



South African Cultural Observatory
Monitoring & Evaluation:
Key Development Indicator Report on DAC
Interventions

Intervention: 2016 MACUFE Festival

Submitted to the Department of Arts and Culture



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Summary

Using the Framework for the Monitoring and Evaluation of Publically Funded Arts, Culture and Heritage (SACO, 2016), this study interviewed audiences and organisers to evaluate the 2016 MACUFE Festival. The Festival is managed by a private events company on behalf of the Free State Dept. of Sport, Arts, Culture and Recreation and receives additional sponsorship from corporates, such as Standard Bank and Vodacom.

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

The vast majority of patrons (79%) had been to the Festival before, 25% having attended 6 or more times, with 96% saying that they would recommend MACUFE to other people. Nearly a quarter (23%) of Festival goers were day visitors. Overall 55% of attendees spent 4 or more days at the Festival, a considerable increase over the 2015 Festival; were well educated (64% diplomates or graduates); household income of 31% equaled or exceeded R30 000/month; and spending per person averaged at R3 156 for people from outside Bloemfontein and Mangaung.

The study found that the over 25 000 individuals bought nearly 43 000 tickets in a total of 68 600 visitor days resulting in net visitor spending of R36,65m and a total economic impact of R103,4m of MACUFE on Bloemfontein and Mangaung.

In addition to the monetary contribution of the Festival, the theory that a relationship exists between subjective quality of life and cultural participation and consumption was tested. It was found to support the contention that attendance at live events is positively correlated to personal well-being or quality of life.

Key Findings



- The main focus of MACUFE is African Music, but it includes other genres as well.
- Half of all tickets sold were for the Main Music event
- Most Festival goers (79%) had attended before
- Nearly one-quarter are 'day visitors.'
- A very large proportion (96%) would recommended attendance to others
- The average length of stay is 4 days and 3 nights
- Education levels are high with nearly two-thirds having tertiary qualifications
- Attendance was calculated at 25 000 individuals of whom 16 000 were non-local visitors.
- About 43 000 tickets were purchased.
- Net visitor spending amounted to close on R37m
- Total Economic Impact on Bloemfontein and Mangaung was calculated at R103m

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1. Background and Context

MACUFE is an acronym for the “Mangaung African Cultural Festival”. It took place from the 30th of September to the 9th of October in 2016. The festival includes art, music, theatre, craft and sports exhibitions throughout the city of Bloemfontein. MACUFE has been running for 18 years (since 1997), making it one of South Africa’s most established arts and culture events. Organisers report that MACUFE has grown significantly since it began.

The vision of the Festival is “to be the biggest, most culturally balanced showcase of African Arts and Culture in the world”. The theme for the 2016 festival was *Igniting the African Spirit*.

The mission is described as:

“[To] develop MACUFE by showcasing the best local and international African artists in various disciplines, providing a quality professional service through an extensive and structured marketing campaign utilizing the multi-skilled professional staff, established infrastructure and resources at its disposal” (MACUFE, 2016).

The “Main” Festival is focused around music, with the 2016 programme including mostly South African artists, but also some high profile international performers. The 2016 Main Festival line-up included: Karyn White (USA), Andy Narell (USA), Romeo Mputu (DRC), Stimela, Zonke, Nathi, Lira, Jimmy Dlodlu, Presss, Tsepo Tshola, Vusi Nova, DJ’s Finzo, What What, Ruby Red, Prince Kaybee, Allayen and Miss Noxy. The Main event took place on the 8th of October in an outdoor venue from 11am. Tickets cost R350 and are sold through Computicket. Other ticketed music events (with ticket purchase through Computicket) include a Gospel Concert (2nd of October, 9am, ticket cost R170); and “MACUFE Divas” (7th of October 7pm, ticket cost R280). Other large events included the “MACUFE Rock Festival” (1st of October) and the “MACUFE Comedy Festival” (5th of October), which included some well-known South African artists and newcomer such as: Tieho Khakhau, Lihle Lindzy, Muzi Dlamini. Skhumba Loyiso Madinga, Dillan Oliphant, Alred Adrarian, Kagiso KG Mogadi, Sifiso Nene & Noko Moswete.

The Festival also incorporates an Arts and Crafts market (with more than 100 exhibitors and sellers expected in 2016), which also offers live entertainment, a beer garden, and a Basotho Cultural Village. Entrance to this part of the Festival is free. From 2015, the event also incorporated a beauty pageant, “Miss Glamorous” (entry fee of R100).

In terms of theatre, the Festival had an indoor component (Civic Theatre) entitled “Development Performances, Local Theatre, Drama & Poetry”, which ran from 11am to 11pm daily (ticket prices were R20 for scholars who enter at 2pm; R50 for evening performances). A comedy show was also included (ticket price R170).

The event thus has a significant focus on youth and audience development, found in the Development performances already mentioned, with reduced prices for scholars, and in an “Urban Youth Festival” music event and party.

MACUFE furthermore incorporates sports events, such as a boxing tournament and a soccer match (Sparta MACUFE Cup). Like the Royal Heritage Festival, MACUFE thus also has a mix of cultural and sporting events.

The Festival is managed by a private events management firm on behalf of the provincial Department of Sport, Arts, Culture and Recreation. In 2013, the additional funding required from various government sponsors to cover the costs of the event sparked some controversy (Free State Times, 23/11/2013). However, the 2015 Festival received some good press coverage emphasising the growing international profile of the event as including international artists, and attracting audiences from Lesotho, Namibia and Mozambique. Values that were emphasised included providing emerging South African artists with exposure to promoters, expanding tourism in the province, and economic impact. Khotso Thule, the General Manager of Marketing at Free State Tourism Authority (FSTA) estimated that the festival “translated into R60 million” (Free State Dumelang News, 17/10/2015).

Sponsors of the 2016 edition of MACUFE include the Free State Department of Sport, Arts, Culture and Recreation, the National Department of Arts and Culture, Vodacom, and Standard Bank.

2. Research Design

In addition to valuing the impact of the MACUFE 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 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 and Land, 2008). Intrinsic values 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 1: THE 5 CULTURAL VALUE THEMES (SACO, 2016)

The broad themes for cultural value were based on:

- A review of local and international literature on cultural value; and
- Key goals and areas of concern of 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 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 then have to be designed based on the answers to these questions. Based on the contextual information about MACUFE and the M&E Framework, the following values, indicators and data gathering methods were identified (Table 1).

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

Theme	Examples of indicators	Research Methods
Audience Development & Education	Demographics (Age groups; Cultural/Race groups; Gender)	Audience survey
	Origins (Local/Visitor; Rural/Urban; Province; Nationality)	
	Income and Education Groups	
	Ticket sales/participation (numbers)	Organiser data; ticket sales data from Computicket.
Human Capital/Professional capacity building	Training offered	Organiser data on employment, volunteers, training/experience; local suppliers and partnerships (Event website includes SMME application form)
	Experience gained	
	Volunteers & Interns	
	Impact on local SMMEs	
	Opportunities & partnerships with local artists	
	Opportunities & partnerships with local stakeholders	
Showcasing South African art and artists	Programme data	
Inclusive Economic Growth	Organiser spending	Organiser data
	Earned income/Turnover	
	Sponsorship (and sources)	
	Audience spending	Audience survey
	Length of stay (Bed nights)	
	Contribution to Gross Geographic Product/Gross value added	Analysis of data
Social Cohesion & Community Development	Artist/Producer demographics (diversity)	Programme and organiser data
	Artist/Producer origins (diversity)	
	Audience diversity	Audience survey
	Quality of Life & Wellbeing	

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 done using a questionnaire administered over the 10 days of the Festival by trained enumerators. The questionnaire (see Appendix 1) includes both quantitative data (on, for example, spending, visitor origins, and visitor demographics) and qualitative data on opinions and experiences. Given the focus of the Festival on different genres of African music, and building audiences, the visitor survey also incorporated questions about music consumption patterns and types. As an experimental part of the design aimed at measuring intrinsic values, a quality of life question was also incorporated.
2. Data that can be obtained from Festival organisers. For example, MACUFE uses Computicket as their ticket vendor. 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. In order to conduct an Economic Impact Study, information is also required from organisers on financial matter, such as sponsorship, turnover and organizer spending (See Appendix Table 2).

