



South African Cultural Observatory

Monitoring & Evaluation:

Key Development Indicator Report on DAC Interventions

Intervention: South African Music Awards

Submitted to the Department of Arts and Culture



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The Impact of the 2016 South African Music Awards

Summary

The South African Music Awards (SAMAs) are the premier awards for the music industry in the country, regarded by some as the South African equivalent of the US Grammy Awards. 2016 was the 22nd year of the Awards, held in Durban on the 4th of June.

According to organisers, the main aims of the SAMAs are: to promote local music; to recognise the contribution made by musicians to the music and entertainment industry; and to showcase South Africa's rich cultural diversity and history through music. The 2016 SAMAs were attended by 4160 people, with the venue at full capacity. An analysis of Google Trends data showed that 2016 generated a record number of searches, indicating increased public interest.

Research design was based on the Framework for the Monitoring and Evaluation of Publically Funded Arts, Culture and Heritage (SACO, 2016).

Data was collected via a short self-completion questionnaire at the ceremony. Results demonstrated that the SAMAs are successful in achieving their goals. The majority of those who attended the 2016 SAMA awards strongly agreed (65%) or agreed (24%) that it was an important event on the South African music calendar, which speaks to the aim of the organisers in using the event to raise the profile of South African artists. While 89% of respondents agreed or strongly agreed that the SAMAs help to raise the profile of South African musicians within South Africa, a smaller majority (62%) felt that they were successful in raising the international profile of SA musicians. This is also reflected in Google Trends data, which showed that most searches occurred in South Africa.

Key Findings



- 236 responses were received from the audience survey;
- The audience is young: 68% being between 18 and 25 (20.3%) or between 26–35 (47.2%);
- More than a third (35.6%) of respondents were working the music industry themselves, with nearly 60% overall being involved in the cultural sector;
- The majority (83%) of respondents strongly agreed (55.9%) or agreed (27.5%) that the SAMAs are very effective in career development of SA musicians;
- Women were, on average, more positive about the impact of the SAMAs than men;
- 93% of those in the music industry strongly agreed (65.5%) or agreed (27.4%) that the SAMAs are an important event on the South African music calendar;
- Those not working in the cultural sector were most positive about the cultural representivity of the SAMAs;



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1. Context

The South African Music Awards (SAMAs) are the premier awards for the music industry in the country, regarded by some as the South African equivalent of the US Grammy Awards. They have been awarded on an annual basis since 1995. Until 2016, when the event was moved to Durban (Inkosi Albert Luthuli Convention Centre), the SAMAs were held at the Sun City Superbowl in North West Province.

In addition to the SAMA 22 Awards Ceremony itself on the 4th of June 2016, a number of events were held in advance and afterwards (between the 2nd and 5th of June). These included: The SAMA 22 Goodie Bag experience and DFF Fashion Extravaganza (2nd of June); A Masterclass aimed at developing new and established artists in the music industry; a jazz evening, and a pre-party (3rd of June); a red carpet event, drinks and an after party on the night of the SAMAs; and an official wind-down party (5th of June).

The SAMAs are hosted by the Recording Industry of South Africa (RiSA) formerly known as the Association of the South African Music Industry (ASAMI), which is a trade association that represents the interests of South African music producers. Membership of RiSA includes the four major labels, some international (Sony Music, Warner Music South Africa (a division of Warner Music Group), and Universal Music), as well as Gallo, which is a local major recording label. However, RiSA is also made up of other well-established local independent record labels, representing about 2000 producers.

The awards cover multiple categories and music genres and change from year to year to accommodate new entries. Typically, there are 35+ categories, with some of the most important awards being the best album of the year, best newcomer, best male and best female artist and best duo or group of the year. There are also special awards sponsored by industry bodies, such as the South African Music Performance Rights Association (SAMPRO) for the “Highest Radio Airplay of the Year” and the Southern African Music Rights Organisation (SAMRO) award for the “Highest Radio Airplay Composer’s Award”. Commercial sponsors are also represented, such as 5FM Radio (Best pop album), Nescafe (Album of the year), Apple Music (Newcomer of the year) and Ukhozi FM (best Kwaito album), amongst others.

Only citizens and permanent residents of South Africa are eligible for nomination. All awards are decided by a committee representing various music genres and industry stakeholders, except for the record of the year, which is determined by an audience vote (via SMS).

Adjudication is overseen by a Supervisory Committee, which includes representatives from the major genres. Sub-committees, including the Steering committee and General rules committee, are made up of volunteers from industry stakeholders. Judges remain anonymous and are drawn from a broad range of industry participants.

After the Steering Committee has determined the award categories, rules and criteria, there is a call for nominations (usually in November). The panel of judges for each category then receives a copy of the entries, and scores them (online) against the criteria. The audited online scores are then calculated for each category as well as the “Top Five” categories. The Top Five are then subject to another round of online audited voting, where selected judges nominate their top three entries to determine the Top Five finalists. A final vote, by all judges, determines the winner of each of the Top Five categories.

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

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

In 2016, the SAMAs were moved to KwaZulu-Natal, partly because the usual venue (Sun City Superbowl) was not available. However, the chairperson, Refiloe Ramogase, is reported to have seen the move as a new opportunity for the event:

“We saw this as an opportunity to really be true to the fact that we have a South African Music Awards as opposed to a ‘provincial music awards’. We want to try and have an approach which sees elements of the awards being hosted in different provinces. For example, the nominee announcement will be in a different province to the main awards show.” (Eye Witness News, 30/3/2016).

During the ceremony, nominees have the opportunity to perform the songs for which they are being honoured. In 2016, organisers reported that 152 invited artists attended the ceremony, which included performances by Emtee, Nathi, Big Nuz, Fifi Cooper, Riky Rick and Dj Bongz.

The 22nd SAMAs were sponsored by the National Department of Arts and Culture, the Kwazulu Natal Provincial Department of Tourism and the Ethekewini Municipality, and are hosted by the Recording Industry of South Africa (RiSA). Other hosting partners of the awards include the official broadcast

sponsor SABC1, Amstel Lager, Southern Africa Music Rights Organisation (SAMRO) and Mike Du Toit Attorneys.

Ticket prices ranged from R150 for the public viewing area, to R750 for VIP access. According to organisers, the 2016 SAMAs were attended by 4106 people, with the venue at almost full capacity (which is 4266). The award ceremony was shown on SABC 1, and was also live streamed via the internet. SABC broadcasts in South Africa, Lesotho and Swaziland. Market research shows that SABC 1 (on which the SAMAs were broadcast) reaches 89% of households in South Africa. Including all the components, such as the nominee announcements, non-broadcast industry awards, the red carpet, and the SABC 1 live stream of the ceremony itself, organisers calculated total live streams to be 61 756, compared to 45 045 in 2015.

