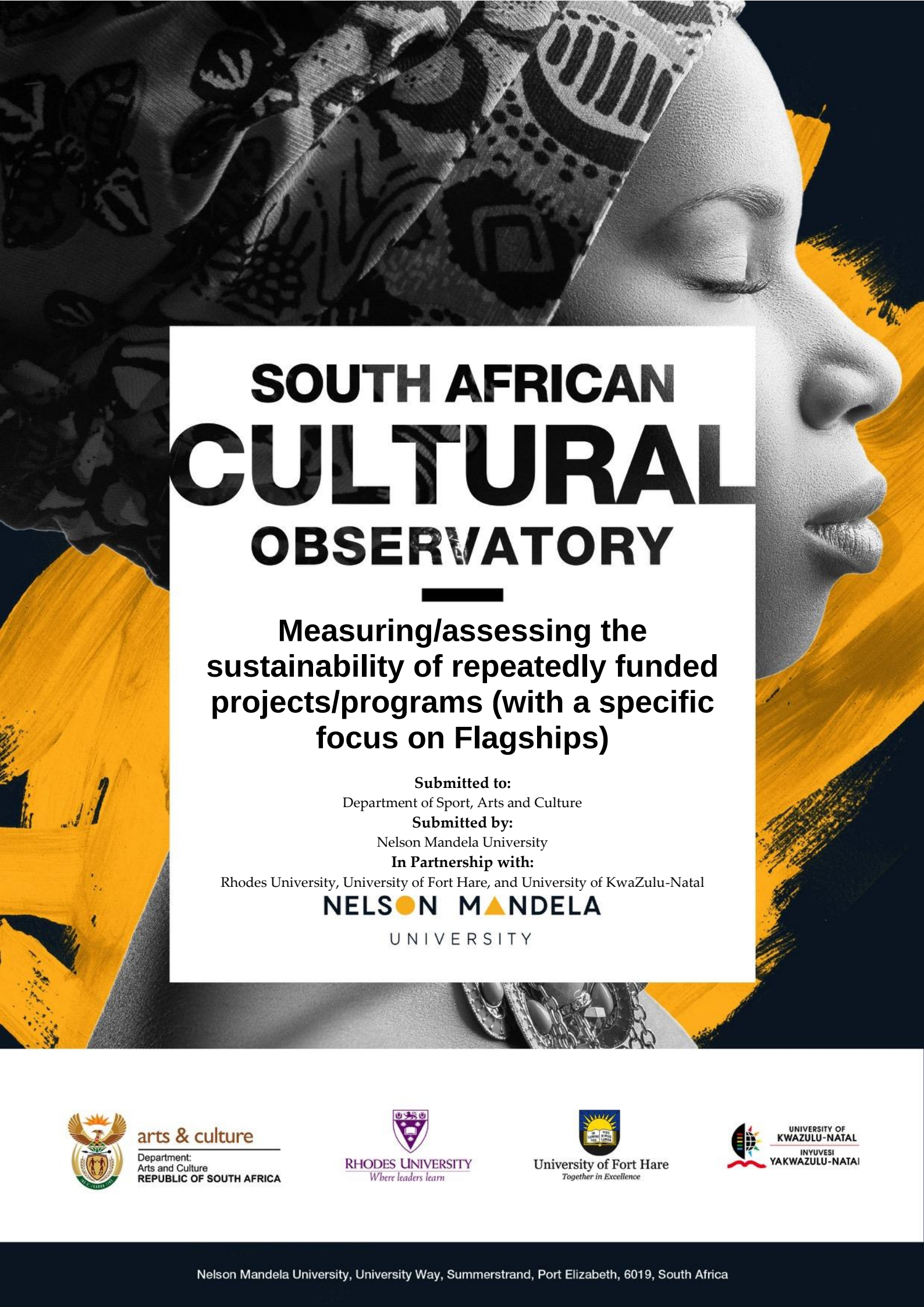




SOUTH AFRICAN CULTURAL OBSERVATORY

**Measuring/assessing the
sustainability of repeatedly funded
projects/programs (with a specific
focus on Flagships)**

Submitted to:

Department of Sport, Arts and Culture

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South African Cultural Observatory

Report

**Measuring/assessing the sustainability of
repeatedly funded projects/programs (with a
specific focus on Flagships)**

28 March 2023

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Abbreviations

CCIs:	Cultural and Creative Industries
COVID-19:	Coronavirus Disease 2019
DAC:	Department of Arts and Culture
DSAC:	Department of Sports, Arts and Culture
MGE:	Mzansi Golden Economy
MOA:	Memorandum of Agreement
PMG:	Parliamentary Monitoring Group
SACO:	South African Cultural Observatory
SPSS:	Statistical Package for the Social Sciences
UKZN:	University of KwaZulu-Natal

Summary

The Department of Sports, Arts and Culture (DSAC) initiated the Mzansi Golden Economy (MGE) program in 2011 to provide funding and support to a range of arts, culture and heritage initiatives, projects and events to achieve broader goals to contribute to employment creation, enhance skills development and promote the Cultural and Creative Industries (CCIs). The Flagships (national and provincial) are repeatedly funded signature or iconic cultural events (mainly festivals). This research focuses on measuring/ assessing the sustainability of these repeatedly funded projects/ programs, paying specific attention to the 9 MGE national Flagships. A mixed methods approach is adopted, integrating a desktop study, documentary analysis of 43 Flagships (including the 9 national Flagships) where documents were available from 2016, and an organizer survey. Four organizer surveys were completed and subjected to qualitative analysis.

The desktop study underscores the importance of Flagships. There is consensus that Flagships contribute to job creation, economic growth, social cohesion and nation-building; addressing the social and economic pillars of sustainability. The reliance on public funding is a key concern that is likely to undermine the long-term feasibility and sustainability of repeatedly funded events. Support from the private sector and donations are limited. Other concerns raised relate to crowding-out effects, double dipping and financial support for the CCIs being under pressure from disruptions and socio-economic competing demands.

The results from the documentary analysis show that there was substantial diversity in the amount of funding received, overall costs of hosting the events, number of persons employed, the number of service providers used and audience attendance. Most Flagships are in the performance and celebration cultural domain. Flagships were held in all provinces, with most in Gauteng. The objectives and impacts of the Flagships resonate with MGE goals. Several media platforms are used. Lack of funding and operational aspects are key challenges noted. Most Flagships did not have an active website. The main finding is the reliance on public sector (especially DSAC) funding.

The key recommendation is to rethink funding models/ approaches to improve long-term financial sustainability of the Flagships. The importance of partnerships that are sensitive to the diversity in the CCIs and changing funding environments are critical. In terms of social sustainability, more attention needs to be paid to audience development and increasing employment opportunities. Embracing and supporting green initiatives will also position the Flagships on sustainable pathways. The importance

Key Findings

- Flagships are repeatedly funded signature or iconic cultural events (mainly festivals)
- Flagships contribute to job creation, economic growth, social cohesion and nation-building
- Most Flagships are in the performance and celebration cultural domain, and differ considerably
- Reliance on public funding remains, which undermines the long-term feasibility and sustainability of repeatedly funded events
- Support from the private sector and donations is limited, and efforts need to focus on this aspect
- Need to rethink funding models/ approaches and focus more on social and environmental sustainability aspects
- Monitoring and evaluation, and improving information management are critical

of monitoring and evaluation, including improved information management systems, is underscored.



1. Introduction

The Department of Sports, Arts and Culture (DSAC) provides funding and support to a range of arts, culture and heritage initiatives, projects and events to achieve broader goals to contribute to employment creation, enhance skills development, and promote the Cultural and Creative Industries (CCIs) within the context of supporting the Mzansi Golden Economy (MGE) program (DSAC, 2022). The South African Department of Arts and Culture (DAC – now DSAC) initiated the MGE strategy in 2011 to reposition and support the arts, culture and heritage sector as key players in the South African government's program of action for social cohesion, creation of sustainable jobs and ensuring social and economic development (DAC, 2016/17). The MGE responds to addressing South Africa's biggest challenge of unemployment, with DAC (2011) asserting that the arts, culture and heritage sector is well suited to create jobs and contribute to economic growth as the country's 'new gold'. Furthermore, the MGE program addresses both the supply-side and demand-side constraints within the CCIs in South Africa, including promoting market development for the sector and related sectors, focusing on job creation, sustainable livelihoods and economic growth (DAC, 2011). Additionally, a key focus of the MGE program is to enhance social cohesion and nation-building in South Africa (Kha Ri Ambe, 2012).

The position of the CCIs as an economic growth sector with the potential to support sustainable livelihoods and contribute to nation-building and social cohesion is foregrounded and justifies public funding. One of the strategic initiatives of the MGE work streams is the support of cultural events, which is intended to "reposition the arts, culture and heritage sector as a key player in government's program of action for social cohesion, creation of sustainable jobs, and ensuring social and economic development" (DSAC, 2022). Some of these events have benefitted from receiving regular funding, and this research is intended to measure/ assess the sustainability of these repeatedly funded projects/ programs. The Flagships, in particular, are iconic national cultural events/ activities. The focus of this research is primarily on the following selected MGE National Flagships as per the Terms of Reference:

- Abantu Book Festival
- Buyel'Ekhaya Pan African Festival
- Cape Town Jazz
- Ebubeleni
- Johannesburg Comedy Festival
- Joy of Jazz
- Moretele Tribute Concert
- National Arts Festival
- We Can Arts Festival

As explained later in the methodology section, the initial scope to focus on the above 9 Flagships was extended to all Flagships where documents were available.

In the context of the above discussion, the intention of the study is to measure/ assess the sustainability of these repeatedly funded projects/ programs in terms of the following:

1. Critically examine current scholarly literature and reports pertaining to the public funding of the CCIs generally with specific reference to national, large-scale projects, especially to identify comparative international practices and implications.
2. The extent and nature of the impacts of the MGE Flagships program in relation to aspects such as the amount of public funding allocated, the number of jobs created, the profile of the events, etc.
3. An assessment of the economic sustainability of the selected Flagships to examine trends in relation to public funding (and where this funding is from since many Flagships leverage funding from local, provincial and national sources) versus private sector and other forms of funding (including sponsorships) to establish whether the Flagships are likely to continue should public sector funding be reduced or stopped.
4. An assessment of social sustainability considerations, including social programs involved in (such as skills development and voluntarism opportunities as well as charitable initiatives) and how public funding contributes to these initiatives.
5. An assessment of environmental sustainability considerations, including environmental programs involved in and how operations and activities are embracing greening initiatives and how public funding contributes to these initiatives.
6. Provide recommendations concerning positioning Flagships on a pathway to sustainability (or improved sustainability).

It is important to note that while the focus is on national Flagships, lessons are drawn to provide more general policy and program recommendations so that regularly funded programs/ projects can be sustainable.