3. Research Methods and Data Collection

Recognising the value of local contextual knowledge, the SACO team partnered with the Centre for Development Support at the University of the Free State. They were selected as service providers because of their disciplinary expertise in managing socioeconomic survey projects in general, but also because they have been involved in similar studies of the MACUFE festival in previous years (2009 and 2015). The UFS team thus had unique knowledge, experience and networks, which contributed very significantly to the success of the project.

TABLE 2: EVENTS AT WHICH INTERVIEWS WERE CONDUCTED

Event	Frequency	Percentage	Cumulative Percentage
African Footprint	24	4.3	4.3
Arts & Crafts	42	7.6	11.9
Comedy	50	9.0	21.0
Divas	58	10.5	31.5
Gospel	72	13.0	44.5
Hip Hop	48	8.7	53.2
Jazz	51	9.2	62.4
Main Festival	72	13.0	75.4
Urban Youth	61	11.0	86.4
Soccer Cup	75	13.6	100.0
Total	553	100.0	

Data was collected at all the major events during the 2016 Festival (Table 2), weighted by the expected audience size. While both local residents and visitors from outside the impact area were interviewed, the focus was on visitors since they contribute to the economic impact of the event by bringing “new” money into the region. The 2015 study (Centre for Social Development (CDS), UFS) tracked the number of people interviewers had to approach before they found a visitor as a means of estimating the proportion of local residents compared to visitors at the various events. It ranged from 1.7 – 1.8 at the larger events (Main Festival and the MACUFE Cup) to 2.6 (Indoor Jazz and Comedy) to 3.49 (Divas). Using this as a guide, the visi2016 study set a quota of 20% for local residents (124 interviews, amounting to 22.4% of

the final total) and 80% for visitors (429 interviews, amounting to 77.6% of the final total). In all, 553 interviews were conducted.

4. Results of the Study

4.1 Festival Attendee Origins and Demographics

Table 3 shows a comparison of Festival attendee origins in 2016 and previous research done at the 2015 festival. In both years, the majority of festival-goers were South African. The largest groups were from the Free State, of which 22.4% in 2016 were from Mangaung, with the remaining 31.6% from other parts of the province. As found in the 2015 study, the next largest group was from Gauteng (16.1% in 2016 and 18.1% in 2015), followed by the Eastern Cape (7.1% in 2016 and 5.5% in 2015), Northern Cape (5.8% in 2016 and 4.8% in 2015), North West (4.3% in 2016 and 2.9% in 2015) and smaller groups from other provinces.

TABLE 3: FESTIVAL ATTENDEE ORIGINS 2016 AND 2015

Origins	Percentage 2016	Percentage 2015
Free State Total	54.1	56.3
--Mangaung/Bloemfontein	22.4	44.3
--Other Free State	31.6	12.0
Gauteng	16.1	18.1
Eastern Cape	7.1	5.5
Northern Cape	5.8	4.8
North West	4.3	2.9
Other Provinces	9.2	10.2
Not South African	3.4	2.2

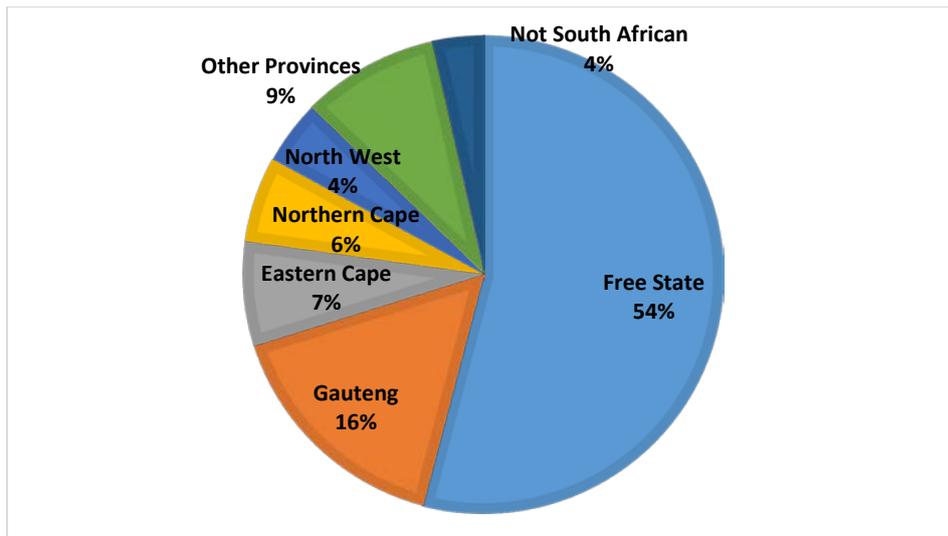


FIGURE 2: FESTIVAL-GOER ORIGINS IN 2016

An important way of assessing diversity (which has an impact of social cohesion) is an examination of the various cultural groups represented by the audience. As found in the 2015 study, the vast majority of festival attendees (96.3%) were black Africans, with much smaller groups of white (0.6%), coloured (2.9%) and Indian/Asian-origin people (0.1%).

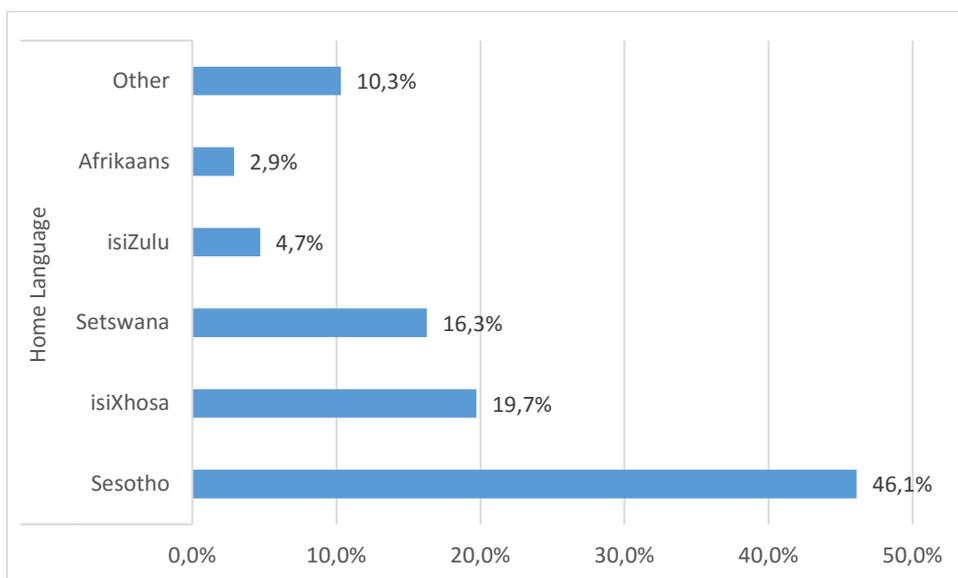


FIGURE 3: FESTIVAL-GOER HOME LANGUAGE GROUPS IN 2016

However, more cultural diversity is found within home language groups. Although nearly half (46.1%) of respondents spoke Sesotho at home, about a fifth (19.7%) spoke Xhosa, with

smaller groups speaking Setswana, isiZulu and Afrikaans. The “Other” category included small number of people (15 or less in each group) who spoke Sepedi, Ndebele, Shona, SiSwati, Xitsonga and Tshivenda.