According to organisers, SAMA22 cost a total of R20 600 653, of which the Department of Arts and Culture, under the Mzansi's Golden Economy initiative, contributed R2 500 000. The event led to the employment of six permanent and five temporary people. However, in addition to SAMA office project staff, a large number of people were employed via service providers, which included some very large companies, like Clive Morris Productions, a broadcast, film and television company (93 people), and some smaller ones, like Styling Concept (10 people); HM entertainment (8 people); Total Exposure (6 people) and various others. In total, service providers to SAMA22 employed 155 people. The event also employed various people directly, for example, four hostesses for the main event, and sixteen runners.

2. Research Design and Methods

In addition to valuing the impact of the SAMAs, 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 relate 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.

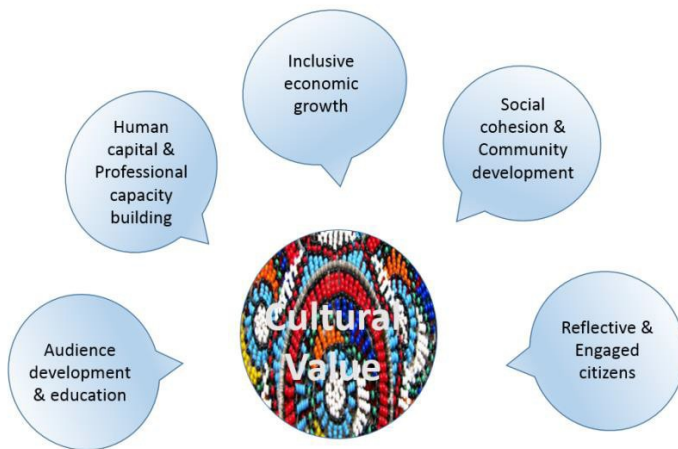


Figure 1 : The 5 Cultural Value Themes (SACO, 2016)

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

Economic impact measures the additional spending that takes place in a host city as a result of spending by visitors from outside the impact area. It is essentially a short-term impact measurement method that does not take into account wider, longer-term impacts. The study done by Octagon in 2014 showed that the economic impact of the SAMAs on the economy of Johannesburg was R8.74 million as a result of the spending of organisers and attendees ¹. While not an inconsiderable amount, this valuation method does not speak to any of the primary aims of organisers (promoting local music; recognising the contribution made by musicians to the music and entertainment industry; showcasing South Africa’s rich cultural diversity and history through music).

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

¹ The impact area of this study is in some doubt, and has an important bearing on the results. The Award ceremony itself took place in Sun City, the closest urban area to which is Rustenburg, but many of the other pre- and post-Award activities took place in Johannesburg. Strictly speaking then, the economic impact should have been attributed either to both locations, or to the region.

was designed to try to explore some of these impacts as perceived by those in the music sector and cultural industries more generally.

The research design, based on the Framework for the Valuation of Publically Funded Arts, Culture and Heritage (SACO, 2016), argues that it would not be appropriate to use economic impact methods to represent the value of an event like the SAMAs, but instead to focus on its wider valorisation impacts through data from organisers, the DAC, and an audience survey. Economic impact studies are more appropriate for longer term events which attract large audiences from outside the impact area.

In designing a valuation instrument for the 2016 SAMAs therefore, it was primarily the aims of organisers that were taken into account. Table 1 links the Framework to the stated values of the event organisers and outlines the research process. The purpose of the survey was primarily to find out from SAMA award attendees what their perception of the value and role of the awards is by answering these questions:

- Who goes? (demographics)
- What do they think? (opinions)
- How wide is the impact?

Table 1: Cultural Value Themes, Indicators and Research Methods for the SAMAs

Theme	Examples of indicators	Research Methods
Audience Development & Education	Demographics (Age groups; Home language; Gender)	Audience survey
	Employment (Cultural or non-cultural industry)	
	Ticket sales/participation (numbers)	Organiser data
Human Capital/Professional capacity building	Development of artistic quality	Audience survey
	Showcasing South African art and artists (local/international)	
	Development of CCI careers	
Social Cohesion & Community Development	Artist/Producer demographics (diversity)	Organiser data
	Artist/Producer origins (diversity)	
	Audience diversity	Audience survey
	Cultural offerings (Local arts/heritage/languages)	Organiser data
	Audience motivation for attendance	Audience survey
	Audience opinions	

The research team in charge of the 2014 economic impact study reported that, because of the short duration of the awards and their nature, few attendees were willing to spend time answering the lengthy questionnaire to collect the detailed spending information required to conduct an economic impact study. SACO therefore designed a much shorter survey instrument which was used to conduct short interviews before the event, and was also made available on seats in the venue for self-completion. The survey instrument can be found in Appendix 1. A total of 236 responses were received from the self-completion survey, which is an impressive sample size given the short duration of the event.

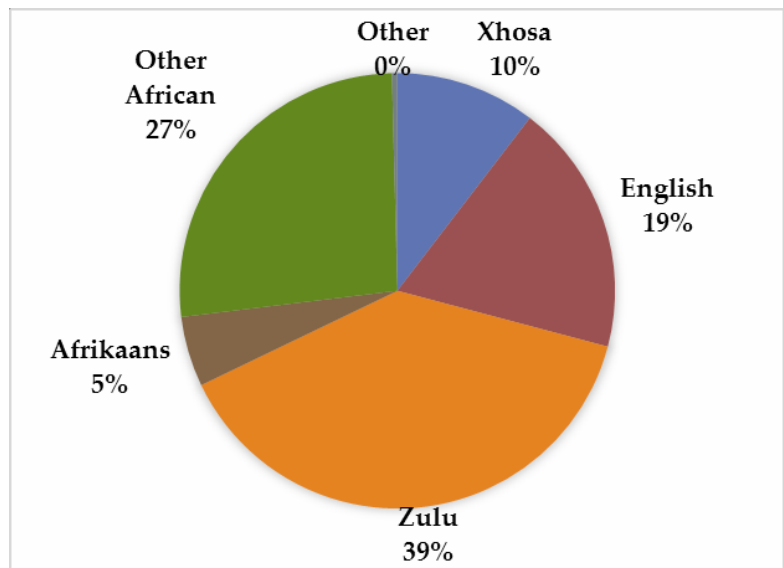
3. Results

3.1 The Demographics of Respondents

Of the 236 responses received, 53% were from women, and the other 47% from men. More than three-quarters of respondents spoke Xhosa (10.4%), Zulu (38.7%) or another African language (26.5%) at home. English (18.7%) or Afrikaans (5.2%) made up the home language group of about a quarter of respondents (Table and Figure 2).