2. Overview of Flagships

Cultural Flagships are globally regarded as a mechanism to promote cultural experiences and tourism (Guachalla, 2013; 2018; Kent, 2009). Flagships are also referred to as major, signature or iconic events (Quinn et al., 2022; Richards and Wilson, 2006; Stringer, 2018; Zhang et al., 2019). National Flagship projects in South Africa are large-scale events that promote the arts, culture and heritage and that contribute to economic development, job creation and the development of audiences (DAC, 2016/17). They impact on a national level and support the mandate and objectives of the MGE. DAC (2016) states that National Flagship Projects are identified projects within the MGE program that have an impact on a national level and support the mandate and objectives of DAC. DAC (2016/2017) further indicates that the Flagships are supported at the discretion of DAC on a three-year renewable basis.

The Flagships were part of an assessment of the sub-categories of cultural events that received funding as part of the MGE program from 2014/15 to 2016/2017 (Provincial and National Flagships, Festivals and Events, Touring Ventures, Public Art and Miscellaneous). Flagship projects are an element of the cultural events work stream of the MGE program with the specific objectives being (South African Cultural Observatory - SACO, 2017 citing DAC, 2016/2017):

- To upscale existing events and festivals, allowing increased diversity of cultural offerings, enhanced quality of productions, and the extension of event timeframes.
- To support projects with obvious economic and social benefits for the location.
- To increase the audience and exposure that each production receives.
- To increase the number of jobs created, livelihoods supported, and income generated through events.
- To enhance social cohesion in the country by promoting diversity of content and audiences in specific locations of the project.
- To enhance skills development opportunities of CCIs practitioners.

A key conclusion emanating from the evaluation was (SACO, 2017: 5):

The reliance on government sponsorships, in addition to the DAC MGE funding, to sustain these events/ activities is of concern. Several of the larger events/ activities rely almost solely on this funding which may undermine the objectives of creating sustainable cultural events/ activities.

The importance of the DSAC, the DAC at the time of the evaluation, funding was highlighted during the research, with several Flagships stating that they would not host the event without DAC MGE funding as the event would not be financially viable, with others indicating that would be difficult to host the event and that this funding is essential. Therefore, the concern regarding the financial sustainability of regularly funded events is a key consideration. This report is also a basis to provide baseline information in relation to the Flagships generally as well as specific events/ projects evaluated, where applicable.

The Parliamentary Monitoring Group (PMG, 2022), reporting on a briefing by the DSAC with the Minister on the MGE notes that each province (granted R4 million each) nominates a minimum of two cultural Flagship events for funding each financial year to be funded for 3 years. It was reported that 32 provincial Flagships were being supported. There are also 9 national Flagship projects, which are the events selected and prioritized in this study. These 'signature' projects are those with the potential to stimulate consumption, develop local products and create jobs (PMG, 2022). DAC (2018/2019) states that national Flagships are supported at the discretion of the department (now DSAC), and provincial Flagships are supported at the discretion of the Executives. No further criteria are stipulated in the MGE guidelines for Flagships.

3. Literature review: Sustainability issues in relation to repeatedly funded cultural events

There is a need to contextualize measuring/ assessing the sustainability of repeatedly funded projects/ programs and the implications for the CCIs. Increasingly, studies are focusing on the sustainability of cultural events (Frost and Laing, 2018; Getz, 2009; Hassanli et al., 2022; Loots et al., 2022; Negruşa et al., 2016; Zou et al., 2021), especially those that rely on public sector funding. These studies note that cultural events and festivals can have substantial impacts on local, regional and national economies. However, there are increasing concerns about the

sustainability of these cultural events and festivals, focusing on the reliance on public sector funding and socio-environmental impacts. From an economic point of view, Negruşa et al. (2016) underscore the potential of recurring cultural events and festivals to attract investments and additional revenues, and create opportunities for residents to develop new economic activities. Zou et al. (2021: 191) specifically note the importance of cultural festivals in profiling and symbolizing cultural identities that “serve as a carrier of national emotions”. Similarly, Hassanli et al. (2022) show how multicultural festivals contribute to social sustainability by fostering a sense of community. Getz (2009) asserts that cultural events and festivals need to be environmentally responsible. These studies are illustrative examples of research that examine the three pillars of sustainability: balancing and promoting economic, social and environmental considerations. Frost and Laing (2018) note that a key economic sustainability issue that festivals face is financial viability. They associate this with governance challenges linked to succession planning, lack of resources and the stage the festival has reached in the event life cycle. These aspects are important to consider since, if well managed to ensure long-term sustainability, cultural festivals can contribute to local socio-cultural and economic sustainability by attracting tourists and income as well as providing social benefits.

Previous SACO studies, such as the reports on how much funding is available for the cultural sector in South Africa (SACO, 2019a), the role of venture capital in promoting the CCIs (SACO, 2019b) and an examination of private sector support for the CCIs in South Africa (SACO, 2020), illustrate the substantial reliance on public sector funding for the CCIs and raise questions pertaining to the feasibility and sustainability of this level of continued funding. Furthermore, Bob et al. (2019) and SACO’s (2018a) review of the MGE program show that private companies and other sponsors provide less than 20% of the total sponsorships for festivals and events, noting the heavy reliance on public funding. This is a global trend, as shown by Getzner (2017), Long and Morpeth (2016) and Mulino (2016). Bagwell et al. (2015) specifically state that grants from the public sector supported by other sources are critical for the CCIs, especially outside the more commercial parts of the sector. Schatteman and Bingle (2017) assert that government funding is part of the revenue mix for arts organizations, noting that arts organizations are dependent on government grants and the implications of government funding can be negative in that dependencies are created or positive when the government funding is used to leverage private sector funding and in-kind support. It is also important to note that arts and cultural organizations and activities generally do not conform to business profit-making models. Gross et al. (2021) illustrate that two categories differentiate how cultural organizations and activities are funded: those that rely on donations (from individuals and private companies) and those that are publicly funded through tax revenues. They further state that arts (and cultural) organizations face conflicting objectives to balance artistic and educational value while generating financial income from various sources. They advocate for a Pay-what-you-want approach, which is a participative pricing mechanism where services have no fixed price, and consumers decide what to pay.

There is also concern that excessive public funding in the CCIs (referred to as the crowding-out effects) may be dissuading private sector support in a context where the private sector is already hesitant to support the CCIs in South Africa, as indicated by Van Graan (nd) who

asserts that the private sector is generally unaware of the creative industries and their potential or perceive the sector to lack organizational and professional business standards. Similarly, Alexiou et al. (2020) indicate that cultural economics suggests that larger amounts of government support (which typifies the South African context) can have a crowding-out effect that displaces or discourages donations from non-government sources. Zhao and Lu (2019) state that crowding-out effects undermine diversification, which often reflects sustainability since organizations/ businesses/ artists can cope better when disruptions are experienced or one or multiple sources of funding may be discontinued.

Gaylard (2018) states that the overall costs of grant-making in South Africa for the CCIs is unsustainable and notes concerns in relation to double dipping from multiple national, provincial and local government funding sources, evident mainly in relation to larger events which is the focus of this study. SACO (2019a) cautions that pressures on state resources, and these have been substantially re-allocated to deal with the Coronavirus Disease 2019 (COVID-19) pandemic and other disasters, and what to allocate as well as how much is likely to be available to support the CCIs increases budgetary constraints. They conclude that “in the context of dire financial considerations, the issue is no longer about whether the State should fund the CCIs (it will certainly continue to be a major funding source), but what should be funded, how much and by whom” (SACO, 2019a: 21). Concerns of financial viability and sustainability in the CCIs are also noted by Comunian and England (2020), Di Novo et al. (2022), Fontainha and Lazzaro (2019) and Imperiale et al. (2021). Loots et al. (2022) note that new forms of financing and funding in the CCIs are emerging. They caution, however, that these innovations in financing and funding appear to be linked more to the prominence of new technology-driven modalities rather than fundamental shifts in thinking about how the cultural economy could be financially sustained.

The above discussion clearly indicates that the concern in relation to the financial viability and sustainability of the reliance on public funding in the CCIs is growing. While financial sustainability is a key focus of this study, the research also embraces the concept of sustainability more fully to assess whether Flagships are integrating social and environmental sustainability considerations as well. These dimensions of sustainability (together with economic aspects) position projects/ programs to reduce negative impacts while increasing socio-economic and environmental benefits. Embracing the green economy, for example, reduces long-term costs (Maxwell, 2020; Wijayani and Puspitarini, 2022).

4. Methodology

In terms of the methodological approach, a desktop study was adopted and was complemented with primary data collection, specifically organizer surveys. Specifically, the following steps were followed:

Step 1: Review of previous studies and reports (including academic publications and SACO reports)

The review of previous research and reports was used to:

- Identify benchmarks to track changes over time
- Establish economic/ financial, social and environmental aspects in the context of sustainability imperatives
- Identify challenges experienced, and recommendations highlighted

Step 2: Examination of National Flagship applications and reports submitted to the DSAC

In the initial Terms of Reference, as stated earlier, the focus was intended to be on 9 Flagships. However, the scope of the documentary assessment was extended to include all Flagships where documents were available from the 2016-2017 to 2021-2022 reporting years. Additionally, for all these Flagships, a Google search was undertaken to examine if there was an active website, if the next planned event was profiled, whether DSAC was shown as a sponsor and whether other sponsors were identified.

For the Flagships assessed, applications/ proposals for funding, contracts/ Memorandum of Agreements (MOAs)/ grant letters, close-out reports submitted on the DSAC template and narrative reports were examined. Table 1 in Appendix 1 provides an overview of the documents that were available for each of the Flagships assessed and the years for which information was available from 2016. Information was submitted for 43 Flagships, including the 9 selected National Flagships denoted in green font in Table 1 in Appendix 1. This is not a comprehensive list of the Flagships supported but shows those where information was available. In terms of PMG (2022: 13), 32 provincial and 9 national Flagships were being supported (41 in total). SACO (2018b), the MGE policy review undertaken, raised concerns about the lists of Flagships, specifically stating that there are inconsistencies in relation to the Flagships listed, which could reflect inconsistencies in information management and maintaining records.

The SACO (2017) Flagship evaluation report identified 35 Flagships that were supported from 2014-2015 to 2016-2017 reporting years (the duration of the focus of the evaluation). Thus, from 2016, more Flagships have been supported. Additionally, almost all the Flagships identified during the SACO (2017) evaluation were funded from 2016 to 2022, the period for this evaluation. This indicates that the Flagships are indeed repeatedly funded events/ activities.

No information was provided for the 2018-2019 reporting years. Additionally, Table 1 in Appendix 1 indicates that in relation to the documents available, most were contracts/ MOAs/ grant letters (77), followed by close-out reports submitted on DSAC's template and narrative reports (62 each). The least number of documents available were applications/ proposals (58). It is important to note that the information provided was often incomplete, for example, employment figures and costs were not provided on the close-out report templates and there were inconsistencies in relation to the narrative reports. In terms of the narrative reports, the focus tended to be on media-related information and pictures from the event.