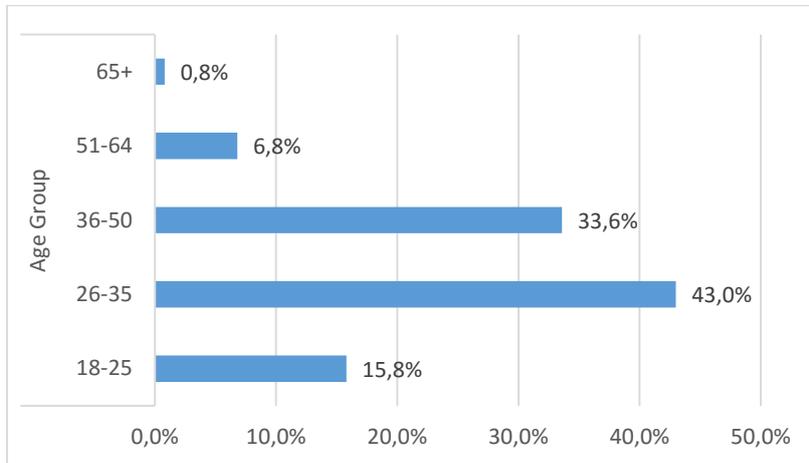


FIGURE 4: FESTIVAL-GOER AGE GROUPS IN 2016

As found in the 2015 study, the 2016 study found that the largest group of festival-goers were between 26 and 35 years old (43.0% in 2016, 46% in the 2015 study). The next largest group in 2016 was the 36 – 50-year-old group (33.6% in 2016, 35.3% in the 2015 study).

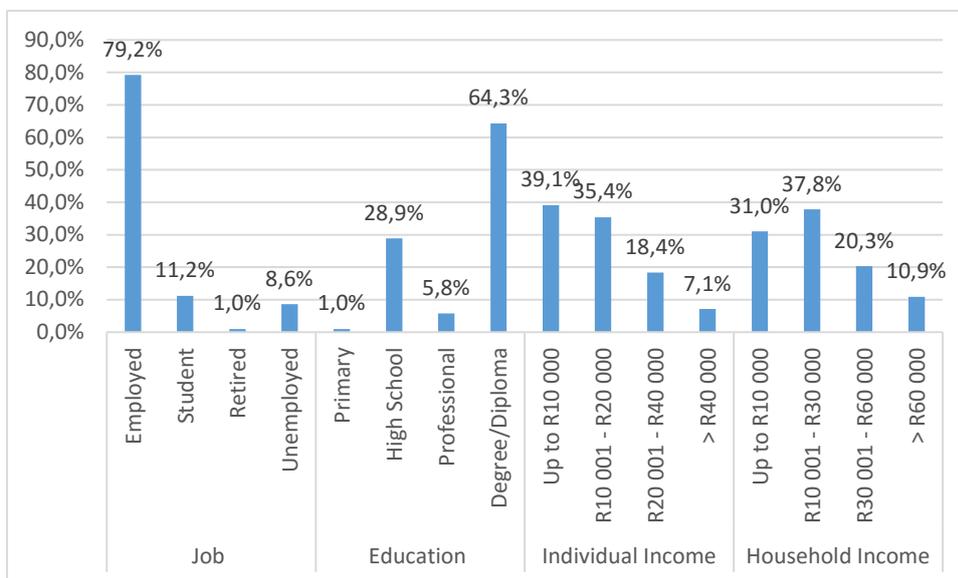


FIGURE 5: INCOME AND EDUCATION GROUPS IN 2016

As generally found, cultural consumers tend to represent relatively higher income and education groups. Nearly 80% of festival-goers were employed, with a further 11% being

students. A much higher proportion than the general population had some tertiary education (64.3%). As also found in the 2015 study, the largest group, in terms of monthly household income, was in the R10 001 to R30 000 bracket (37.8% in 2016, compared to 39.2% in 2015). However, the 2016 study found a larger proportion of festival-goers in the upper income brackets (having a monthly household income of more than R30 000 per month) than the 2015 study did (31.3% in the 2016 study compared to only 12% in 2015), possibly as a result of the sampling quota used in the present study, which limited the number of local residents to 20% of the sample.

4.2 Festival-goer Activities and Opinions

As shown in Table 4, the MACUFE events attended by most of those interviewed were the Main Music event, attended by more than half those interviewed, and the MACUFE Cup soccer event, attended by nearly half those interviewed. The average number of festival events attended was 2.3 per person, which is very similar to the findings of the 2015 study (2.6 events per person).

TABLE 4: MACUFE EVENT ATTENDANCE AND TICKET SALES IN 2016

Event	Percentage
Main Music	52.4
MACUFE Cup	47.2
Divas	25.0
Comedy	20.3
Youth Festival	19.0
Jazz	18.4
Gospel	17.0
Hip-hop	10.8
Craft Village	9.8
	Number
Average number of Events attended per person	2.3
Median	2
Minimum	1
Maximum	7

The average number of previous MACUFE Festivals attended was 3.94 (median of 3, maximum of 21). For 20% of the sample, 2016 was the first year in which they were attending, with a further 27% attending for the second or third time. For 15% of people, 2016 was the 10th or

more year that they were attending MACUFE. The vast majority (96%) said that they would recommend MACUFE to other people. What this shows is that MACUFE is managing to build up a loyal audience of returning festival-goers, while also attracting new audiences.

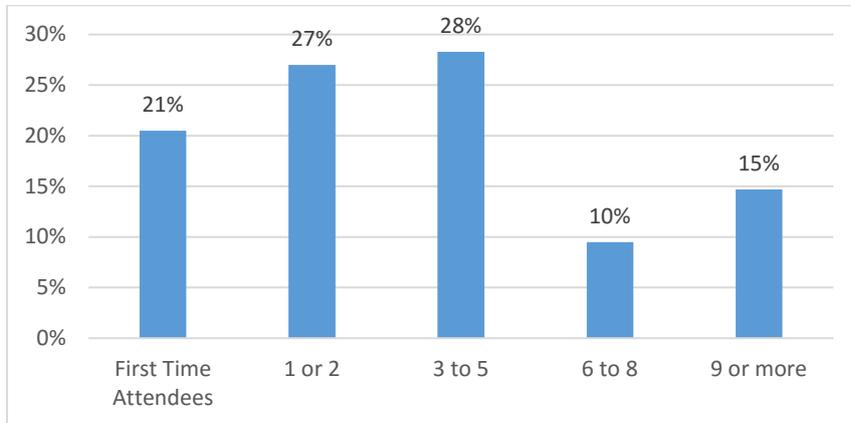


FIGURE 6: PREVIOUS ATTENDANCE AT MACUFE

An important aspect of the economic impact of a festival or event is the length of time that visitors stay, since this increases their spending on accommodation, food and shopping in the impact area. The importance of finding ways to extend the length of stay was also highlighted in the 2015 study. In 2015, the average number of nights spent in Mangaung was 2.3, with the average of 2.9 days. In the 2016 study, this was found to have increased to 3.35 nights (median of 3) and 4.2 days (median of 4).