Table 2 & Figure 2 : Home Language of Respondents

Language	Percentage
Xhosa	10.4
English	18.7
Zulu	38.7
Afrikaans	5.2
Other African	26.5
Other	.4
Total	100.0



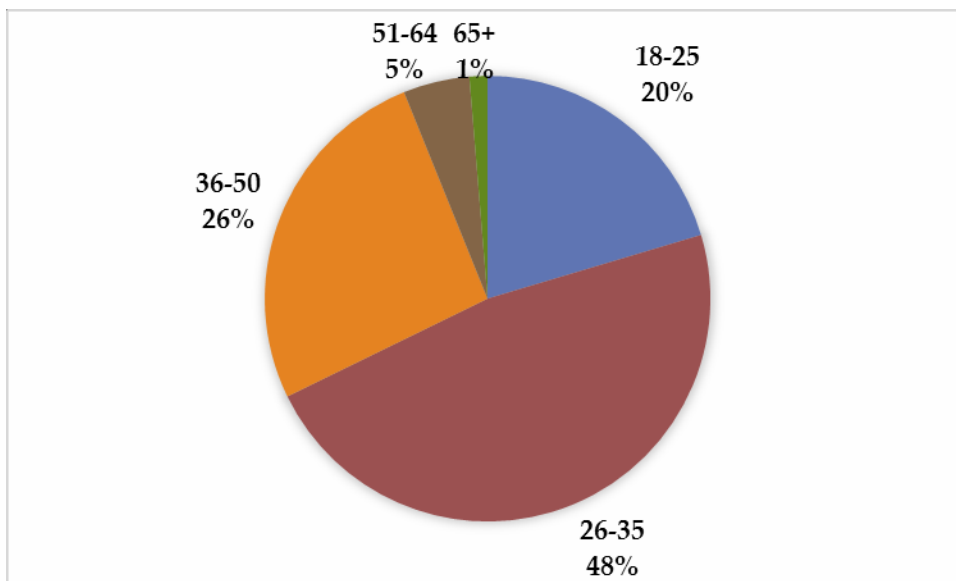
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This result speaks to the cultural diversity of the audience, suggesting that organisers have been successful in promoting broad interest in the event, across the various language groups in South Africa.

Table 3 & Figure 3: Age Groups

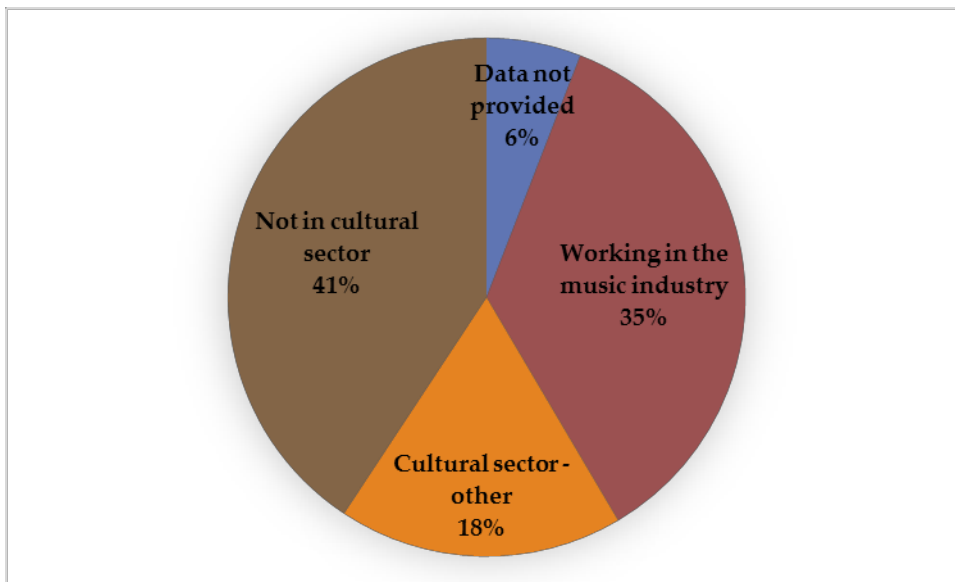
Age Group	Percent	Cumulative Percent
18-25	20.3	20.3
26-35	47.2	68.0
36-50	26.0	93.9
51-64	4.8	98.7
65+	1.3	100.0
Total	100.0	



In terms of age groups (Table and Figure 3), most of the audience was young: 68% being between 18 and 25 (20.3%) or between 26–35 (47.2%). About a quarter of the audience (26%) were in the 36-50 age group, with a minority being older than that. These results resonate with a study done in 2013 by Business and Arts South Africa (BASA) on music consumption in South Africa. The study found that younger music consumers were more interested in genres like Rap, Hip-Hop and Kwaito, while jazz and classical music were more important to older age groups. Since the SAMAs are mostly about the more modern genres, it is not surprising that they attract a mostly younger audience.

Table 4 & Figure 4: Relation to the cultural sector

Relation to the Cultural Sector	Percent	Cumulative Percent
Data not provided	5.9	5.9
Working in the music industry	35.6	41.5
Cultural sector - other	17.8	59.3
Not in cultural sector	40.7	100.0
Total	100.0	



The relationship of the audience to the cultural sector is important because of the role of the SAMAs in ‘valorising’ the contributions of South African musicians and the importance of networks in the Cultural and Creative Industries (CCIs) in general. Results show that more than a third (35.6%) of respondents were working in the music industry themselves, with nearly 60% overall being involved in the cultural sector. Events like the SAMAs can be important in building the careers of musicians, not only because of the increased exposure to audiences, but also because networks are so important in the CCIs.