The documents were subjected to a systematic documentary analysis to establish funding and broader sustainability aspects. The main aspects focused on and analyzed in this report are:

- Number of years funding was received from DSAC from 2016-2017 to 2021-2022

- Amount of funding received from DSAC and overall cost for hosting the Flagship
- Discipline/ genre/ type in relation to the United Nations Educational, Scientific and Cultural Organization's (UNESCO) cultural domains
- Province and location where Flagship was held
- Objectives of hosting the Flagships
- Partnerships/ sponsorships
- Marketing/ media coverage
- Number employed on a permanent and temporary basis as well as volunteers
- Number of stallholders and service providers
- Attendance
- Perceived impacts
- Perceived challenges
- Website assessment

An excel spreadsheet was compiled to assist with extracting the information from the documents. In terms of data analysis, the information was exported into the Statistical Package for the Social Sciences (SPSS) and analyzed thematically using descriptive statistics. Additionally, the information on the initially selected 9 Flagships is presented separately as well.

Step 3: Interviews with National Flagship organizers

An organizer survey was developed by the University of KwaZulu-Natal (UKZN) to address the goals of the research including:

- Funding trends (including public and private sector funding)
- Perceptions of how the Flagships are addressing sustainability imperatives
- Views on the impacts, if public (specifically DSAC) funding is reduced or stopped

As indicated earlier, all the selected national Flagships were approached repeatedly (via emails and phone calls) to participate in the study and complete the organizer survey (Appendix 2). In terms of the organizer survey, key aspects covered included:

- Profile of organization managing/ hosting the Flagships
- Previous DSAC funding
- Budget and expenditure (including sponsorships)
- Marketing of Flagships
- Attendance
- Employment and skills development
- Greening initiatives
- Social/ charitable initiatives
- Satisfaction with the event
- Sustainability (especially if DSAC funding is withdrawn)

The above methodological approach reveals that a mixed-methods research design that draws from multiple sources (desktop study, documentary analysis and organizer surveys)

was planned to be adopted. As noted earlier, despite numerous attempts to engage with the organizers to complete the surveys, there were only 4 surveys completed: Buyel'Ekhaya Pan African Festival, National Arts Festival, Open Book Festival and Taung Cultural Calabash. Two are National Flagships (Buyel'Ekhaya Pan African Festival and National Arts Festival), and two are Provincial Flagships (Open Book Festival and Taung Cultural Calabash). The low response rates imply that a proper quantitative analysis could not be undertaken. Thus, a more qualitative analytical approach is adopted. In terms of data analysis, the information from the various sources is analyzed thematically in alignment with the goals of the research.

5. Documentary Analysis

This section analyses the information extracted from the documents provided to the research team from the DSAC for the Flagships. As indicated earlier, the analysis is undertaken thematically.

5.1. Years received funding, amount received and cost of hosting Flagships

In terms of the years when documents were available, Table 1 shows that documents were available for most Flagships (65.1%) for the 2016-2017 reporting years, followed by 41.9% of the Flagships for 2017-2018 and 2019-2020, and 30.2% for 2021-2022. Documents were provided for much fewer Flagships (14%) for 2020-2021, which is unsurprising given that the COVID-19 disruptions were most severe during the first year of the pandemic. For the 9 selected Flagships, documents were available for 55.5% for 2016-2017, 33.3% for 2017-2018, 77.8% for 2019-2020 and 44% each for 2020-2021 and 2021-2022. The decline in the number of Flagships supported in 2020-2021 is not surprising given the impacts of the COVID-19 pandemic that substantially curtailed the hosting of events.

TABLE 1: YEARS (FROM 2016) WHEN DOCUMENTS WERE AVAILABLE: MULTIPLE RESPONSES

	All Flagships (n=43)		Selected Flagships (n=9)	
	Frequency	Percentage	Frequency	Percentage
2016-2017	28	65.1	5	55.6
2017-2018	18	41.9	3	33.3
2019-2020	18	41.9	7	77.8
2020-2021	6	14.0	4	44.4
2021-2022	13	30.2	4	44.4

The Figure below indicates the years that the 43 Flagships received funding from the documents provided. The highest proportions of Flagships received funding for one year (39.5%), followed by two years (34.9%) and three years (18.6%). Two Flagships had documents that indicated four years, and one Flagship had documents for five years. In relation to the selected Flagships, one Flagship each was one, four and five years. Additionally, from the documents provided, two received funding for three years, and four received funding for two years. As cautioned earlier, the documentary analysis is insufficient to understand the number of Flagships supported from 2016 and the number of years

Flagships received funding. The mixed methods approach adopted in this study permits triangulation, and the organizer survey permitted further probing of these aspects.

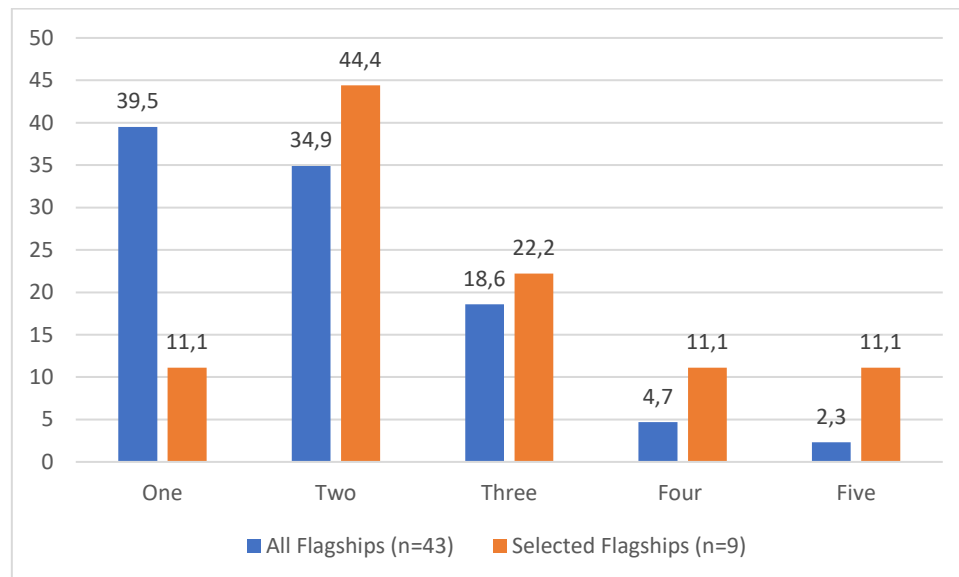


FIGURE 1: NUMBER OF YEARS THAT DOCUMENTS WERE AVAILABLE FOR THE FLAGSHIPS (IN %)

From the documentary analysis, it is evident that the Flagships received different amounts of funding per year, as indicated in Table 2. Where funding was evident for multiple years, the highest amount for a year is included in the Table. Most of the Flagships (69.8% for all Flagships and 55.5% for the selected Flagships) received R2.5 million or less, while 30.2% for all Flagships and 44.4% for the selected Flagships received more than R2.5 million. The amount ranged from R500,000 for the Open Book Festival and R10 million for the Indoni Festival. Thus, this reflects diversity in relation to Flagship funding. Most of the respondents received the same amount of funding per year if they received multiple years of funding, while a few (23.3%) received different amounts. For example, the National Arts Festival received R7 million in 2016-2017, R5 million in 2017-2018, R3.5 in 2019-2020 and R2.5 in 2021-2022. The Indoni Festival received R10 million in 2016-2017 and R8 million in 2017-2018. The Marula Festival received R2 million in 2016-2017 and R1 million in 2017-2018. There appears to be declining funding year-on-year for the larger Flagships.

TABLE 2: AMOUNT OF FUNDING RECEIVED FROM DSAC PER YEAR

	All Flagships (n=43)		Selected Flagships (n=9)	
	Frequency	Percentage	Frequency	Percentage
500,000	2	4.7	-	-
750,000	3	7.0	-	-
1,000,000	1	2.3	1	11.1
1,500,000	3	7.0	-	-
1,590,000	1	2.3	-	-
2,000,000	11	25.6	1	11.1
2,500,000	9	20.9	3	33.3
3,000,000	4	9.3	1	11.1
3,500,000	1	2.3	1	11.1
3,600,000	1	2.3	-	-
4,000,000	1	2.3	-	-
4,500,000	1	2.3	-	-
5,000,000	1	2.3	-	-
6,000,000	1	2.3	-	-
7,000,000	1	2.3	1	11.1
9,752,000	1	2.3	1	11.1
10,000,000	1	2.3	-	-

The Table below categorizes the responses in relation to the overall cost of hosting the Flagship event. The amounts in the report ranged from R266,739 to R55,000,000, again reflecting the diversity in terms of the size and type of Flagships.

TABLE 3: OVERALL COST OF HOSTING THE FLAGSHIP EVENT

	All Flagships (n=43)		Selected Flagships (n=9)	
	Frequency	Percentage	Frequency	Percentage
No response	6	14.0	-	-
Less than 1 million	5	11.6	1	11.1
1 million - 5 million	17	39.5	5	55.6
More than 5 million - 10 million	4	9.3	1	11.1
More than 10 million - 20 million	3	7.0	-	-
More than 20 million	8	18.6	2	22.2

5.2. UNESCO cultural domains of Flagships

The Table below illustrates that while the Flagships were from all the UNESCO cultural domains, there is a dominance for performance and celebration (79.1% for all Flagships and 88.9% for selected Flagships). This was followed by visual arts and crafts (23.2% for all Flagships and 22.2% for selected Flagships), books and press (16.3% for all Flagships and 22.2% for selected Flagships), audio-visual and interactive media (11.6% for all Flagships and 22.2% for selected Flagships) and design and creative services (9.3% for all Flagships and 11.1% for selected Flagships). One Flagship was in the cultural and natural heritage domain. In a few instances (20.9% for all Flagships and 22.2% for selected Flagships), other aspects not in the UNESCO cultural domains were noted which related to training and capacity

development initiatives in the CCIs. For example, the national Flagship We Can Arts Festival targeted persons with disabilities, and a key component was training artists with disabilities. The results also indicate that some Flagships straddle multiple domains, which is common in the CCIs. For example, the Cape Town Carnival was a performance and celebration festival which had a fashion design aspect as well.

TABLE 4: DISCIPLINE/ GENRE/ TYPE OF FLAGSHIP IN RELATION TO UNESCO'S CULTURAL DOMAINS: MULTIPLE RESPONSES

	All Flagships (n=43)		Selected Flagships (n=9)	
	Frequency	Percentage	Frequency	Percentage
Audio-visual and interactive media (film and video, television and radio, podcasting and video games)	5	11.6	2	22.2
Books and press (books, newspaper and magazines, library and book fairs)	7	16.3	2	22.2
Cultural and natural heritage (museums, archaeological and historical places and cultural landscapes)	1	2.3	-	-
Design and creative services (fashion, graphic, interior, landscape, architectural services and advertising services)	4	9.3	1	11.1
Performance and celebration (performing arts, music and festivals, fairs and feasts)	34	79.1	8	88.9
Visual arts and crafts (fine arts, photography and crafts)	10	23.3	2	22.2
Other (generally training)	9	20.9	2	22.2

5.3. Provinces and locations where Flagships were held

The Table below indicates the provinces where the Flagships were held. The results reveal that all provinces hosted Flagships, which are aligned with the MGE Guidelines that each province hosts at least 2 provincial Flagships. The provinces that held the most Flagships were Gauteng (39.5%), followed by the Eastern Cape and KwaZulu-Natal (with 18.6% each). Fewer Flagships were held in the Western Cape (14%), Mpumalanga (11.6%), Northern Cape (11.6%), North West (9.3%), Free State (7%) and Limpopo (7%). In terms of the national Flagships, these were held in Gauteng (55.5%), the Eastern Cape (44.4%) and one each in KwaZulu-Natal, Northern Cape and Western Cape.