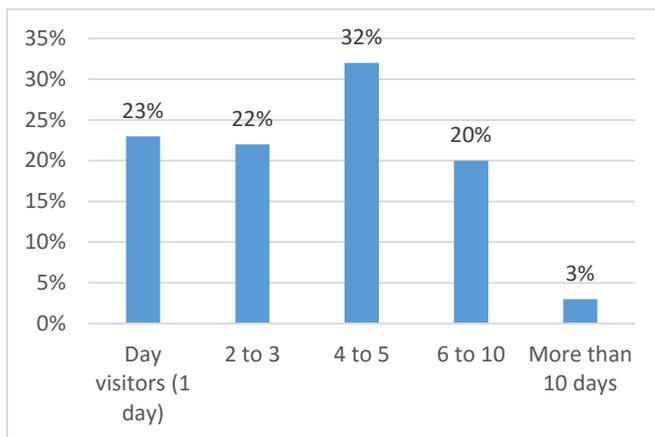


FIGURE 7: LENGTH OF STAY: DAYS (2016)

As shown in Figures 7 and 8, about a quarter (23%) of festival-goers were day visitors, who stayed for only one day, and did not stay overnight. However, almost a third of visitors stayed for four to five days (32%) and 3 to 4 nights. This is a considerable change from the 2015 study, which found that most visitors (52%) stayed for only two or three days. While the 2015 and 2016 studies did have somewhat different sampling and research methods, both were large (in terms of the number of interviews conducted) and carefully designed. Given the reliability of data used, there does thus seem to be the start of a trend towards longer stays.

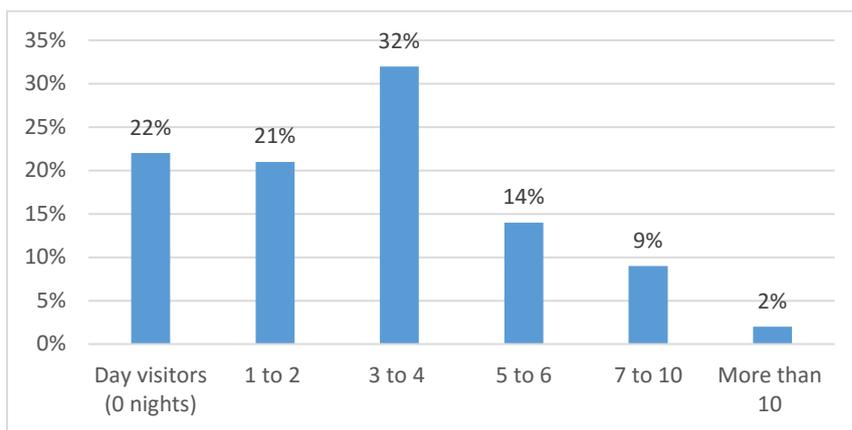


FIGURE 8: LENGTH OF STAY: NIGHTS (2016)

The type of accommodation used by festival visitors was also tracked. The largest group (40%) stayed with friends or relatives, followed by about a third of visitors (32%) who stayed in a hotel or bed and breakfast guest house. In the “Other” category, five people (1.17%) mentioned the Shosholozza Train festival package, which included tickets to the Jazz (7th of October), Main Music festival (8th of October) and the MACUFE Cup (9th of October), as well as two nights of accommodation on the train, breakfast and transfers (see Appendix 3).

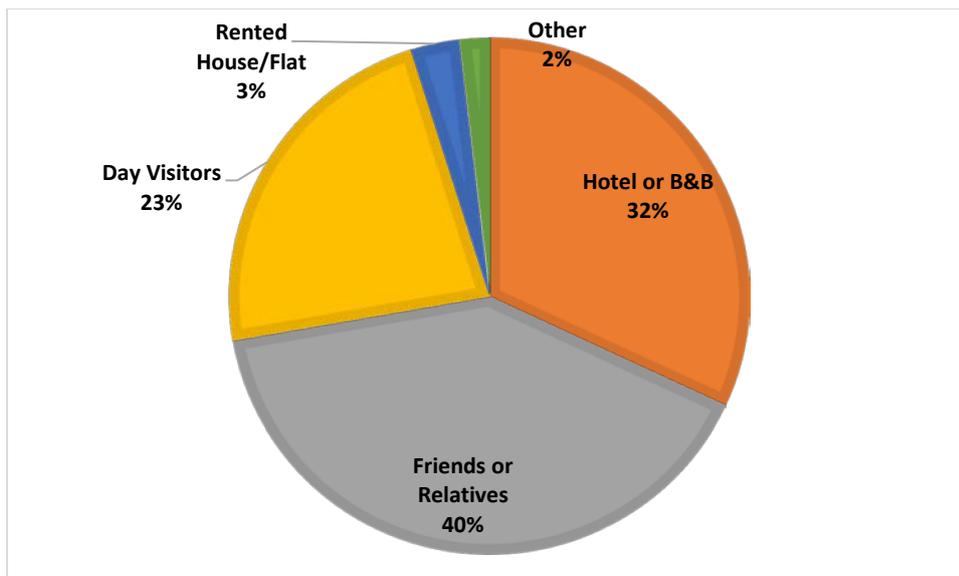


FIGURE 9: FESTIVAL ACCOMMODATION IN 2016

4.3 Spending and Tourism Leveraging

Sometimes, especially in larger cities, visitors to a festival or event are what Crompton (2006) describes as “time-switchers” or “casuals”. That is, the festival itself is not the main or only reason for their visit to the city – rather they may have been planning the visit anyway (for example, to visit family), and have simply switched the time of their visit to coincide with the event. Similarly, “casuals” are visitors to the city who may not have known about the festival in advance, but who come across it while they are there and attend some shows. In both cases, it is likely that the spending of time-switchers and casuals would have occurred in the impact area in any case, and thus cannot be directly attributed to the festival.

To test for this, non-local MACUFE patrons were asked if the festival was their main or only reason for coming to the city. The vast majority, 94.2%, agreed that MACUFE was their main or only reason for coming to Bloemfontein, indicating that there were not many time-switchers or casuals present. The 7.8% who were not there primarily for the festival were mostly visiting family or friends, with a few citing work-related reasons for their visit to the city.

Festivals can also be a way of leveraging further tourist expenditure, since visitors may go on to other tourist attractions in the province. However, only 8% of non-local MACUFE visitors

reported extending their trip to “visit other tourist places nearby”. Most of these extended their stay in the Free State by between 1 and 3 additional days.

Respondents were also asked a number of questions about their spending within Bloemfontein during their stay at the festival. Besides being an important input into economic impact calculation, the distribution of visitor spending can help organisers and funders to determine where visitors spend most, which sectors are impacted by the event, and where service delivery improvements are likely to have the largest financial impact.

Respondents were asked to estimate their total spending in the impact area, as well as to break the spending down into various categories: Accommodation (not for local residents), tickets, food and drinks, shopping, transport, and anything else. They were also given the opportunity to report figures only for themselves, or for their whole travelling group or family. In the case of the latter (that is, reporting group spending), they were asked how many people they were paying for at the festival.