Production in the CCIs has been noted by a number of authors (Oakley, 2006; Grugulis and Stoyanova, 2012; Grodach and Seman, 2013; amongst others) to be based on short-term projects. The result is that teams of people with the required skills are constantly being formed and dissolved as the need arises, based on short-term employment contracts. The consequences of this method of production are that social networks (also referred to as social capital) are of great importance in shaping a successful career in the CCIs. When teams are formed, they tend to be made up of artists known to each other, or



who have been recommended by someone within the network, thus making it very difficult for new artistic producers, however talented, to break into these established networks (Eikhof and Warhurst, 2013; Siebert and Wilson, 2013). Grugulis and Stoyanova (2012) and Eikhof and Warhurst (2013) argue that the use of networks in recruiting practices makes sense where schedules are tight and “there is no room for error”, which makes it more likely that people who are known and trusted, or recommended by a known and trusted colleague, will be chosen. An important part of what events like the SAMAs do is to contribute to building and expanding those networks within the industry, which is why it is an important finding that a significant proportion of the audience were in the music, or other cultural industry sector, itself.

3.2 The Cultural and Social impact of the SAMAs

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

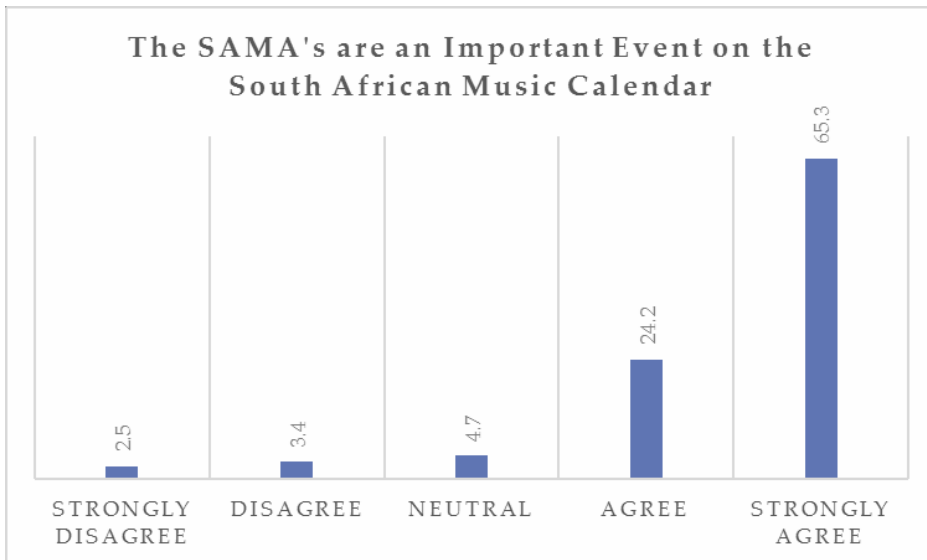
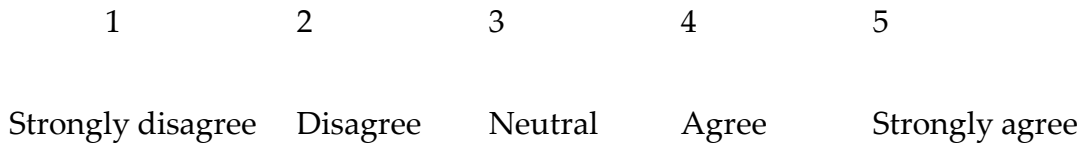


Figure 5: Opinions on the importance of the SAMAs

As shown in Figure 5, the majority of those who attended the 2016 SAMA awards strongly agreed (65%) or agreed (24%) that it was an important event on the South African music calendar, which speaks to the aim of the organisers in using the event to raise the profile of South African artists.

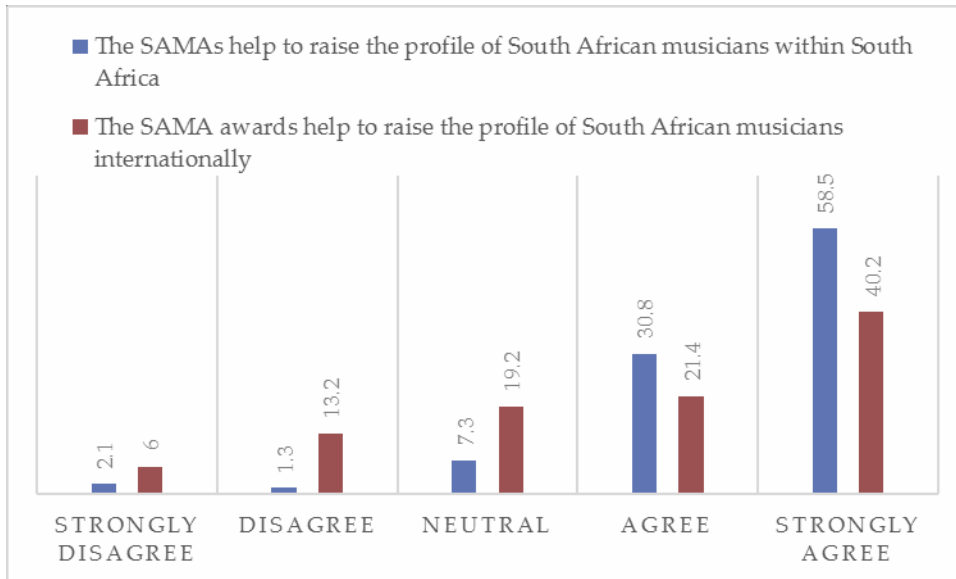


Figure 6: Opinions on the importance of the SAMAs in raising the profile of SA musicians

One of the aims of the SAMAs is to showcase South African musicians within South Africa, but also, potentially, internationally. As Klamer (2016) points out, such award ceremonies play an important role in creating and recognising the value and worth of what is produced by the creative sector. Within the creative industries, the development of reputation and networks has been shown to be a very important part of developing a sustainable career. The majority of respondents (89%) strongly agreed (58.5%) or agreed (30.8%) that the SAMAs help to raise the profile of South African musicians within South Africa. This is a very positive and important result which speaks to the success of the event in achieving the goals of promoting the local music industry and recognising the contribution of artists.

However, while the majority (61.6%) of respondents strongly agreed (40.2%) or agreed (21.4%) that the SAMAs raised the international profile of South African musicians, the percentage was lower than for the national profile. A larger percentage of respondents were 'neutral' about the role of the SAMAs in international profiling, with 19.2% of respondents disagreeing or strongly disagreeing that the event plays a role in international reputation creation. This may be something that could be worked on and addressed over time.