TABLE 5: PROVINCE EVENT/ ACTIVITY HELD IN: MULTIPLE RESPONSES

	All Flagships (n=43)		Selected Flagships (n=9)	
	Frequency	Percentage	Frequency	Percentage
Eastern Cape	8	18.6	4	44.4
Free State	3	7.0	-	-
Gauteng	17	39.5	5	55.5
KwaZulu-Natal	8	18.6	1	11.1
Limpopo	3	7.0	-	-
Mpumalanga	5	11.6	-	-
North West	4	9.3	-	-

Northern Cape	5	11.6	1	11.1
Western Cape	6	14.0	1	11.1

Although the Flagships were held in all provinces, Figure 2 below reveals the urban dominance of where Flagships were held (53.5% for all Flagships and 77.8% for selected Flagships). Fewer Flagships were held in peri-urban (25.6% for all Flagships and 11.1% for selected Flagships) and rural (23.3% for all Flagships and 22.2% for selected Flagships) locations. There was no information on the type of location for some of the Flagships (18.6% for all Flagships and 11.1% for selected Flagships)

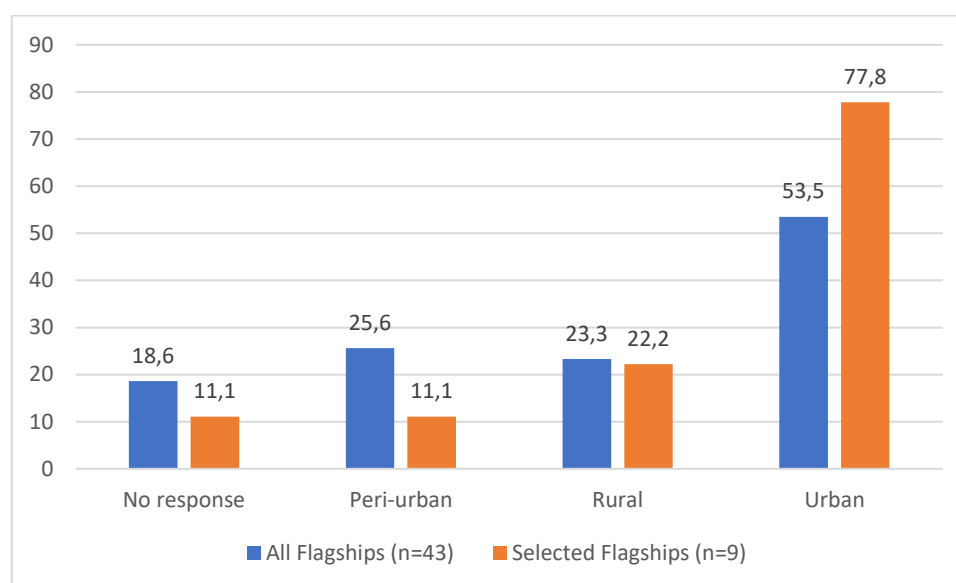


FIGURE 2: WHETHER LOCALITY WHERE EVENT/ ACTIVITY WAS HELD WAS URBAN, PERI-URBAN OR RURAL (IN %): MULTIPLE RESPONSES

5.4. Objectives of hosting the Flagships

The objectives for hosting the Flagships are wide-ranging and align with the objectives of the MGE program generally, and the Flagships specifically noted earlier. It is also important to underscore that most of the Flagships identified multiple objectives. The most prominent objectives were:

- Social cohesion/ nation-building (67.4% for all Flagships and all selected Flagships)
- Job creation (67.4% for all Flagships and 88.9 for selected Flagships)
- Audience development (62.8% for all Flagships and 66.7% for selected Flagships)
- Cultural/ arts awareness (53.5% for all Flagships and 66.7% for selected Flagships)

Fewer respondents identified the following objectives:

- Training/ capacity development/ support of cultural entrepreneurs (48.8% for all Flagships and 66.7% for selected Flagships)

- Encouraging cultural tourism (44.2% for all Flagships and 66.7% for selected Flagships)
- Educational (34.9% for all Flagships and 44.4% for selected Flagships)

Some of the provincial Flagships (18.6%) identified other objectives, which included raising the profile of the destination/ province (promoting tourism more generally), inspiring and honoring artists, and promoting authors/ literature.

TABLE 6: OBJECTIVES FOR HOSTING THE FLAGSHIP: MULTIPLE RESPONSES

	All Flagships (n=43)		Selected Flagships (n=9)	
	Frequency	Percentage	Frequency	Percentage
Audience development	27	62.8	6	66.7
Educational	15	34.9	4	44.4
Social cohesion/ nation-building	29	67.4	9	100.0
Cultural/ arts awareness	23	53.5	6	66.7
Training/ capacity development/ support of cultural entrepreneurs	21	48.8	6	66.7
Job creation	29	67.4	8	88.9
Encouraging cultural tourism	19	44.2	6	66.7
Other	8	18.6	-	-

5.5. Partnerships/ sponsorships and marketing/ media coverage

Partnerships and sponsorships are critical to examine the financial sustainability of the Flagships program. The documents available did not have information on this important aspect for most of the Flagships (60.5% for all Flagships and 55.6% for selected Flagships) in relation to the number of partners/ sponsors. Among the rest, the number of partners ranged from 2 to 28.

TABLE 7: NUMBER OF PARTNERS/ SPONSORS

	All Flagships (n=43)		Selected Flagships (n=9)	
	Frequency	Percentage	Frequency	Percentage
No information	26	60.5	5	55.6
2	1	2.3	-	-
4	1	2.3	-	-
5	1	2.3	-	-
6	2	4.7	-	-
7	5	11.6	2	22.2
8	1	2.3	1	11.1
11	1	2.3	-	-
12	1	2.3	-	-
18	1	2.3	1	11.1
20	1	2.3	-	-
22	1	2.3	-	-
28	1	2.3	-	-

The Table below indicates the types of partnerships/ sponsors associated with the Flagships. The most prominent were national government (51.2% for all Flagships and 77.8% for selected Flagships). This should have been identified by all the Flagships since the DSAC is a funder/ sponsor. National government was followed by provincial (37.2% for all Flagships and 44.4% for selected Flagships) and local (37.2% for all Flagships and 33.3% for selected Flagships) government. The dominance of public funding is evident together with the possibility of double dipping from public sources noted earlier in the literature review. Media partners (37.2% for all Flagships and 66.7% for selected Flagships) was the most prominent non-government partner/ sponsor. Fewer Flagships identified private partners/ sponsors in relation to the financial sector (20.9% for all Flagships and 44.4% for selected Flagships) and other (23.3% for all Flagships and 22.2% for selected Flagships). Non-governmental organizations were identified by the least number of Flagships (9.3% for all Flagships and 11.1% for selected Flagships).

TABLE 8: TYPE OF PARTNERSHIP/ SPONSORSHIP: MULTIPLE RESPONSES

	All Flagships (n=43)		Selected Flagships (n=9)	
	Frequency	Percentage	Frequency	Percentage
Government (local)	16	37.2	3	33.3
Government (provincial)	16	37.2	4	44.4
Government (national)	22	51.2	7	77.8
Private (financial sector)	9	20.9	4	44.4
Private (other)	10	23.3	2	22.2
Non-governmental organization	4	9.3	1	11.1
Media partners	16	37.2	6	66.7

The limited number of sponsorships and reliance on government sources reveals that in the South African context, Schatteman and Bingle's (2017) assertion that arts/ cultural organizations in the United States use government funding to leverage other donations and funding is not evident in the South African context. This is supported by previous SACO (2018a; 2019a; 2019b; 2020) studies as well.

The documentary review also identified a range of marketing platforms/ types used by the Flagships. The platforms used were (from most to least prominent):

- Social media/ internet (67.4% for all Flagships and 77.8% for selected Flagships)
- Radio (62.8% for all Flagships and 77.8% for selected Flagships)
- Newspapers and magazines (60.5% for all Flagships and 77.8% for selected Flagships)
- Television (53.5% for all Flagships and 66.7% for selected Flagships)
- Posters/ banners/ flyers (48.8% for all Flagships and 66.7% for selected Flagships)

TABLE 9: MARKETING PLATFORMS/ TYPES USED

	All Flagships (n=43)		Selected Flagships (n=9)	
	Frequency	Percentage	Frequency	Percentage
Television	23	53.5	6	66.7
Radio	27	62.8	7	77.8
Social media/ internet	29	67.4	7	77.8
Newspapers and magazines	26	60.5	7	77.8
Posters/ banners/ flyers	21	48.8	6	66.7

Proportionately, more of the national compared to the provincial Flagships used various media platforms and secured partners/ sponsors. This is unsurprising, given that the national Flagships are more well-known and established.

5.6. Employment, stallholders, service providers and attendance

The documents were also examined to assess the number of persons employed on a permanent and temporary basis, disaggregated to indicate the numbers for women, youth and persons with disabilities. This information was required to be provided as per the DSAC close-out reporting template. However, as indicated previously, the close-out reports were generally not or partially completed. Additionally, when employment information was provided, it was inconsistent. For example, the number of female and male employees did not add up to the total number. This information was also part of the organizer survey and these types of inconsistencies emerged there as well. The need for more credible information to understand employment trends is imperative given that job creation is a key goal of the MGE program generally and the Flagships (as larger, more established events) specifically. From the information available in the documents, Flagships are creating jobs, mostly on a temporary basis, linked to performers and artists, as well as appointing service providers. Specifically, in the cases where numbers were provided, these ranged from 1 to 55 persons being employed on a permanent basis and 2 to 1,106 persons being employed on a temporary basis. Additionally, higher numbers of women and youth were employed compared to persons with disabilities. It is important to note that for a few Flagships, it was indicated that volunteers were used. This is an important opportunity for training and skills development.