About half (52%) of visitors and 59% of local residents reported group spending. The average group size for visitors was 2.04, but the median was 1. A challenge in using average figures is that the mean can be skewed up (or down) by a few very high (or low) numbers. This is also evident in the large standard deviation of group size for visitors (3.78). Excluding the two largest groups (one of 24 and one of 72) reduces the average group size for visitors to 1.81, which is closer to the median. For local residents, the average group size was 1.55, with a median of 1.

TABLE 5: SPENDING BY VISITORS AND LOCAL RESIDENTS IN 2016

		Total Spending per group*	Accommodation	Tickets	Food and Drinks	Shopping	Transport	Other
Visitors	Mean	5 680.52	1350.38	913.44	1 593.71	538.4	968.53	8
	Median	3000	0	580	800	0	700	0
Local Residents	Mean	2 050.2	n/a	661.75	740.81	281.14	220.49	0
	Median	1 000	n/a	500	300	0	60	0

* Note that total spending was reported by respondents and did not always add up to reported spending in other categories.

As shown in the table, visitors from outside Bloemfontein spent an average of R5 680 per group (median being R3 000). Given that 40% of visitors stayed with friends and relatives, and thus did not pay for accommodation, average accommodation spending per group was quite

low at R1 350. Visitors spent most on food and drinks (an average of nearly R1600), followed by transport (R968), tickets (R913), shopping (R538) and “Other” things (R8).

Local residents were asked to report only their additional spending at the festival, not including their normal monthly expenses. Spending by local residents is usually considerably lower than for visitors because they do not have to pay for accommodation and can eat at home if they choose to. This was also the case at MACUFE, with average total spending by local residents being R2 050 per group. The largest spending category was for food and drinks (R741), followed by tickets (R663), shopping (Ra 281) and transport (R220).

Total average spending for visitors and local residents was R4 864 per group, which is somewhat lower than the R5 067 average found in the 2015 study. However, given the slightly different sampling and research methods used, the figures are not significantly different enough to draw any conclusions from.

4.4 Music Consumption and Quality of Life

There is an emerging research agenda related to quality of life (also referred to as subjective well-being, or happiness) and cultural participation and consumption (Galloway, 2006; Michalos and Kahlke, 2008; Steiner et al., 2015). Subjective quality of life (QoL) measures involve asking respondents to rate their own QoL on a numerical scale, usually from 1 to 5 or 1 to 10, where lower numbers denote a lower level of life satisfaction, or happiness, and higher numbers denote greater life satisfaction.

Research in South Africa (Ebrahim et al., 2013, Botha and Snowball, 2016) and in other parts of the world has found that QoL is affected by many factors. Some of the most common are age, gender, income, education, employment, health, personal relationships (especially with life partners and children), relative social status and control over one’s life (people living in democratic countries, for example, where they feel that they have some influence over political outcomes, have been shown to have higher quality of life).

However, despite much qualitative research into the relationship between QoL and cultural participation or consumption, there have been relatively few quantitative studies in this area. A problem with econometric QoL studies and culture is that, while there may be positive

correlations between cultural consumption and subjective well-being, other factors often have a larger effect and are also highly correlated with culture (for example, education and cultural consumption often go together). This makes it difficult to isolate the size of the impact of culture on QoL (Galloway, 2006).

To attempt to test this theory in the context of a festival, the MACUFE study included the following question:

This last question is about how you feel about your life in general. On a scale from 1 to 5, where 1 is totally unhappy and dissatisfied, and 5 is totally happy and satisfied, how satisfied are you with your life at the moment?

The results were then correlated with the variables presented in the table, after which an OLS regression was run to determine their statistical significance when holding other variables constant.

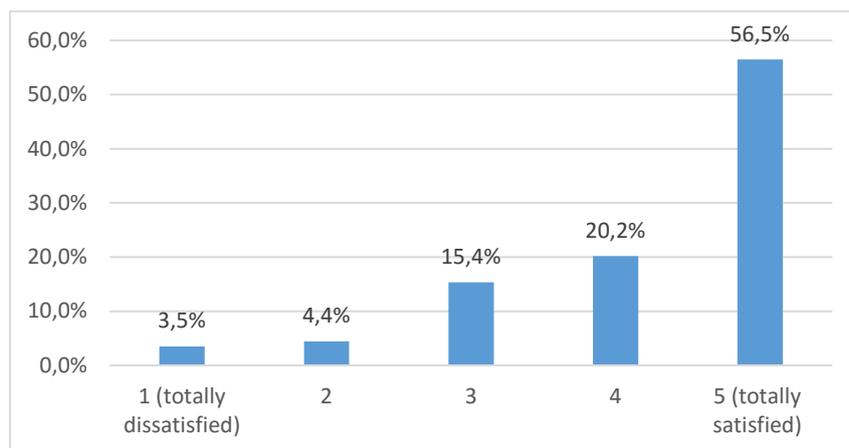


FIGURE 10: LIFE SATISFACTION OF MACUFE RESPONDENTS IN 2016

As shown in the figure, more than half of respondents at the MACUFE 2016 festival rated their life satisfaction as 5 (totally satisfied), with a further 20% rating it very highly (4 out of 5). Only 23% rated their life satisfaction as a 3 or lower. The average score was 4.20¹.

Although MACUFE is a festival that covers many cultural genres, the majority of events are related in some way to music (jazz, gospel, divas, and “main” music festival), particularly

¹ It should be noted that some econometricians would argue that an average score is not a valid method of analysis, since the 1 to 5 scale is an ordered categorical variable, not a continuous variable. However, since higher numbers (scores) do denote greater satisfaction, we would argue that averages to provide some useful information in this context.

celebrating African music and musicians. Other than the soccer, these are also the events which attracted the largest audiences. In order to reduce the number of variables in the study, the focus of this exploratory research was thus specifically related to the relationship between African music and QoL. To this end, respondents were also asked to rate their enjoyment of African music:

On a scale from 1 to 5, where one means “I don’t like it at all” and 5 means “I like it very, very much”, how much would you say you like African music?

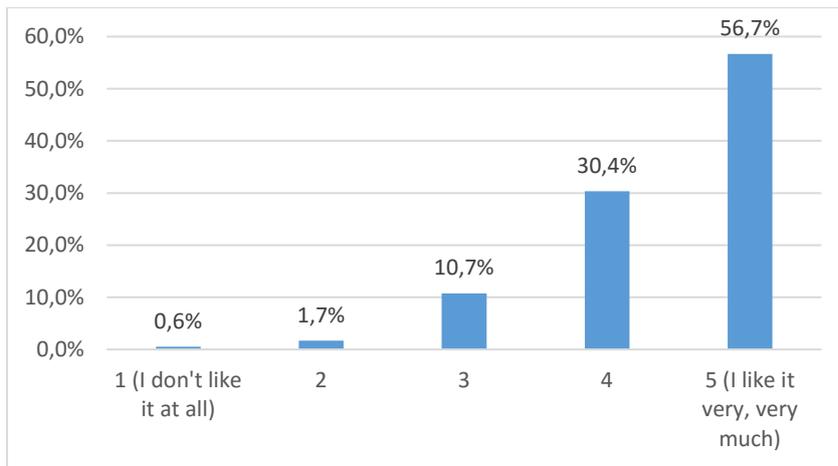


FIGURE 11: AFRICAN MUSIC APPRECIATION SCORE AT MACUFE 2016

Building on the theory of “rational addiction” in cultural consumption (that is, that increased consumption increases intensity of appreciation, which in turn increases consumption), it is reasonable to assume that those with a greater intensity of liking for African music are more likely to be more frequent consumers.