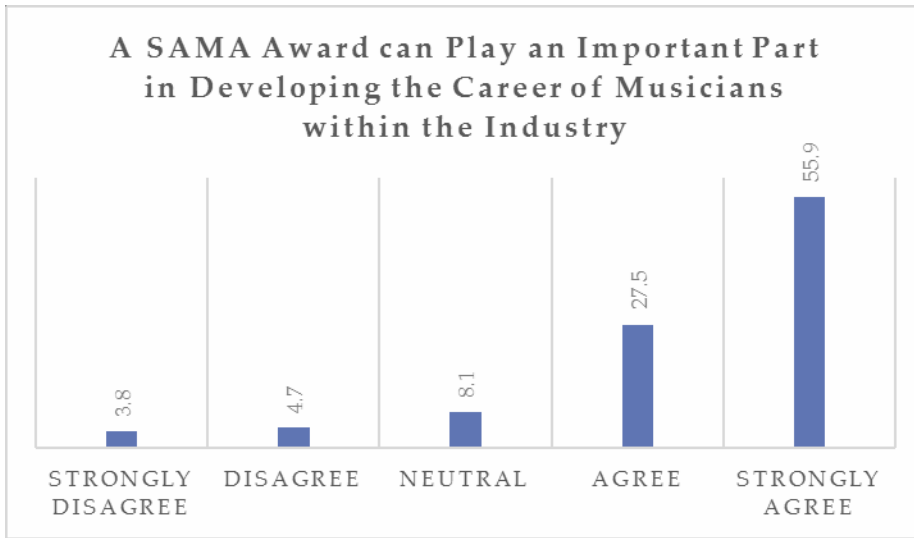


Figure 7: The role of the SAMAs in career development

Figure 7 shows responses to the statement, “A SAMA award can play an important part in developing the career of musicians within the industry”. The majority (83%) of respondents strongly agreed (55.9%) or agreed (27.5%) with this statement, showing that they thought that the SAMAs are very effective in career development. Less than 10% of respondents disagreed or strongly disagreed with this statement.

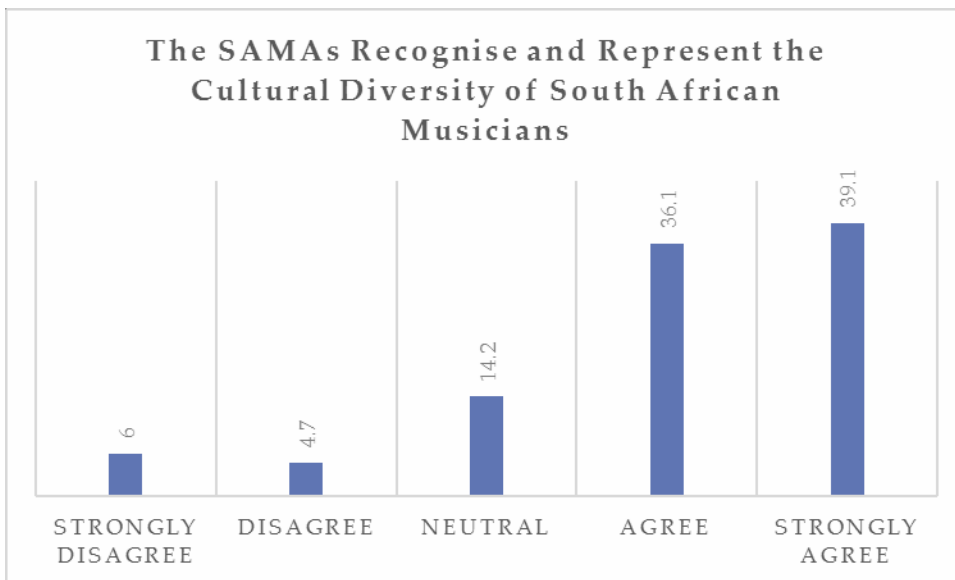


Figure 8: Opinions on Cultural Diversity

Finally, Figure 8 shows responses to the statement, “The SAMAs recognise and represent the cultural diversity of South African musicians”. Three quarters (75%) of respondents strongly agreed (39.1%) or agreed (36.1%) with the statement. However, quite a large percentage of people were neutral about this statement (14.2%) and nearly 11% disagreed or strongly disagreed.

3.3 Average Opinion Scores by specific groups

Another way to interpret the data is to look at the average opinion scores for each statement for the total sample, but also for specific groups. Scores range from 1 (strongly disagree) to 5 (strongly agree), where a higher score means a greater level of agreement with the statement.

Table 5: Average opinion scores

		Important Event (Q1)	Raise profile in SA (Q2)	Raise profile internationally (Q5)	Represent cultural diversity (Q4)	Career development (Q3)
Women	Mean	4.57	4.52	3.95	4.05	4.37
Men	Mean	4.40	4.34	3.61	3.95	4.20
Total	Mean	4.49	4.43	3.79	4.00	4.29
	N	232	230	231	231	232
	Std. Deviation	.883	.842	1.259	1.095	1.023

Table 5 shows the average opinion scores for each opinion statement for the whole sample, and for men and women. For the whole sample (Total) the highest score (4.49) was related to the statement that the SAMAs are an important event on the SA music calendar, while the lowest score (3.79) was for the statement that the SAMAs help to raise the profile of South African musicians internationally. Except for this statement, all scores were above 4, indicating agree or strongly agree. This shows that, overall, SAMA audiences agree that the event is meeting its goals.

It is interesting to note that, while the patterns remain the same across questions, women were, on average, more positive about the impact of the SAMAs than men. In every case, the average scores given by women respondents were higher than those of men. The differences are especially large for the profile raising role of the SAMAs. In an industry that is sometimes described as being dominated by men, the importance of the SAMAs in building the profile of South African musicians is recognized particularly by women.

Table 6: Average opinion scores by industry

		Total Average	Important Event (Q1)	Raise profile in SA (Q2)	Raise profile internationally (Q5)	Represent cultural diversity (Q4)	Career development (Q3)
Music Industry	Mean	4.15	4.54	4.40	3.55	3.96	4.30
Cultural Sector	Mean	4.00	4.38	4.35	3.51	3.69	4.07
Other	Mean	4.30	4.51	4.51	4.06	4.11	4.35

An interesting question is whether opinions about the SAMAs differ depending on the working background of the respondent. The questionnaire asked if respondents were working in the music industry, working in the cultural sector, but not in music, or not working in the cultural industries.

As shown in Table 6, although all the total average scores were 4 or more for all sectors, the highest overall average opinion scores were given by those not working in the cultural industries (“Other”; 4.30), followed by those in the music industry (4.15) and those in the non-music cultural sector (4.0). This might be explained in terms of insider knowledge and incentives.