Similar data quality issues were discernible in relation to the number of service providers, stallholders, number of spectators/ audience, number of tickets sold, if a ticketed event, number of performers/ artists and number of learners/ trainees, if applicable. While narratives and images in the documents alluded to the use of service providers (including stallholders), attendees, performers/ artists and learners/ trainees; numbers were generally not provided or were inconsistent. These aspects were also included in the organizer survey and similar concerns noted. From the information derived from the documentary analysis, the ranges in numbers in terms of the different categories were:

- Service providers: range from 2 to 189
- Stallholders: range from 10 to 52
- Spectators/ audience: range from 120 to 380,000

- Tickets sold, if a ticketed event: range from 4,108 to 147,384
- Performers/ artists: range from 11 to 1,586
- Learners/ trainees, if applicable: range from 16 to 43

5.7. Perceived impacts and challenges

Similar to the objectives of hosting the Flagships, several perceived impacts were identified which align with the MGE program goals. The main impacts identified were:

- Job creation (53.5% for all Flagships and 88.9% for selected Flagships)
- Social cohesion/ nation-building (51.2% for all Flagships and 88.9% for selected Flagships)
- Increased audience exposure (48.8% for all Flagships and 77.8% for selected Flagships)
- Training/ capacity development/ support cultural entrepreneurs (41.9% for all Flagships and 66.7% for selected Flagships)

Fewer Flagships identified the following impacts:

- Supporting social projects (37.7% for all Flagships and 66.7% for selected Flagships)
- Cultural/ arts awareness (34.9% for all Flagships and 55.6% for selected Flagships)
- Encouraging cultural tourism (34.9% for all Flagships and 55.6% for selected Flagships)

Only one national Flagship indicated supporting environmental/ greening projects. The documentary results indicate that repeatedly funded impacts tend to focus on socio-economic aspects with almost no focus on environmental considerations. More impacts were associated proportionately with national compared to provincial Flagships.

TABLE 10: PERCEIVED IMPACTS OF HOSTING THE FLAGSHIP: MULTIPLE RESPONSES

	All Flagships (n=43)		Selected Flagships (n=9)	
	Frequency	Percentage	Frequency	Percentage
Increased audience exposure	21	48.8	7	77.8
Educational	14	32.6	4	44.4
Social cohesion/ nation-building	22	51.2	8	88.9
Cultural/ arts awareness	15	34.9	5	55.6
Training/ capacity development/ support cultural entrepreneurs	18	41.9	6	66.7
Job creation	23	53.5	8	88.9
Encouraging cultural tourism	15	34.9	5	55.6
Supporting social projects	16	37.2	6	66.7
Supporting environmental/ greening projects	1	2.3	1	11.1

A range of challenges was also identified in the documents provided. The most prominent was lack of funding (48.8% for all Flagships and 77.8% for selected Flagships), followed by accessibility challenges to participate (32.6% for all Flagships and 55.6% for selected

Flagships), logistics/ event management (25.6% for all Flagships and 33.3% for selected Flagships), insufficient time/ delays (18.6% for all Flagships and 11.1% for selected Flagships) and poor attendance (18.6% for all Flagships and 33.3% for selected Flagships). Fewer Flagships identified limited spatial coverage (14% for all Flagships and 22.2% for selected Flagships), poor or delayed marketing (14% for all Flagships and 11.1% for selected Flagships), crime, safety and security (9.3% for all Flagships and 11.1% for selected Flagships), access to training (9.3% for all Flagships and 11.1% for selected Flagships), COVID-19 disruptions (7% for all Flagships and 33.3% for selected Flagships) and venue problems (7% for all Flagships). One national Flagship identified resistance from communities.

TABLE 11: CHALLENGES IDENTIFIED: MULTIPLE RESPONSES

	All Flagships (n=43)		Selected Flagships (n=9)	
	Frequency	Percentage	Frequency	Percentage
Lack of funding	21	48.8	7	77.8
Accessibility challenges to participate	14	32.6	5	55.6
Limited spatial coverage	6	14.0	2	22.2
Poor or delayed marketing	6	14.0	1	11.1
Venue problems	3	7.0	-	-
Crime, safety and security	4	9.3	1	11.1
Insufficient time/ delays	8	18.6	1	11.1
Logistics/ event management	11	25.6	3	33.3
Access to training	4	9.3	1	11.1
COVID-19 disruptions	3	7.0	3	33.3
Resistance from communities	1	2.3	1	11.1
Poor attendance	8	18.6	3	33.3

5.8. Website assessment

To complement the documentary analysis, especially in the context of incomplete or partial information provided, a website assessment for all the Flagships was undertaken. The Figure below indicates that most of the Flagships did not have an active website (62.8% for all Flagships and 55.6% for selected Flagships), while 37.2% for all Flagships and 44.4% for selected Flagships had active websites.

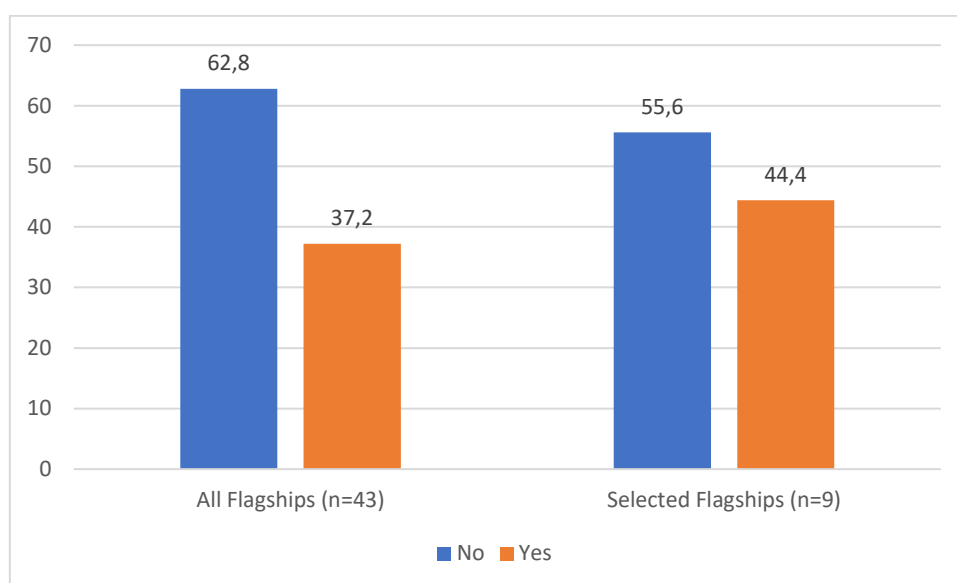


FIGURE 3: IF THE FLAGSHIP HAS AN ACTIVE WEBSITE (IN %)

Among those that had an active website, the Table below shows that most Flagships (56.3%) did not indicate the next planned event on their website. Proportionately more national Flagships (3 of the 4 that had websites) advertised the next planned event on their website.

TABLE 12: IF THE WEBSITE IS ACTIVE, IS THE NEXT PLANNED EVENT ADVERTISED ON THE WEBSITE

	All Flagships (n=16)		Selected Flagships (n=4)	
	Frequency	Percentage	Frequency	Percentage
No	9	56.3	1	25
Yes	7	43.7	3	75

Among those with an active website, the Table below shows that close to half of the Flagships (56.3% for all Flagships and 50% for selected Flagships) did not show DSAC as a sponsor on their website.

TABLE 13: IF THE WEBSITE IS ACTIVE, IS DSAC/ DAC SHOWN AS A SPONSOR

	All Flagships (n=16)		Selected Flagships (n=4)	
	Frequency	Percentage	Frequency	Percentage
No	9	56.3	2	50
Yes	7	43.7	2	50

It is interesting to note that among those that had an active website, the Table below shows that more Flagships (62.5% for all Flagships and 75% for selected Flagships) identified other sponsors on their website.

TABLE 14: IF THE WEBSITE IS ACTIVE, ARE OTHER SPONSORS IDENTIFIED

	All Flagships (n=16)		Selected Flagships (n=4)	
	Frequency	Percentage	Frequency	Percentage
No	6	37.5	1	25
Yes	10	62.5	3	75

6. Organizer Survey Results

This section analyzes the primary data collected from the organizer survey responses, focusing on the themes identified concerning the profiles of organizations managing/ hosting the Flagships, financial aspects (including previous DSAC funding and budget and expenditure, including sponsorships), marketing, attendance, employment and skills development, greening initiatives, social/ charitable initiatives, satisfaction with the event and sustainability considerations (especially if DSAC funding is withdrawn). As indicated in the methodology section, although the survey was intended to collect quantitative data, the low response rate (only 4 surveys completed) resulted in the data analysis being undertaken qualitatively since generalizations would be problematic. Senior persons responded to the surveys: two Chief Executive Officers (National Arts Festival and Taung Cultural Calabash), founder (Buyel'Ekhaya Pan African Festival) and Festival Coordinator (Open Book Festival) were interviewed.

6.1. Profile of organizations managing/ hosting the Flagships

The number of times the organization organized this event/ activity was:

- Buyel'Ekhaya Pan African Festival (13)
- Open Book Festival (12)
- National Arts Festival (48)

Taung Cultural Calabash did not respond. The Flagships, as noted earlier in the documentary analysis, are generally well-established.

The Buyel'Ekhaya Pan African Festival and the National Arts Festival were funded by the DSAC for the last 10 years (from 2013 to 2022). During this period, the Open Book Festival was funded for two years (2021 and 2022), and the Taung Cultural Calabash did not respond. The reason for not receiving funding during this period noted by the Open Book Festival was that in 2019 and 2020, during COVID-19, 'money was surrendered due to COVID-19 regulations for organizing events'.

For three of the events (Buyel'Ekhaya Pan African Festival, Taung Cultural Calabash and National Arts Festival), the business/ company organizing the event has been operational for more than 20 years, with the Buyel'Ekhaya Pan African Festival and the National Arts Festival specifying the number of years as 25 and 21, respectively. The business/ company organizing the Open Book Festival has been operational for more than 10 to 15 years. In the context of the COVID-19 disruptions, respondents were also asked if their business/ company were currently operating. All indicated that their business/ company was fully operational.

In terms of the type of organization/ business, the responses were:

- Buyel'Ekhaya Pan African Festival (Non-Profit Organization and Closed Corporation)
- Taung Cultural Calabash (Section 21 Company)
- Open Book Festival (Proprietary Limited)
- National Arts Festival: Non-profit company in terms of Section 8 of the 2008 Companies Act (formerly Section 21)

The provinces where the organization/ business is based (indicating also if located in a town/ urban area, rural area or township) are town/ urban area in Gauteng for the Buyel'Ekhaya Pan African Festival, a township in the North West for Taung Cultural Calabash, town/ urban area in the Western Cape for the Open Book Festival and town/ urban area in the Eastern Cape for the National Arts Festival. If the organization/ business was based in multiple provinces, the respondents were asked to indicate where the headquarters was based.

The provinces where the event was held (indicating also if located in a town/ urban area, rural area or township) are town/ urban area in the Eastern Cape for the Buyel'Ekhaya Pan African Festival and the National Arts Festival, rural area in the North West for Taung Cultural Calabash and town/ urban area in the Western Cape for the Open Book Festival. Events tend to be located in the province where the business/ company is based with the exception of the Buyel'Ekhaya Pan African Festival (the organizer is based in Gauteng, but the event was held in the Eastern Cape). Similarly, the type of location where the event was held was the same with the exception of Taung Cultural Calabash (the organizer is based in a township, but the event was held in a rural area).