Unsurprisingly, given that the interviews were being conducted at a festival with a large African music festival, the vast majority of respondents rated their enjoyment of African music as either a 4 (30.4%) or 5 (56.7%) out of 5². The average score was 4.4. To determine other live music consumption, respondents were also asked if they had attended “any other live music events or festivals in the last year, other than MACUFE. Two-thirds (67%) of respondents said that they had done so.

² A comparison was made between the scores of visitors and local residents, but no significant differences were found between them, except that local residents were slightly less positive than visitors: 16.7% of local residents gave a score of 3 or less, while only 11.8% of visitors did so.

Based on the available data and on theory, the following control variables were also included: Sex, age group, education, household income and employment.

TABLE 6: REGRESSION VARIABLES AND MEASUREMENT

Variable	Measurement
Life Satisfaction	Scale from 1 – 5, where 1 is “totally unhappy and dissatisfied” and 5 is “totally happy and satisfied”.
Liking for African music	Scale from 1 to 5 where 1 is “I don’t like it at all” and 5 is “I like it very, very much”.
Sex	1 = men (50.5%); 0 = women (49.5%)
Age Group	Categorical, where: 1: 18 – 25 (15.8%) 2: 25 – 35 (43%) 3: 36 – 50 (33.6%) 4: 51 or older (7.5%)
Education	Categorical, where: 1: Up to, and including, completed matric (29.9%) 2: Apprenticeship/short course/ Professional qualification (5.8%) 3: Degree or Diploma (64.3%)
Household Income	Categorical, where monthly income is: 1: Up to R10 000 (31%) 2: Between R10 001 and R20 000 (23.6%) 3: Between R20 001 and R30 000 (14.2%) 4: Between R30 001 and R40 000 (11.8%) 5: More than R40 001 (19.4%)
Employment	Categorical, where 1 is Employed (75.6%), 0 otherwise (including students, retired people, and the unemployed (24.4%).
Attendance at other Festivals	1 if attended another live music event or festival in the last year; 0 otherwise.

Having decided on the variables, the next step is to check for correlations between variables³. As shown in the correlation matrix (Appendix 4), the highest correlation was between household income category and education (0.4), followed by employment status and household income (0.24) and education and attendance at other festivals (0.23). All of these correlations are expected, since higher levels of education generally lead to higher levels of household income, and employment status and household income are also obviously connected. Given the high correlation between household income and education however,

³ Where variables are highly correlated, they cannot all be included in regression analysis, since this violates one of the assumptions of the model, causing multicollinearity and producing unreliable coefficients.

the regression analysis excluded household income. This was also the question that a number of respondents declined to answer, so including it would have reduced the sample size quite significantly.

Attendees at cultural events have often been found to have higher levels of education (Seaman, 2005), explaining the correlation between education level and having attended another live music festival or event in the last year. The correlation between quality of life and enjoyment of African music is also positive (0.18). Despite it being fairly low compared to some of the other variables, a Pearson Correlation 2-tailed test shows that there is a statistically significant correlation between the two variables at the 1% level of significance (that is, highly statistically significant).

Unlike correlations, regression analysis allows one to determine the impact of a specific variable on the dependent variable while holding all the other variables in the model constant. The results of the following Ordinary Least Squares (OLS) regression are presented in Appendix 5

$$QoL = C_i + Age_i + Educ_i + Empl_i + Sex_i + Like_i + OtherFest_i$$

Of the control variables, the only statistically significant one (at the 10% level) was employment, indicating that being employed had a positive impact on quality of life score, while holding all other variables constant. This mirrors a previous finding by (paper with Ferdi), which showed that employment status has an even bigger impact on life satisfaction than earnings.

The analysis also shows a strong relationship (at the 1% level of significance) between the liking for African music score and life satisfaction, while holding all the other variables constant (coefficient of 0.19, indicating that a one-unit increase in liking African music score is associated with a 0.19-unit increase in life satisfaction, holding all the other variables constant).

In conclusion, the data from MACUFE 2016 strongly supports the theory that attendance at live music events is positively related to personal well-being or quality of life. This is an important finding in terms of the “intrinsic” cultural value theme (SACO, 2016). Such values are related to individual emotion and spiritual responses to arts and culture and linked to the

notion of artistic quality or excellence (Holden and Balta, 2012). These non-market values are often difficult or impossible to measure in monetary terms, but may be just as, if not more important, than instrumental values in demonstrating the importance of the arts and in justifying public support (Snowball, 2011). This study thus represents an early step towards using quantitative techniques to measure the intrinsic values associated with cultural festivals.

Some limitations of the study, however, need to be acknowledged: Data was collected at a specific cultural festival with a strong focus on African music and artists. This means that the “population” of the study was not representative of the general population of South Africa, but was biased towards those who actually attended MACUFE. Since interviews were mostly conducted at ticketed events, respondents were also mostly limited to those who could afford to purchase a ticket. Further research at cultural festivals with different offerings, aimed at different market segments, is needed before results can be generalised with a high degree of reliability.

4.4 The Economic Impact of MACUFE

Although the main aims of MACUFE are related to intrinsic, cultural development, the economic, or financial impact of MACUFE has also been emphasised, and it is an important outcome of the Mzansi Golden Economic initiative.

4.4.1 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 the 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.

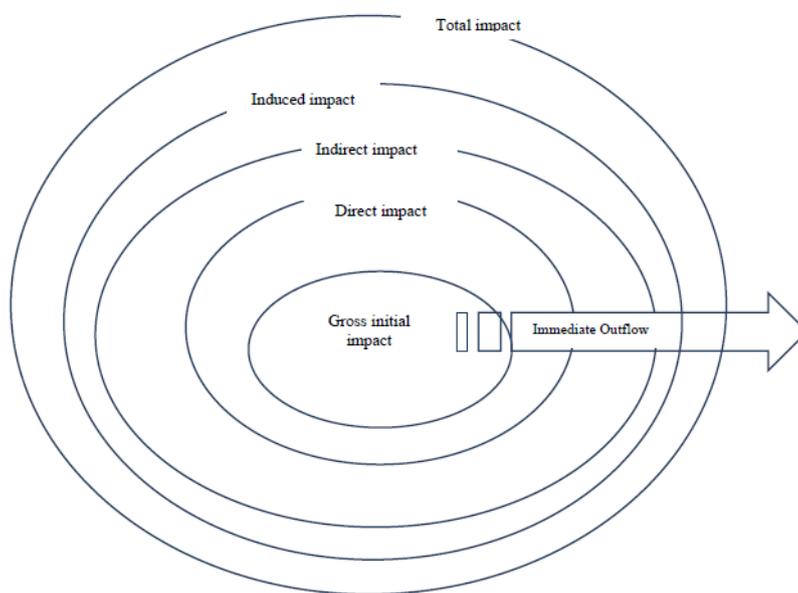


FIGURE 12: A CONCEPTUAL MODEL OF ECONOMIC IMPACT (ADAPTED FROM KAVESE, 2012)

There are three broad categories of economic impacts:

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

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

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

4.4.2 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 in South Africa at municipal or city level, 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 the Metropolitan Municipality of Mangaung has a population of 747 431. The municipality includes Bloemfontein, Botshabelo, Mangaung and Thaba Nchu. The city of Bloemfontein, where MACUFE takes place, has a population of 256 185 people, living in 81 286 households. However, if one includes the adjacent township of Mangaung (as the 2015 study did), then the population of the impact area is much larger. Mangaung township has a population of 209 262 people, living in 68 595 households (Census 2011). Defining the impact area to include Bloemfontein and Mangaung township would thus increase the population to 465 447 people. For an area with a population of this size (300 000 – 600 000 people), the EIC tool indicates a multiplier of 1.65.