Those not in the music or other cultural industries who attend the SAMAs could be described as “fans”, who have little insider knowledge, but who are very enthusiastic, hence the higher scores. Those in the music, and other cultural industries, have insider knowledge, and might thus be expected to be more critical. However, those in the music industry may feel some sense of ownership of the SAMAs as “their” award, and so have an incentive to rate it highly, although tempered by insider knowledge. Those in the non-music cultural sector do not have this sense of ownership or incentive, but do have the insider knowledge, and are thus most critical. An interesting area for future research would be to include some more in-depth interviews with these three groups in order to test this theory.

In terms of the importance of the SAMAs on the SA music calendar, 93% of those in the music industry strongly agreed (65.5%) or agreed (27.4%) that the SAMAs are an important event on the South African music calendar (see Appendix 2 for full data tables).

Non-cultural sector workers (Other) were most positive about the ability of the SAMAs to raise the profile of musicians within South Africa (63.5% strongly agreed and 28.1% agreed, with an average score of 4.51) and internationally (49% strongly agreed and 23% agreed, with an average score of

4.06). Those working in the non-music cultural sector had the lowest opinion scores in these categories (4.35 for the SA profile, and 3.51 for the international profile).

Those not working in the cultural sector were most positive about the cultural representivity of the SAMAs (45% strongly agree and 36.5% agreed, with an average score of 4.11), while the non-music cultural sector workers were again the most negative (16.7% strongly disagreeing or disagreeing, with an average score of 3.51). Finally, both those in the music industry (average score of 4.3, with 57% strongly agreeing) and those not in the cultural sector (average score of 4.35, with 60% strongly agreeing) were more positive about the role of the SAMAs in career development.

3.4 SAMA Data from Google Trends

Google Trends shows the volume of searches for specific terms over time. It can be an effective way to track the publicity and impact of a particular event, such as the SAMAs. Note that the graph and numbers presented below represent search interest relative to the highest point on the chart. This does not convey absolute search volume, but shows how searches have changed relative to previous time periods.

What the figures below show is that “South African Music Awards” or “SAMA awards” searches peak around the time of the event each year, and then drop off quite steeply. In terms of searches, the term “SAMA awards” seems to be becoming more popular over time, peaking in 2011 (as compared to searches for “South African Music Awards”). In 2016 there were a record number of searches generating an index number of 100 (compared to the highest previous index in 2011 of 79 points). The results show a generally rising trend over the last 10 years, with a sharp increase in interest in 2016.

Something to be kept in mind when comparing such data over time is that internet use and penetration in South Africa has increased significantly from 34% in 2011 (the last SAMA peak) to 52% by the latest figures available (July 2016 – See Appendix Table on Internet use and penetration in South Africa). This is likely to have affected the number of hits. However, the increase in internet access between 2015 (50.5%) and 2016 (52%) is probably not large enough, by itself, to explain the increase in the Google Trends index increase from 77 in 2015 to 100 in 2016. It thus does seem likely that SAMA22 was significantly more searched for than the previous years. This result also agrees with information collected by organisers themselves on the increase in likes on Facebook, and followers on Twitter and Instagram. Their results show that, between the end of SAMA 20 (in 2014) and the end of SAMA 22, Facebook likes increase by 46%, Twitter followers by 28%, and Instagram followers by 124%.

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Google Trends can also show where the most interest is generated. As shown on the map, the awards are mostly followed by South Africans, rather than internationally. Interest is also mostly concentrated in Gauteng, Durban and, to a lesser extent, Cape Town.

Both these findings have marketing implications: How can the impact and interest of the awards be spread over a longer period; and how can their awareness and importance be raised in South Africa more generally and in the rest of Africa?

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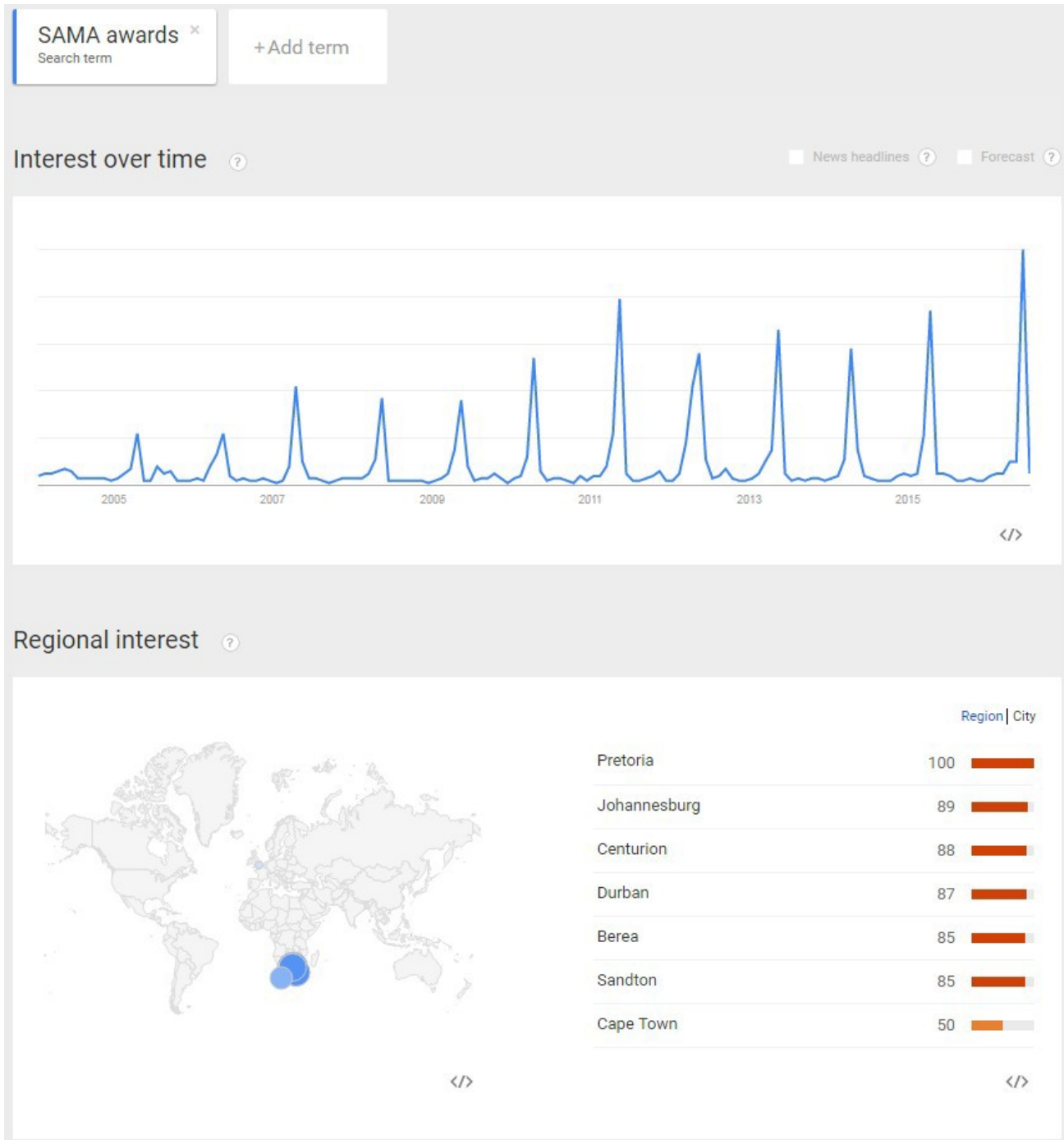