The organization/ business/ company's overall annual average income for specified years were:

- Buyel'Ekhaya Pan African Festival: R5,000,001 – R15,000,000 for 2019 and R1,000,001 – R5,000,000 for 2020, 2021 and 2022
- Taung Cultural Calabash: indicated not applicable for 2019 to 2021 and indicated R50,000 – R100,000 for 2022
- Open Book Festival: R500,001 – R1,000,000 for 2019 and 2022, and R101,000 – R200,000 for 2020 and 2021
- National Arts Festival: More than R40,000,000 for 2019 to 2022

6.2. Budget and expenditure

The organization/ company's overall budget for the event/ activity for specified years when DSAC MGE funding was provided is detailed in the Table below. The National Arts Festival had the highest overall budget ranging from R27,983,662 in 2017 and R40,906,588 in 2014. For the years information was available, Buyel'Ekhaya Pan African Festival had an overall budget that ranged from R2,500,00 in 2021 and 2022 to R9,000,000 in 2018 and Taung Cultural Calabash had an overall budget that ranged from none in 2018-2020 and R5,500,000 in 2022. The Open Book Festival indicated R100,900 for 2021 and R1,397,074 in 2022. Two points are worth noting. The first is that for some of the events, information is incomplete. For example, Buyel'Ekhaya Pan African Festival indicated earlier that the DSAC funded the event for the last 10 years but only provided information for 2018 onwards. Secondly, the amounts

for the Open Book Festival appear to be lower than the DSAC funding. The quality of the financial and other types of information provided by event organizers is problematic, as noted in the documentary analysis as well.

TABLE 15: COMPANY'S OVERALL BUDGET FOR THIS EVENT IN THE YEARS SPECIFIED WHEN DSAC MGE FUNDING WAS PROVIDED (IN RANDS)

	Buyel'Ekhaya	Taung Cultural Calabash	Open Book Festival	National Arts Festival
2013	-	-	-	35,077,392
2014	-	-	-	40,906,588
2015	-	-	-	33,047,563
2016	-	4,600,000	-	32,181,529
2017	-	4,600,000	-	27,983,662
2018	9,000,000	None	-	35,511,851
2019	8,000,000	None	-	37,642,075
2020	3,500,000	None	-	35,780,926
2021	2,500,000	*5,300,000	100,900	35,555,759
2022	2,500,000	*5,500,000	1,397,074	34,420,185

*The Taung Cultural Calabash provided additional information, indicating that the amount constituted DSAC funding of R1.5 million and the remainder was from the provincial department.

The highest and lowest budget amounts, where provided, for the four events in specified categories, are indicated in the Table below for 2019 to 2022 for the years that the organization received DSAC MGE funding. The Table shows that there are considerable differences among the event as well as for different years. This suggests some level of inconsistency and lack of continuity in relation to how much funding is received and how funding is used. The lack of information for some of the events is again noted. It is interesting that in some categories for some of the events, a drop in amounts for 2020 and 2021 (impacts of COVID-19) is evident but not consistently across all the events and categories.

TABLE 16: BUDGET AMOUNTS (IN RANDS) FOR SPECIFIED CATEGORIES FOR 2019 TO 2022 FOR THE YEARS THAT THE ORGANIZATION RECEIVED DSAC MGE FUNDING (HIGHEST AND LOWEST INDICATED IF MULTIPLE AMOUNTS PROVIDED)

INCOME	Buyel'Ekhaya	Taung Cultural Calabash	Open Book Festival	National Arts Festival
Capital expenditure (eg. facilities, equipment, infrastructure, etc.)	250,000 in 2021 to 2,000,000 in 2020	435,597 in 2022	268,018 in 2022	561,313 in 2020 to 1,128,494 in 2022
Venue hire	100,000 in 2020 and 2021 to 700,000 in 2019	-	60,000 in 2022	89,231 in 2021 to 2,521,391 in 2022
Salaries and wages	80,000 in 2020 and 2021 to 400,000 in 2019	275,000 in 2022 to 660,000 in 2021	381,525 in 2022	6,355,218 in 2022 to 6,980,650 in 2019
Advertising and marketing (include media and broadcasting costs)	587,500 in 2020 to 825,000 in 2021	-	90,000 in 2022	1,668,816 in 2021 to 2,771,634 in 2019
Travelling and accommodation	None in 2020 and 2021 to 400,000 in 2019	211 390 in 2022	137,734 in 2022	16,760 in 2021 to 1,156,250 in 2022
All other costs	1,425,000 in 2021 to 2,860,000 in 2019	385,000 in 2021 to 578,013 in 2022	459,796 in 2022	20,716,483 in 2019 and 25,833,455

Similar to the responses above in relation to overall budget and expenditure, substantial variations in relation to sponsorship/ income are noted. Furthermore, the National Arts Festival has the highest total amount of sponsorship received, ranging from R34,420,185 in 2022 to R37,642,075 in 2019. The Buyel'Ekhaya Pan African Festival had a total sponsorship amount that ranged from R2,500,000 in 2020-2022 to R8,800,000 in 2019. The Open Book Festival and Taung Cultural Calabash did not provide information on the total sponsorship amount and had limited responses for specific categories. Earlier concerns regarding incomplete and/ or poor quality information are again evident. No information was provided for the Taung Cultural Calabash, except for a cross for 2022 for ticket sales, with no figure provided. Where information is provided, declines in income from 2019 are evident and may reflect COVID-19 impacts.

TABLE 17: INCOME DERIVED FROM THE EVENT IN SPECIFIED CATEGORIES BELOW FOR 2019 TO 2022 FOR THE YEARS THAT THE ORGANIZATION RECEIVED DSAC MGE FUNDING (HIGHEST AND LOWEST INDICATED IF MULTIPLE AMOUNTS PROVIDED)

INCOME/ SPONSORSHIP	Buyel'Ekhaya	Open Book Festival	National Arts Festival
Private sponsorships received	500,000 in 2019 and none for 2020-2022	246,500 fin 2022	7,000,000 in 2022 to 11,869,710 in 2019
Public sponsorships received	2,500,000 in 2020-2022 to 5,500,000 in 2019	270,000 in 2022	17,655,000 in 2022 to 21,280,000
Income from broadcasting/ media rights	None	No information	None
Income from ticket sales	3,600,000 in 2019	83,550 in 2022	317 195
Income from participant/ delegate/ registration fees	None	No information	None in 2021 to 197,726 in 2019
Income from hospitality packages	200,000 in 2019	No information	None
Income from stallholders/ exhibitor fees	None	No information	None in 2020-2021 to 1,254,639 in 2019
Income from merchandize	None	No information	None
In-kind sponsorship	-	-	2,500,000 in 2020
TOTAL AMOUNT OF SPONSORSHIP RECEIVED	2,500,000 in 2020-2022 to 8,800,000 in 2019	No information	34,420,185 in 2022 to 37,642,075 in 2019

The Table below indicates the total amount of sponsorship received (including DSAC MGE funding) from 2019 to 2022, including DSAC MGE funding. The National Arts Festival had the highest total amount of sponsorship received, ranging from R24,655,000 in 2022 to R33,149,710 in 2019. The Buyel'Ekhaya Pan African Festival had a total sponsorship of R2,500,000 per year from 2019-2022. Taung Cultural Calabash indicated none, yet DSAC MGE funding was received. The Open Book Festival indicated R500,000 per year for 2021 and 2022. The reliance on public funding, especially DSAC MGE, funding is evident when comparing responses to the amounts received from the documentary analysis. Additionally, as noted in the documentary analysis, some events do not view DSAC MGE funding as a sponsorship.

TABLE 18: TOTAL AMOUNT OF SPONSORSHIP RECEIVED (INCLUDING DSAC MGE FUNDING) FOR 2019-2022 (IN RANDS)

	Buyel'Ekhaya	Taung Cultural Calabash	Open Book Festival	National Arts Festival
2019	2,500,000	None	-	33,149,710
2020	2,500,000	None	-	29,180,000
2021	2,500,000	None	500,000	30,155,000
2022	2,500,000	None	500,000	24,655,000

The Open Book Festival and National Arts Festival stated that receiving DSAC MGE funding enabled them to fundraise from other potential sponsors more effectively. The Buyel'Ekhaya Pan African Festival and Taung Cultural Calabash stated that receiving DSAC MGE funding did not enable them to fundraise from other potential sponsors more effectively. Only Taung Cultural Calabash did not mention to any other potential sponsors that the event received DSAC MGE funding. The rest did. Leveraging private sector and other forms of sponsorships from public funding is noted in the literature. The lack of non-public sponsors noted in the documentary analysis suggests that organizers receiving DSAC MGE funding are not pursuing additional sponsorships, do not know how to leverage sponsorships and/ or there is limited interest in sponsoring these Flagship events.

Some of the respondents identified sponsors/ funders (other than DSAC MGE funding) for specified categories or the last reporting year that the event was held when DSAC MGE funding was received. In terms of government/ public (local, provincial and national) funding, the Buyel'Ekhaya Pan African Festival identified Buffalo City Metropolitan Municipality, Eastern Cape Parks and Tourism Agency. Taung Cultural Calabash identified the North West Provincial Department of Arts, Culture, Sports and Recreation. The Open Book Festival identified the City of Cape Town. The National Arts Festival identified the Eastern Cape Province, Sarah Baartman District Municipality, the Eastern Cape Development Corporation and the Eastern Cape Parks and Tourism Agency. The support of local municipalities and tourism departments is notable.

In terms of private sector funding, the Buyel'Ekhaya Pan African Festival identified MTN and Standard Bank. The Open Book Festival identified the Heinrich Boel Foundation, Jonathan Ball Publishers and NB Publishers. The National Arts Festival identified Standard Bank and Distell. In terms of media funding, Buyel'Ekhaya Pan African Festival identified SABC, and the National Arts Festival identified SAFM and Radio 2000. In terms of non-governmental organizations, the National Arts Festival identified Business and Arts South Africa, stipulating matched grant funding. Business and Arts South Africa is funded by DSAC. The National Arts Festival also identified Pro Helvetia, the Institute Français Afrique du Sude, the Goethe Institute and the Kasel Foundation Levedo Foundation.

All the events used service providers for the last reporting year the organization received DSAC MGE funding. Specifically, the Buyel'Ekhaya Pan African Festival used 15 service providers, Taung Cultural Calabash used 21, the Open Book Festival used 10 (plus writers/ participants), and the National Arts Festival used 88. Again, substantial differences are noted that reflect the variations in the sizes and types of Flagships. All the respondents stated that the organization had a procurement policy related to using local (within the town/ city/ municipality) rather than non-local service providers. This promotes sustainability and local economic impact.

Respondents were asked to provide an estimation of the proportion of organiser spending that went to different types of service providers to establish whether target groups are benefitting from the hosting of the event. The responses were:

- Local (within the town/ city/ municipality) service providers: Buyel'Ekhaya Pan African

Festival and Taung Cultural Calabash indicated all (100%), while the National Arts Festival stated 43%. The Open Book Festival did not indicate a proportion but stated an amount of R485,066.