4.4.3 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. Total ticket sales, excluding the MACUFE Cup soccer event⁴ (obtained from

⁴ Soccer tickets were not sold via the same system as tickets for the rest of the festival, and information on the number tickets sold was not provided. Unless many visitors attended only the soccer, and no other part of the

Computicket data provided by the Festival organisers) added up to nearly 43 000. Since festival-goers attended an average 1.7 ticket shows (excluding the soccer), attendee numbers are estimated to be just over 25 000.

TABLE 6: CALCULATION OF VISITOR NUMBERS

Data	Number
Total tickets sold	42 898
Average # of tickets per person	1.7
Total Attendee numbers	25 234
Percentage local residents	32%
Number of non-local visitors	17 159
Average length of stay (days)	4
Visitor Days	68 637

An important consideration in credible economic impact studies is that the spending of local residents, who live in the area, and who are likely to have spent the money in the impact area, even if the festival had not taken place, should be excluded. In order to estimate the percentage of local residents, data on where tickets for the largest four shows were bought was examined. As shown in the table, 32% of tickets were sold in Bloemfontein/Mangaung, while 68% were sold outside the impact area. Since it is unlikely that festival visitors who live in the area would buy tickets outside the impact area, this provides a reasonably reliable estimate of the proportion of local residents. Thus the total number of visitors was calculated to be just over 17 000. Given the average length of stay of 4 days, this gives the total number visitor days (that is, if one added up the number of people who attended each day of the festival) as 68 637.

festival, excluding the soccer from both average ticketed shows attended per person, and from the total number of tickets sold by festival organisers, should not affect visitor number calculations.

TABLE 7: TICKET SALES BY LOCATION FOR TOP 4 SHOWS

Event	Main Music	Divas	Gospel	Urban	Total
Number of tickets sold in impact area	5 677	786	1 710	1 362	9 535
Percentage in impact area	34.0%	17.1%	37.0%	36.4%	32.1%
Number of tickets sold outside impact area	11 015	3 820	2 910	2 383	2 0128
Percentage outside impact area	66.0%	83.0%	63.0%	63.6%	67.9%

4.4.4 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, Bloemfontein and Mangaung township) should not be counted as part of 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 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 7 shows the calculation of total visitor spending.

TABLE 7: CALCULATION OF TOTAL VISITOR SPENDING

	Data	Amount
A	Total Number of Non-local visitors from outside impact area (See table 6 for calculation)	17 159
B	Percentage of non-local visitors in area specifically for MACUFE	94%
C	Total number of Non-local visitors in area specifically for MACUFE (A x B)	16 129
D	Average visitor spending per person for whole stay (See Table 5 for calculation)	R3,156
E	Gross visitor spending (C x D)	R50,904,576
F	Local capture rate	0.72
G	Net visitor spending (E x F)	R36,651,295

After estimating the number of non-local visitors (as discussed in relation to Table 6), only those visitors who main or only reason for coming to Bloemfontein/Mangaung (94%) should be counted. This gives the total number of non-local visitors in the impact area specifically for MACUFE as just over 16 000. From visitor spending data discussed in relation to Table 5, the average spending per visitors for their whole stay was R3 156. Gross visitor spending was the nearly R51 million. However, even large cities “import” goods and services from outside. Using the EIC guidelines, the local capture rate

(that is, the proportion of the money spent by visitors that stays in the impact area for re-spending) for an impact area with the population size of Bloemfontein/Mangaung is 0.72 (that is, an immediate outflow of 28%). This results in net visitor spending of R36,65 million.

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 R47 million. Some of this spending was financed by sponsorship from the Free State Provincial Government. Since Bloemfontein/Mangaung is the capital city of the Province, it may be that, if MACUFE had not occurred, at least some of this spending would still have taken place in the area.

According to Stats SA (Census 2011), the total population of the Free State is 2 745 590. Combined, the population of Bloemfontein/Mangaung is 464 447, which is 17% of the total Free State population. Assuming an equal distribution of cultural spending across the province, it is likely that if MACUFE had not taken place, Bloemfontein/Mangaung is likely to have got at least 17% of the provincial spending on culture. Sponsorship from outside the province made up R6m of MACUFE funding. Of the remaining R41m funding from inside the province, the calculation excluded 17% that is likely to have occurred regardless of the Festival (R6 970 000), resulting in a total qualifying organiser spending amount of R40 030 000.

Not all organiser spending takes place in the impact area, since specialist equipment may be needed, and artists and performers from outside the impact area are likely to be included. For an area with a population size of Bloemfontein/Mangaung, the EIC estimates local organiser spending to be 65%. As shown in Table 8, this gives an amount of just over R26 million in organiser spending in the impact area.

TABLE 8: CALCULATING ECONOMIC IMPACT

	Data	Amount
H	Total Organiser spending (from non-local sources)	R40,030,000
I	Percentage of organiser spending in impact area	0.65
J	Organiser spending in impact area (H x I)	R26,019,500
K	Total first round impact (G + J)	R62,670,795
L	Multiplier	1.65
M	Total Economic Impact (K x L)	R103,406,811

Total first round impact (from visitor and organiser spending) is thus calculated as R62,67 million. As previously discussed, the multiplier is estimated as being 1.65. This gives a total economic impact of MACUFE 2016 on Bloemfontein and Mangaung as R103,3 million.

5. Concluding Remarks

An audience survey with face-to-face interviews of 381 Festival goers was conducted by a SACO team partnered with the Centre of Development Support of the University of the Free State spread across ten events. These included the Main Festival Musical event, Jazz, Hip Hop, Urban Youth and Gospel concerts, an African Footprint production, Comedy, Divas, Arts and Culture and Soccer Cup. The 2016 MACUFE Festival attracted some 25 000 individuals of whom 16 000 were non-locals. More than half (54%) of the Festival goers were drawn from the Free State of whom 41% were from the Festival site, Mangaung/Bloemfontein. Festival attendees from Gauteng Province made up 16%, with the remaining 30% mainly from the Eastern Cape, Northern Cape and the North West Provinces while across-border Visitors accounted for 3% of the total. A little under half (46%) of the festival goers were Sotho speakers, with isiXhosa (20%) and Setswana (16%) speakers representing the largest language minorities. The vast majority (77%) of the attendees interviewed were aged between 26 and 50, employed (79%) with tertiary education (64%) and 58% with household monthly income between R10 000 and R60 000.

These statistics indicate a fairly diverse audience, with a special focus on young people and audience development, found in the Development performances already mentioned, with reduced

prices for scholars, and in an “Urban Youth Festival” music event and party. Audience survey results show that MACUFE is successful in attracting younger audiences.

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

TABLE 9: SUMMARY OF MACUFE STUDY RESULTS

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

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

The economic impact of the MACUFE Festival on Mangaung/Bloemfontein based on net visitor spending remaining in the area amounting to close on R37m, organiser spending within the impact area and the spending multiplier, was R103m, a significant contribution to the local economy.

