another live cultural event in the last year. A very high percentage (96%) agreed or strongly agreed that Indoni is important for youth education.

In terms of *Inclusive Economic Growth*, the results indicated an economic impact between R25.3m and R31.9m on Durban. This is quite considerable given that the Festival takes place in one day. The high 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 spending.

**TABLE 16: SUMMARY OF INDONI FESTIVAL 2016 RESULTS**

| Theme  | Indicators   | Results   |
|--|--|---|
| <b>Audience Development &amp; Education</b>                | 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 KwaZulu-Natal; 11% from Gauteng; 7% from the Eastern Cape.   |
|  | Income and Education Groups  | 57% at Carnival and 60% at Miss Cultural SA had a degree/diploma; All income groups represented.  |
|  | Participation and 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.                     |
|  | <b>Inclusive Economic Growth</b>   | Organiser spending  |
| 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.   |
| <b>Social Cohesion &amp; Community Development</b>         |  | Audience diversity  |
|  | 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.  |
|  | <b>Reflective &amp; Engaged Citizens</b>   | Reflectiveness and Transformative self-knowledge  |
| Appreciation and celebration of cultural diversity         |  | 96% of audience agrees/strongly agrees that the Indoni Festival makes them feel proud of their cultural heritage.   |

Social Cohesion and Community Development values were evaluated by assessing the diversity of cultural offerings and through audience opinion survey questions. Since the focus of the Festival is on all 12 indigenous cultural groups in South Africa, its cultural offerings were indeed diverse. Sixty-three

percent of those surveyed strongly agreed or agreed (29%) that the Festival represented the cultural diversity of South Africa.

Finally, in terms of the theme of *Reflective and Engaged Citizens*, 91% of audiences surveyed agreed or strongly agreed that the Festival made them think about their cultural heritage in a different way, and 96% agreed or strongly agreed that the Indoni Festival made them feel proud of their cultural heritage.

Overall, the Indoni Festival was shown to have successfully met its stated aims and to have quite a significant economic impact on Durban. It is also well aligned with the aims of the MGE programme in that it contributes to a number of themes in terms of cultural value generation.

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 Indoni's revenue 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.

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# Appendix 1: Survey Instrument

## Indoni Festival Impact Research 2016

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Hello! The purpose of the survey is to find out from you your opinions of the value and role of the Indoni Youth Empowerment Festival. The research is funded by the Department of Arts and Culture, and run by the South African Cultural Observatory. The results will be fed back to organisers, funders and the public and used to demonstrate the value and role of the awards.

Your responses are anonymous. You don't have to answer all the questions and can stop any time you want to. Thank you for taking the time to give us your views!

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**Firstly, please tell us which parts of the Indoni Festival you are attending:**

Carnival       Miss Cultural SA       Both the Carnival & Miss Cultural SA

**Now, please tell us how you feel about the following statements, where**

|                   |          |         |       |                |
|-------------------|----------|---------|-------|----------------|
| 1                 | 2        | 3       | 4     | 5              |
| Strongly disagree | Disagree | Neutral | Agree | Strongly agree |



- 1. The Indoni Festival improves understanding between different cultural groups**  
1  Strongly disagree    2  Disagree    3  Neutral    4  Agree    5  Strongly agree
- 2. The Indoni Festival reflects the cultural diversity of South Africa**  
1  Strongly disagree    2  Disagree    3  Neutral    4  Agree    5  Strongly agree
- 3. The Indoni Festival is important for educating young people about traditional African cultural heritage**  
1  Strongly disagree    2  Disagree    3  Neutral    4  Agree    5  Strongly agree
- 4. The Indoni Festival makes me think about my culture and heritage in a different way**  
1  Strongly disagree    2  Disagree    3  Neutral    4  Agree    5  Strongly agree
- 5. The Indoni Festival makes me feel proud of my cultural heritage**  
1  Strongly disagree    2  Disagree    3  Neutral    4  Agree    5  Strongly agree
- 6. Traditional cultural values are still relevant in the modern world**  
1  Strongly disagree    2  Disagree    3  Neutral    4  Agree    5  Strongly agree

**Finally, please tell us a bit about you.**

(Please Turn Over)

7. **Have you been to another live cultural event, like a music concert or festival, in the last year (12 months?)**     Yes     No

8. **In which province do you usually live?**

- KwaZulu-Natal     Free State     Gauteng  
 Eastern Cape     Mpumalanga     Limpopo  
 Northern Cape     North West     Western Cape  
 I do not normally live in South Africa

9.1 **Do you normally live in Durban or surrounds?**  Yes [Now go to Q10]     No [Now go to Q9.2]

9.2 **How long are you staying for the Festival?** Number of Days \_\_\_\_\_ Number of Nights \_\_\_\_\_

10. **Are you?**     Female     Male

11. **What is your home language?**

- Zulu     Xhosa     English     Other \_\_\_\_\_

12. **What is your age group?**     18 – 25     26 – 35     36 – 50     51 – 64     65+

13. **Are you?**

- Working in the cultural sector  
 Working in education, or with young people  
 Working in another sector  
 In school, university or doing some other study  
 Not working

14. **What is your highest level of education?**

- 1  Primary school    2  High school  
3  Apprenticeship/Short course/Professional qualification    4  Degree/Diploma

|   |  |
|---|--|
| <p>15. <b>What is your household monthly income after tax?</b></p> <p>1 <input type="checkbox"/> less than R5 000<br/>2 <input type="checkbox"/> R5 001 – R10 000<br/>3 <input type="checkbox"/> R10 001 – R20 000<br/>4 <input type="checkbox"/> R20 001 – R30 000<br/>5 <input type="checkbox"/> R30 001 – R40 000<br/>6 <input type="checkbox"/> R40 001 – R60 000<br/>7 <input type="checkbox"/> Greater than R60 000</p> | <p>16. <b>How many people live in your household?</b> _____</p> <p>17. <b>How much are you spending in total on attending the Festival?</b></p> <p>17.1 Tickets, food and drinks, and travel    R _____</p> <p>17.2 Accommodation    R _____</p> <p>17.3 How many people is the expenditure for? _____</p> |
|---|--|

**Thank you for your help!**

Should you have questions or comments about the research you are welcome to contact the organisers of the Indoni Research Study: Prof Geoff Antrobus ([g.antrobus@ru.ac.za](mailto:g.antrobus@ru.ac.za)) and Prof Jen Snowball ([j.snowball@ru.ac.za](mailto:j.snowball@ru.ac.za))