- Provincial (excluding local) service providers: Buyel'Ekhaya Pan African Festival indicated all (100%), while the National Arts Festival stated 66%. Taung Cultural Calabash indicated none. The Open Book Festival did not respond.
- Service providers who were black South Africans: Taung Cultural Calabash indicated all (100%) while the Buyel'Ekhaya Pan African Festival stated 70%, and National Arts Festival noted 76%. The Open Book Festival did not indicate a proportion but stated an amount of R113,996.
- Service providers who were female South Africans: Buyel'Ekhaya Pan African Festival and the National Arts Festival stated 50%. Taung Cultural Calabash did not respond. The Open Book Festival did not indicate a proportion but stated an amount of R187,340.

In terms of the total value of services provided in Rands, per category, for the last reporting year the organization received DSAC MGE funding, variations were noted. The overall total amount was highest for the National Arts Festival (R10,777,317), followed by the Buyel'Ekhaya Pan African Festival (R2,680,000) and the Open Book Festival (R1,113,132). The overall total amount was highest for Taung Cultural Calabash (R776,762). All the events procured services for administration and management (ranging from R130,515 for Taung Cultural Calabash to R735,000 for the Buyel'Ekhaya Pan African Festival) and hospitality and catering (ranging from R25,000 for the Buyel'Ekhaya Pan African Festival to R169,180 for Taung Cultural Calabash). The National Arts Festival procured services for all categories except exhibition, where no response was provided. For the rest of the categories (transport logistics; safety and security; operations in relation to physical infrastructure; design and décor; marketing, advertising, media and branding; cleaning; signage; accommodation; photographers and post-production; and participant fees), the National Arts Festival values were the highest except for artists and broadcast rights (highest for the Buyel'Ekhaya Pan African Festival) and education and training (highest for the Open Book Festival).

TABLE 19: TOTAL VALUE OF SERVICES PROVIDED (IN RANDS) FOR THE LAST REPORTING YEAR THE ORGANIZATION RECEIVED DSAC MGE FUNDING (RESPONSES WILL BE CATEGORIZED INTO RAND VALUES WHEN RESULTS ARE ANALYZED)

	Buyel'Ekhaya	Taung Cultural Calabash	Open Book Festival	National Arts Festival
Administration and management	735,000	130,515	432,594	92,000
Hospitality and catering	25,000	169,180	123,281	152,876
Transport logistics	None	No response	2,721	1,583,934
Safety and security	100,000	No response	1,600	603,034
Education and training	None	No response	30,000	5,349
Exhibition	None	435,597	No response	No response
Operations in relation to physical infrastructure (lighting, sound, fencing, etc.)	445,000	No response	163,197	2,777,223
Design and décor	50,000	No response	9,074	67,000
Marketing, advertising, media and branding	75,000	No response	83,102	1,665,439
Cleaning	None	No response	No response	345,723
Signage	None	41,470	7,254	149,475
Accommodation	None	No response	91,590	2,126,651
Artists and broadcast rights	1,250,000	None	None	107,039
Photographers and post-production	None	None	26,750	516,287
Participant fees	None	None	41,970	585,287
Total	2,680,000	776,762	1,113,132	10,777,317

In terms of the number of stallholders/ exhibitors at this event from 2019-2022, the highest numbers were for the National Arts Festival (296 in 2019, 200 [virtual] in 2020 and 100 in 2022 – none in 2021). The Buyel'Ekhaya Pan African Festival had 120 in 2019 and none for the rest of the years. The Open Book Festival had 8 stallholders/ exhibitors in 2022. Taung Cultural Calabash did not have stallholders/ exhibitors.

6.3. Marketing of event/ activity

Three open-ended questions were asked to generate themes/ categories based on the responses:

- How the DSAC MGE funded event/ activity was marketed?
- Who were the target audiences?
- What was the overall budget for marketing?

Additionally, the types of media used were examined in terms of local, national and international coverage.

In terms of how the DSAC MGE funded event/ activity was marketed, the Buyel'Ekhaya Pan African Festival used social media, television, radio, newspapers, flyers and posters. Taung Cultural Calabash used radio, posters/ banners/ flyers and social media platforms. The Open Book Festival used press releases and broadcast (a large number of radio interviews, newsletters and social media, through partner networks). The National Arts Festival used

above and below-the-line marketing and advertising based on an annual communication strategy. Extensive use was made of social media advertising, given its reach and relatively low cost. The Flagships used multiple marketing platforms, with social media emerging as a key medium.

The target audiences differed from event to event but aligned with the broader objectives of the DSAC MGE. The Buyel'Ekhaya Pan African Festival's target audiences were Living Standards Measure categories 2-8, cosmopolitan, African music lovers. Taung Cultural Calabash's target audiences were youth and women. The Open Book Festival's target audiences were women; the lesbian, gay, bisexual, transgender, queer and intersex community; young readers; students and active citizens. The National Arts Festival's target audiences were residents in the Eastern Cape, young people, women, high net-worth individuals and international tourists already in the country.

The overall budget for marketing was approximately R2,233,285 for the National Arts Festival, R830,000 for the Buyel'Ekhaya Pan African Festival, R100,000 for Taung Cultural Calabash and R90,000 for the Open Book Festival. In relation to the specific types of media used in terms of local, national and international coverage and amount paid (if applicable), Taung Cultural Calabash and the Open Book Festival did not know/ did not provide information as required. The Buyel'Ekhaya Pan African Festival provided figures for national coverage for television (R756,930) and social media platforms (R75,037.50). Local coverage for radio and posters/ banners/ flyers were identified, but the amounts were indicated as not known. As noted earlier, the highest amounts for local, national and international marketing were for the National Arts Festival. The coverage values of Advertising Value Equivalency were estimated by the media monitoring service Novus. International coverage for all mediums was free and the estimated values were not known. Free coverage was for television (local, national and international). The value of national television coverage was estimated at R4,807,870. Free (R877,739 for local and R9,467,745 national) and paid (R30,000 for local and R50,000 national) coverage was for radio. Free (R4,269,519 for local and R16,919,324 national) and paid (R100,000 for local and R27,000 national) coverage was for newspapers and magazines. For posters/ banners/ flyers, there was local coverage (R776,091 paid). National coverage was for social media platforms (R60,000 paid and R14,797,391 free), the internet (R10,000 paid and R18,940,318 free) and influencers (R20,000 paid).

6.4. Attendance

The number of days the event was held from 2019-2022 is detailed in the Table below. It is of concern that for events held during 2019-2022, information is missing for some of the events, although earlier responses indicate that the events were held during these years. The Buyel'Ekhaya Pan African Festival was for one day in 2020 and 2021, and two days in 2019. Taung Cultural Calabash was for five days in 2021 and 2022. The Open Book Festival was for two days in 2021 and three days in 2022. The National Arts Festival was for 11 days in 2019, 31 days in 2020, 120 days in 2021 and 11 days in 2022. The number of days for 2021 is likely to include pre-main festival events.

TABLE 20: NUMBER OF DAYS THE EVENT WAS HELD FROM 2019-2022

	Buyel'Ekhaya	Taung Cultural Calabash	Open Book Festival	National Arts Festival
2019	2	-	-	11
2020	1	-	-	31
2021	1	5	2	120
2022	Not applicable	5	3	11

The number of people who attended the event (excluding stallholders/ exhibitors) for 2019 to 2022 in specified categories where information was provided were:

- **Buyel'Ekhaya Pan African Festival**
 - Participants (artists, performers, entertainers, etc.) - 240 in 2019, 60 in 2020 and 80 in 2021
 - Attendees (audiences, local residents, spectators, etc.) - 18,000 in 2019 and none in 2020 and 2021
 - Media - 60 in 2019 and none in 2020 and 2021
 - Support crew (technical crew, staff, volunteers, etc.) - 700 in 2019, 80 in 2020 and 00 in 2021
- **Taung Cultural Calabash**
 - Attendees (audiences, local residents, spectators, etc.) - 51 in 2021 and 55 in 2022
 - Media – 1,000 in 2021 and 1,450 in 2022
 - Support crew (technical crew, staff, volunteers, etc.) - 5 in 2021 and 2022
- **Open Book Festival**
 - Participants (artists, performers, entertainers, etc.) - 31 in 2021 and 84 in 2022
 - Attendees (audiences, local residents, spectators, etc.) - 480 in 2021 and 2,294 in 2022
 - Support crew (technical crew, staff, volunteers, etc.) - 6 in 2021 and 12 in 2022
- **National Arts Festival**
 - Participants (artists, performers, entertainers, etc.) - 4,200 in 2019, 1,010 in 2020, 1,155 in 2021 and 2,364 in 2022
 - Attendees (audiences, local residents, spectators, etc.) - 200,000 tickets distributed in 2019, 83,000 web users in 2020, 44,626 web users in 2021 and 35,000 (66,000 unique online users) in 2022
 - Media - 73 in 2019 and 53 in 2022
 - Support crew (technical crew, staff, volunteers, etc.) - 447 in 2019, 37 in 2020, 126 in 2021 and 242 in 2022

If a ticketed event and/ or event included registration, respondents were asked to provide the number of tickets sold and/ or the number of participants that have registered. Taung Cultural Calabash did not respond. The Buyel'Ekhaya Pan African Festival only indicated approximately 18,000 tickets sold for 2019. The Open Book Festival indicated figures for 2021

(600 tickets sold and 31 participants registered) and 2022 (3,393 tickets sold and 84 participants registered). The National Arts Festival stated the number of tickets sold for all four years: 200,130 in 2019, 5,012 (full digital passes) in 2020, 3,921 (full digital passes) in 2020 and 42,000 in 2022. The number of participants was indicated for 2019 (634) and 2022 (358).

6.5. Employment and skills development

The number of people the business/ organization receiving DAC MGE funding generally employed on a permanent (P) or temporary/ casual (T) basis (excluding volunteers) varied considerably, as shown in the Table below. A volunteer is defined as an individual who voluntarily assists for a small stipend, in-kind benefit (for example, a free lunch) or without any financial or non-financial remuneration. The highest number of persons employed on a temporary basis for the Buyel'Ekhaya Pan African Festival was 1,390 in 2019, and the lowest was 8 in 2020 and 2021 (information for 2022 was not provided). The highest number of persons employed on a permanent basis for Taung Cultural Calabash was 197 in 2021, and the lowest was 155 in 2022. The highest number of persons employed on a temporary basis for Taung Cultural Calabash was 54 in 2021, and the lowest was 6 in 2019. The Open Book Festival employed one person on a permanent basis in 2020, 2021 and 2022. The highest number of persons employed on a temporary basis for the Open Book Festival was 7 in 2022, and the lowest was 6 in 2021. The highest number of persons employed on a permanent basis for the National Arts Festival was 36 in 2019, and the lowest was 26 in 2019. The highest number of persons employed on a temporary basis for the National Arts Festival was 1,803 in 2022, and the lowest was 37 in 2020.