Figure 9: Google Trends data for "SAMA awards"

4. *Concluding Remarks*

The South African Music Awards (SAMAs) are the premier awards for the music industry in the country, regarded by some as the South African equivalent of the US Grammy Awards. 2016 was the 22nd year of the Awards, held in Durban on the 4th of June.

According to organisers, the main aims of the SAMAs are: to promote local music; to recognise the contribution made by musicians to the music and entertainment industry; and to showcase South Africa's rich cultural diversity and history through music. In addition to valuing the impact of the SAMAs, 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. Data was collected via a short self-completion questionnaire at the ceremony, with a total of 236 responses; and also from data obtained for organisers.

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

As shown in Table 7, the study provided indicators on three of the five value themes from the Framework (SACO, 2016), which also aligned with the main aims of the organisers. Evidence was strongest for “Human capital/professional capacity building” theme, demonstrating the important role that the SAMAs play in showcasing South African art and artists and also in the development of their careers.

Table 7: Summary of the results of the SAMA impact survey

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

The 2016 SAMAs also demonstrated their role in “Audience development and education” in terms of the number and demographics of people who attended. However, this is probably an under-estimate of the impact because it was also broadcast on SABC, which has a wide South African viewership. There is also some evidence that the SAMAs contribute to “Social cohesion and community development” in the sense that the majority of audience members felt that the event represented the cultural diversity of South African musicians.

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

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Appendix 1: Survey Instrument

South African Music Awards (SAMAs): Impact Research 2016

The main aims of the SAMAs are:

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

The purpose of the survey is to find out from SAMA award attendees what your perception of the value and role of the awards is. The research is funded by the Department of Arts and Culture, and run by the South African Cultural Observatory. 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!

Firstly, 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 SAMAs are an important event on the South African music calendar

1Δ Strongly disagree 2Δ Disagree 3Δ Neutral 4Δ Agree 5Δ Strongly agree

2. The SAMAs help to raise the profile of South African musicians within South Africa

1Δ Strongly disagree 2Δ Disagree 3Δ Neutral 4Δ Agree 5Δ Strongly agree

3. A SAMA can play an important part developing the career of musicians within the industry

1Δ Strongly disagree 2Δ Disagree 3Δ Neutral 4Δ Agree 5Δ Strongly agree

4. The SAMAs recognise and represent the cultural diversity of South African musicians

1Δ Strongly disagree 2Δ Disagree 3Δ Neutral 4Δ Agree 5Δ Strongly agree

5. The SAMAs help to raise the profile of South African musicians internationally

1Δ Strongly disagree 2Δ Disagree 3Δ Neutral 4Δ Agree 5Δ Strongly agree

Finally, please tell us a bit about you.

Are you : Δ female Δ male

What is your home language? Δ Xhosa; Δ English; 3Δ Zulu; Δ Afrikaans; Δ Other _____

What is your age group? Δ 18 – 25; Δ 26 – 35; Δ 36 – 50; Δ 51 – 64; Δ 65+

Are you:
Δ working in the music industry OR
┘ working in the cultural sector, but not in music OR
┘ not working in the cultural industries

Appendix 2: Data tables

Average opinion scores by gender

		Important Event (Q1)	Raise profile in SA (Q2)	Raise profile internationally (Q5)	Represent cultural diversity (Q4)	Career development (Q3)
Female	Mean	4.57	4.52	3.95	4.05	4.37
	N	122	122	122	121	122
	Std. Deviation	.812	.774	1.184	1.132	.955
Male	Mean	4.40	4.34	3.61	3.95	4.20
	N	110	108	109	110	110
	Std. Deviation	.950	.909	1.320	1.057	1.090
Total	Mean	4.49	4.43	3.79	4.00	4.29
	N	232	230	231	231	232
	Std. Deviation	.883	.842	1.259	1.095	1.023

The SAMAs are an important event on the South African music calendar

	Frequency	Percent	Cumulative Percent
Strongly disagree	6	2.5	2.5
Disagree	8	3.4	5.9
Neutral	11	4.7	10.6

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□ □ □

Agree	57	24.2	34.7
Strongly agree	154	65.3	100.0
Total	236	100.0	

The SAMAs help to raise the profile of South African musicians within South Africa

	Frequency	Percent	Cumulative Percent
Strongly disagree	5	2.1	2.1
Disagree	3	1.3	3.4
Neutral	17	7.3	10.7
Agree	72	30.8	41.5
Strongly agree	137	58.5	100.0
Total	234	100.0	

A SAMA award can play an important part developing the career of musicians within the industry

	Frequency	Percent	Cumulative Percent
Strongly disagree	9	3.8	3.8
Disagree	11	4.7	8.5
Neutral	19	8.1	16.5
Agree	65	27.5	44.1
Strongly agree	132	55.9	100.0
Total	236	100.0	

The SAMA awards recognise and represent the cultural diversity of South African musicians

	Frequency	Percent	Cumulative Percent
Strongly disagree	14	6.0	6.0
Disagree	11	4.7	10.7
Neutral	33	14.2	24.9
Agree	84	36.1	60.9
Strongly agree	91	39.1	100.0
Total	233	100.0	

The SAMA awards help to raise the profile of South African musicians internationally

	Frequency	Percent	Cumulative Percent
Strongly disagree	14	6.0	6.0
Disagree	31	13.2	19.2
Neutral	45	19.2	38.5
Agree	50	21.4	59.8
Strongly agree	94	40.2	100.0
Total	234	100.0	