The economic impact is partly attributable to the visitor spending, but also to the very significant spending of organisers, most of which was from public sources: the Free State Department of Sport, Arts, Culture and Recreation spent R47 million in total, of which only R6 million was funded by other sponsors (DAC, Vodacom, and Standard Bank), the rest coming from the provincial department itself. Total public spending on the event was thus in the region of R44m.

Appendix 1: Festival-Goer Questionnaire

Interviewer name:

Date:

Hi! I am [name] and we are doing a Festival visitor survey on behalf of the Department of Arts and Culture about this Festival. Would you be willing to spend about 8 minutes answering some questions? Yes: Thanks!

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

Are you happy to carry on? Yes – Thanks! No – OK, have a good time

Are you a local resident? Yes No

A. This first section is about what you do at the Festival, where you stay, how many times you have been before and so on. OK?

1. Which of the following festival activities are you planning to go to while you are here?

Event	Attending?	Event	Attending	Event	Attending
Tshepe Hip Hop		Miss Glamorous Free State		Arts and Craft market	
Macufe Gospel Concert		Development Performances		Umoja Spirit of togetherness	
Macufe Comedy		Macufe Indoor Jazz		Macufe Urban Youth Festival	
Boxing Festival		Macufe Divas		Main music festival	
Corporate Village		Sparta Macufe Cup		Other?	

2.1 Excluding this year, how many times have you been to the Festival before? _____

2.2 Would you recommend the Festival to other people? Yes No

For non-local visitors only:

[For locals, go to Part B]

3. In which country is your permanent residence?

South Africa

Other (please specify) _____

4. **For South Africans:** Which province do you come from?

Eastern Cape

Free State

Gauteng

4 KwaZulu-Natal

5 Mpumalanga

6 Limpopo

7 Northern Cape

8 North West

9 Western Cape

For all visitors:

5. For how many days and nights are you staying?

No. of days _____ No. of nights _____

6. What kind of accommodation are staying at?

1 Hotel or bed & breakfast

2 Camping or backpacking

5 Friends or relatives

6 Rented house or flat

7 Day visitor

8 Other _____

7.1 Is the Festival the main reason you came here?

1 Yes 0 No (Please indicate main reason) _____

7.2 Are you staying on in the Free State to visit other tourist places nearby?

0 No 1 Yes: How long are you staying _____

B. Thanks! The next section is about your spending at the Festival, and your experiences. OK? [Locals residents: Since you live here, please only tell me about spending at the Festival, not your normal monthly expenses].

8.1 About how much money, if any, do you plan spend in Bloemfontein overall? R _____

8.2 Can you give me an idea of how much of this spending will be on:

1 Accommodation: R not for locals 2 Tickets: R _____

3 Food & drinks: R _____

4 Shopping (including groceries and craft markets): R _____

5 Transport (including petrol/diesel, taxis): R: _____

6 Other (type and amount) _____

9.1 Are these figures for: 1 only yourself 2 your whole travelling group/family

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

10. Other than at this Festival, have you been to any other live music events or Festivals in the last year? Yes No

11. What kinds of African music are your favourite?

Gospel Jazz Hip Hop Kwaito

Other: _____

12. On a scale from 1 to 5, where one means "I don't like it at all" and 5 means "I like it very, very much", how much would you say you like African music? _____

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

ONLY ASK IF NECESSARY!

13. Are you female male

14. What is your race group?

Black White Coloured
 Indian Other: _____

15. What is your **home language**? Sotho English
 Afrikaans Xhosa
 Other _____

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

17. What is your highest level of **education**?
 Primary school High school
 Apprenticeship/short course/ Professional qualification >1 Diploma/Degree

18. **Are you:** Employed Student Retired Unemployed?

19. What is your individual or personal monthly **income** after tax?

less than R5 000
 R5 001 – R10 000
 R10 001 – R15 000
 R15 001 – R20 000
 R20 001 – R30 000
 R30 001 – R40 000
 greater than R40 000

20. What is your household monthly **income** after tax?

less than R5 000
 R5 001 – R10 000
 R10 001 – R20 000
 R20 001 – R30 000
 R30 001 – R40 000
 R40 001 – R60 000
 Greater than R60 000

21. This last question is about how you feel about your life in general. On a scale from 1 – 5, where 1 is totally unhappy and dissatisfied and 5 is totally happy and satisfied, how satisfied are you with your life at the moment? _____

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

Appendix 2: Data received from Festival Organisers

Ticket sales (from Computicket)
Organiser spending (payments to performers; venue hire; security; equipment; catering; payment to ticket vendor; marketing/advertising; staff etc.).
Sponsorship (amounts)

Appendix 3: Shosholozza Festival Package

Shosholozza Meyl
A pleasant experience 

Enjoy the Macufe Festival...

**It's time to relax and party at the
music festival**



**Macufe
Jazz Train**

**Shosholozza Meyl will take care
of you... For only R4100.00 per
person sharing.**

THE PACKAGE PRICE INCLUDES:

- Entrance To The Jazz Festival On Friday, 07 Oct 2014
- Entrance To The Main Music Festival On Saturday, 08 Oct 2014
- Bus Transfers To And From The Jazz Festival
- Accommodation On The Trains At Bloemfontein Station (Two Nights - Includes Bedding)
- Breakfast Friday, Saturday and Sunday
- Macufe Jazz Festival T-shirt And Cap
- Party The Night Away In Our Dance Coach
- Cash Bar Will Be Available
- Soccer Tickets To Macufe Cup On Sunday, 09 Oct 2014

For bookings contact

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Walala Wasala

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Appendix 4: Variable Correlation Matrix

	QoL	AGE	EDUC	HH INC	EMPL	LIKE MUSIC	ATTEND OTHER FEST	SEX
QoL	1.000	0.084	0.046	0.077	0.094	0.184	-0.003	0.007
AGE	0.084	1.000	0.002	0.170	0.329	0.105	0.007	-0.005
EDUC	0.046	0.002	1.000	0.399	0.158	0.018	0.228	0.001
HH INCOME	0.075	0.170	0.399	1.000	0.237	0.066	0.191	0.179
EMPL	0.094	0.329	0.158	0.237	1.000	0.068	0.168	0.124
LIKE MUSIC	0.184	0.105	0.018	0.066	0.068	1.000	0.030	0.001
ATTEND OTHER FEST	-0.003	0.007	0.228	0.191	0.168	0.030	1.000	0.054
SEX	0.007	-0.005	0.001	0.179	0.124	0.001	0.054	1.000

Appendix 5: Regression Results Table

Dependent Variable: QUALITY OF LIFE				
Method: Least Squares				
Included observations: 501 after adjustments				
Variable	Coefficient	Std. Error	t-Statistic	Prob.
C	3.038033	0.312511	9.721376	0.0000
AGE	0.063713	0.061846	1.030192	0.3034
EDUC	0.028695	0.053838	0.532980	0.5943
EMPL	0.214489	0.123197	1.741026	0.0823
SEX	-0.004886	0.096027	-0.050881	0.9594
LIKE MUSIC	0.193384	0.060272	3.208538	0.0014
ATTEND OTHER FEST	-0.068193	0.104116	-0.654974	0.5128
R-squared	0.038835	Mean dependent var		4.221557
Adjusted R-squared	0.027161	S.D. dependent var		1.073692
S.E. of regression	1.059010	Akaike info criterion		2.966420
Sum squared resid	554.0224	Schwarz criterion		3.025335
Log likelihood	-736.0883	Hannan-Quinn criter.		2.989536
F-statistic	3.326605	Durbin-Watson stat		0.024096
Prob(F-statistic)	0.003201			

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