The SAMAs are an important event on the South African music calendar

		Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Total
Q9	No response	1	2	2	2	7	14
		7.1%	14.3%	14.3%	14.3%	50.0%	100.0%
	Music industry	1	2	3	23	55	84

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	1.2%	2.4%	3.6%	27.4%	65.5%	100.0%
Cultural Industry	1	2	2	12	25	42
	2.4%	4.8%	4.8%	28.6%	59.5%	100.0%
Other	3	2	4	20	67	96
	3.1%	2.1%	4.2%	20.8%	69.8%	100.0%
Total	6	8	11	57	154	236
	2.5%	3.4%	4.7%	24.2%	65.3%	100.0%

The SAMAs help to raise the profile of South African musicians within South Africa

		Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Total
Q9	No response	0	2	0	6	6	14
		0.0%	14.3%	0.0%	42.9%	42.9%	100.0%
Music industry		2	1	5	29	47	84
		2.4%	1.2%	6.0%	34.5%	56.0%	100.0%
Cultural Industry		1	0	6	10	23	40
		2.5%	0.0%	15.0%	25.0%	57.5%	100.0%
Other		2	0	6	27	61	96
		2.1%	0.0%	6.3%	28.1%	63.5%	100.0%
Total		5	3	17	72	137	234
		2.1%	1.3%	7.3%	30.8%	58.5%	100.0%

A SAMA can play an important part in developing the career of musicians within the industry

		Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Total
Q9	No response	1	2	0	2	9	14
		7.1%	14.3%	0.0%	14.3%	64.3%	100.0%
Music industry		4	2	7	23	48	84
		4.8%	2.4%	8.3%	27.4%	57.1%	100.0%
Cultural Industry		1	3	5	16	17	42
		2.4%	7.1%	11.9%	38.1%	40.5%	100.0%
Other		3	4	7	24	58	96
		3.1%	4.2%	7.3%	25.0%	60.4%	100.0%

The Impact of the 2016 South African Music Awards



Total	9	11	19	65	132	236
	3.8%	4.7%	8.1%	27.5%	55.9%	100.0%

The SAMAs recognise and represent the cultural diversity of South African musicians

		Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Total
Q9	No response	1	1	1	4	5	12
		8.3%	8.3%	8.3%	33.3%	41.7%	100.0%
	Music industry	5	3	14	29	32	83
		6.0%	3.6%	16.9%	34.9%	38.6%	100.0%
	Cultural Industry	2	5	8	16	11	42
		4.8%	11.9%	19.0%	38.1%	26.2%	100.0%
	Other	6	2	10	35	43	96
		6.3%	2.1%	10.4%	36.5%	44.8%	100.0%
Total		14	11	33	84	91	233
		6.0%	4.7%	14.2%	36.1%	39.1%	100.0%

The SAMAs help to raise the profile of South African musicians internationally

		Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Total
Q9	No response	1	2	1	4	5	13
		7.7%	15.4%	7.7%	30.8%	38.5%	100.0%
	Music industry	7	14	18	16	29	84
		8.3%	16.7%	21.4%	19.0%	34.5%	100.0%
	Cultural Industry	3	7	10	8	13	41
		7.3%	17.1%	24.4%	19.5%	31.7%	100.0%
	Other	3	8	16	22	47	96
		3.1%	8.3%	16.7%	22.9%	49.0%	100.0%
Total		14	31	45	50	94	234
		6.0%	13.2%	19.2%	21.4%	40.2%	100.0%

Average opinion scores by occupation

Q9		Q1: Event	Q2: SA profile	Q3: Career	Q4: Diversity	Q5: Internl. Profile
Music Industry	Mean	4.54	4.40	4.30	3.96	3.55
	N	84	84	84	83	84
	Std. Deviation	.783	.852	1.050	1.120	1.339
Cultural Industry	Mean	4.38	4.35	4.07	3.69	3.51
	N	42	40	42	42	41
	Std. Deviation	.962	.921	1.022	1.137	1.306
Other	Mean	4.52	4.51	4.35	4.11	4.06
	N	96	96	96	96	96
	Std. Deviation	.917	.795	1.005	1.094	1.131
Total	Mean	4.46	4.42	4.27	3.97	3.76
	N	236	234	236	233	234
	Std. Deviation	.924	.852	1.049	1.125	1.270

Appendix 3: Data on Internet use and Penetration in South Africa

Year	Internet Users**	Penetration (% of Pop)	Total Population	Non-Users (Internetless)	1Y User Change	1Y User Change	Population Change
2016*	28,580,290	52 %	54,978,907	26,398,617	3.9 %	1,078,982	0.9 %
2015*	27,501,308	50.5 %	54,490,406	26,989,098	4 %	1,056,471	0.97 %
2014	26,444,836	49 %	53,969,054	27,524,218	6.5 %	1,606,113	1.03 %
2013	24,838,723	46.5 %	53,416,609	28,577,886	14.7 %	3,175,441	1.1 %
2012	21,663,282	41 %	52,837,274	31,173,992	22.1 %	3,918,281	1.15 %
2011	17,745,001	34 %	52,237,272	34,492,271	43.2 %	5,355,819	1.19 %
2010	12,389,183	24 %	51,621,594	39,232,411	143 %	7,289,979	1.23 %
2009	5,099,203	10 %	50,992,034	45,892,831	20.1 %	854,799	1.28 %
2008	4,244,405	8.4 %	50,348,811	46,104,406	5.9 %	236,431	1.32 %
2007	4,007,974	8.1 %	49,693,580	45,685,606	7.5 %	278,360	1.36 %
2006	3,729,614	7.6 %	49,027,805	45,298,191	3 %	108,682	1.4 %
2005	3,620,931	7.5 %	48,352,951	44,732,020	-9.8 %	-395,083	1.44 %
2004	4,016,014	8.4 %	47,667,150	43,651,136	22 %	724,414	1.48 %
2003	3,291,600	7 %	46,971,250	43,679,650	6 %	186,585	1.51 %
2002	3,105,015	6.7 %	46,272,223	43,167,208	7.3 %	212,280	1.52 %
2001	2,892,736	6.3 %	45,579,161	42,686,425	20.5 %	491,401	1.52 %
2000	2,401,335	5.3 %	44,896,856	42,495,521	31.9 %	580,564	1.5 %

* estimate for July 1, 2016

** **Internet User** = individual who can access the Internet at home, via any device type and connection

Source: **Internet Live Stats** (www.InternetLiveStats.com)

Elaboration of data by *International Telecommunication Union (ITU), World Bank, and United Nations Population Division.*