TABLE 21: NUMBER OF PEOPLE BUSINESS/ COMPANY EMPLOYS FROM 2019-2022 ON A PERMANENT OR TEMPORARY/ CASUAL BASIS, EXCLUDING VOLUNTEERS

	Buyel'Ekhaya		Taung Cultural Calabash		Open Book Festival		National Arts Festival	
	P	T	P	T	P	T	P	T
2019	10	1,390	171	6	-	-	36	447
2020	70	8	163	7	1	-	34	37
2021	80	8	197	54	1	6	30	126
2022	-	-	155	45	1	7	29	*1,803

* The National Arts Festival is running a Social Employment Fund until July 2023, which employs 1,610 people monthly. The figure includes persons employed using this Fund.

The number of people the business/ organization employed for 2019-2022 on a permanent (P) or temporary/ casual (T) basis who specifically worked on the DAC MGE funded event also varied considerably, as shown in the Table below. It is unclear how some of the figures (for example, for temporary employees for the Buyel'Ekhaya Pan African Festival) could be higher than the overall totals in the previous Table. Taung Cultural Calabash did not provide any figures. The highest number of persons employed on a permanent basis for the Buyel'Ekhaya Pan African Festival was 10 in 2019, and the lowest was 8 in 2020 and 2021 (information for 2022 was not provided). The highest number of persons employed on a

temporary basis for the Buyel'Ekhaya Pan African Festival was 1,390 in 2019 (same as the total number of persons employed), and the lowest was 110 in 2020 (information for 2022 was not provided). For the Open Book Festival, the figures were the same as the number of people the business/ organization receiving DAC MGE funding generally employed, as noted above. Similar patterns were noted for the National Arts Festival, with the exception of the number of temporary employees in 2022 (242), which seems to exclude those paid by the Social Employment Fund. The results suggest that for the Flagships, the DSAC MGE funded event was the main or only event that staff focused on.

TABLE 22: NUMBER OF PEOPLE THE BUSINESS/ ORGANIZATION EMPLOYED FOR 2019-2022 ON A PERMANENT (P) OR TEMPORARY/ CASUAL (T) BASIS WHO SPECIFICALLY WORKED ON THE DAC MGE FUNDED EVENT

	Buyel'Ekhaya		Open Book Festival		National Arts Festival	
	P	T	P	T	P	T
2019	10	1,390	-	-	26	447
2020	8	110	1	-	34	37
2021	8	120	1	6	30	126
2022	-	-	1	7	29	242

Information for employment was sought in relation to gender, historical racial group and location for 2019 and 2022. Similar to the documentary analysis report, the information seems to be generally incomplete and inconsistent with the overall total number of persons employed. This again reflects issues pertaining to data quality reported earlier. In terms of gender, for the Buyel'Ekhaya Pan African Festival, 730 males and 670 females were employed on a permanent basis in 2019, and 51 males and 69 females were employed on a permanent basis in 2022. No information was provided for Taung Cultural Calabash, and the Open Book Festival indicated 1 female in 2022. For the National Arts Festival, 15 males and 21 females were employed on a permanent basis in 2019, and 12 males and 17 females were employed on a permanent basis in 2022. In relation to the number of males and females employed on a temporary/ casual basis for the Buyel'Ekhaya Pan African Festival, 4 males and 6 females were employed in 2019, and 4 males and females each were employed in 2022. Again, no information was provided for Taung Cultural Calabash, and the Open Book Festival indicated 2 males and 5 females in 2022. For the National Arts Festival, 237 males and 210 females were employed on a temporary/ casual basis in 2019, and 129 males and 113 females were employed in 2022. The National Arts Festival further provided a breakdown of the Social Employment Fund project, indicating that 961 males and 600 females were employed. Although no notable trends are discernible, there appears to be a slight dominance of male compared to female employment.

In terms of historical racial category, the Buyel'Ekhaya Pan African Festival and Taung Cultural Calabash did not provide any responses. The Open Book Festival indicated 1 White in 2022 for permanent employment and 2 Africans, 3 Coloreds and 2 Whites in 2022 for temporary/ casual employment. The National Arts Festival employed 22 Africans, 5 Coloreds, 8 Whites and 1 Indian on a permanent basis in 2019 and 17 Africans, 5 Coloreds, 5 Whites and 2 Indians in 2022. The National Arts Festival employed 322 Africans, 50 Coloreds, 71

Whites and 4 Indians on a temporary/ casual basis in 2019 and 176 Africans, 27 Coloreds, 38 Whites and 1 Indian in 2022.

In terms of the number of persons employed who were local (that is, from the city/ town/ location where the event was held), regional (in the province but not city/ town/ location where the event was held), national (not in the province where the event was held) or international (from outside South Africa), for the Buyel'Ekhaya Pan African Festival, 2 locals and 6 nationals were employed on a permanent basis in 2019 and 8 locals were employed on a permanent basis in 2022. Again, no information was provided for Taung Cultural Calabash. The Open Book Festival indicated 1 local employed on a permanent basis in 2022. For the National Arts Festival, 36 locals were employed on a permanent basis in 2019, and 26 locals, 2 regional and 1 national were employed on a permanent basis in 2022. In relation to the number employed on a temporary/ casual basis, for the Buyel'Ekhaya Pan African Festival, 1,261 locals and 139 national were employed in 2019, and 112 locals were employed in 2022. Again, no information was provided for Taung Cultural Calabash. The Open Book Festival indicated 6 locals and 1 national were employed in 2022. For the National Arts Festival, 47 locals, 54 regional, 345 national and 1 international were employed on a temporary/ casual basis in 2019 and 22 locals, 25 regional, 194 national and 1 international were employed in 2022. The National Arts Festival further indicated that 1,561 locals were employed as part of the Social Employment Fund project in 2022.

Aspects that additional persons assisted with are shown in the Table below. All four events had additional persons assist with administrative support, technical support, infrastructural support, sales and marketing, media and communication, and artist/ participant management. Additional persons assisted with drivers/ transport and safety and security services for the Buyel'Ekhaya Pan African Festival, Taung Cultural Calabash and the National Arts Festival. Furthermore, additional persons assisted with hospitality and cleaning services for the Buyel'Ekhaya Pan African Festival and the National Arts Festival. The National Arts Festival also had additional persons assist with the National Schools Festival program.

TABLE 23: ASPECTS THAT ADDITIONAL PERSONS ASSISTED WITH

	Buyel'Ekhaya	Taung Cultural Calabash	Open Book Festival	National Arts Festival
Administrative support staff	Yes	Yes	Yes	Yes
Technical support (lighting, sound, etc.)	Yes	Yes	Yes	Yes
Drivers/ transport	Yes	Yes	No	Yes
Safety and security services	Yes	Yes	No	Yes
Infrastructural support (set-up of venue)	Yes	Yes	Yes	Yes
Sales and marketing	Yes	Yes	Yes	Yes
Hospitality (waitressing, hosting, etc.)	Yes	No	No	Yes
Cleaning services	Yes	No	No	Yes
Media and communication	Yes	Yes	Yes	Yes
Artist/ participant management	Yes	Yes	Yes	Yes
National Schools Festival program	No	No	No	Yes

The Buyel'Ekhaya Pan African Festival, Open Book Festival and National Arts Festival had work-integrated learning (WIL) or volunteers assist with the event. The number of persons who assisted was 4 for the Buyel'Ekhaya Pan African Festival and 10 for the National Arts Festival. The Open Book Festival did not provide a response. The Buyel'Ekhaya Pan African Festival used WIL learners or volunteers for technical support, infrastructural support, hospitality and artist/ participant management. The Open Book Festival used WIL learners or volunteers for administrative and infrastructural support. The National Arts Festival used WIL learners or volunteers for hospitality and artist/ participant management.

TABLE 24: ASPECTS THAT WORK-INTEGRATED LEARNERS OR ANY VOLUNTEERS ASSISTED WITH

	Buyel'Ekhaya	Open Book Festival	National Arts Festival
Administrative support staff	No	Yes	No
Technical support (lighting, sound, etc.)	Yes	No	No
Infrastructural support (set-up of venue)	Yes	Yes	No
Hospitality (waitressing, hosting, etc.)	Yes	No	Yes (ushers)
Artist/ participant management	Yes	No	Yes

The Open Book Festival and National Arts Festival indicated that staff or volunteers received training because of the event. The Buyel'Ekhaya Pan African Festival stated that training was done before 2020. The Open Book Festival trained 3 persons through a meeting to ensure the smooth running of the Festival. Additionally, the festival assistant had shadowing experiences throughout the year. The Open Book Festival training focused on administration and management, operations in relation to physical infrastructure and advertising, media and branding. The National Arts Festival trained 10 persons in safety and security.

6.6. Greening initiatives

There is increasing concern over the impacts of events, festivals or activities on the environment, which impacts on sustainability. Thus, respondents were asked if the event/ activity supported by DSAC MGE funding initiated any greening projects to reduce negative environmental impacts and be more environmentally responsible. The Buyel'Ekhaya Pan African Festival, Taung Cultural Calabash and National Arts Festival initiated greening projects. The Open Book Festival did not. The National Arts Festival initiated several greening projects linked to recycling, proper disposal of waste, conservation of water, conservation of electricity, use of alternative/ renewable energy sources (for example, solar), promoting green behavioral change/ information on environmentally-friendly behavior and reusing and repurposing (for example, vinyl banners into gifts). The Buyel'Ekhaya Pan African Festival identified proper disposal of waste. Taung Cultural Calabash identified the use of alternative/ renewable energy sources.

Respondents were asked if challenges were experienced that prevented embracing green initiatives. The Open Book Festival stated that the Festival is a book festival and has little carbon footprint (an interesting view if hard copy books are sold/ promoted). The respondent noted that they already shifted away from the use of plastic bottles and that food supplier has

recyclable packaging. The National Arts Festival identified set up costs, especially for major solar and grey water initiatives. Loadshedding was viewed as forcing energy conservation, 'but at substantial unplanned costs to event organizers'.

Respondents were also asked what DSAC MGE funded events/ activities (such as the one the organization is involved in) could do to be environmentally responsible. The National Arts Festival stated that 'embracing energy efficiency and water efficiency requires focused investment in equipment and systems'. Furthermore, it was indicated that carbon credits need to be investigated, especially for destination festivals.

6.7. Social/ charitable initiatives

Cultural events/ festivals/ activities are linked with social impacts that can contribute to social inclusivity, cohesion and empowerment; key considerations in the conceptualization of the DSAC MGE program. Thus, respondents were asked if the event/ activity supported by DSAC MGE funding initiated any social/ charitable projects to promote positive social impacts and social cohesion. All four Flagships initiated social/ charitable projects. The National Arts Festival initiated several social/ charitable projects focused on education, youth, disability, sport, culture/ arts, orphanages, women, rural and environmental programs. The Buyel'Ekhaya Pan African Festival's social/ charitable projects focused on youth and culture/ arts. Taung Cultural Calabash focused on youth, culture/ arts and environmental programs. The Open Book Festival focused on education, culture/ arts and women.

Respondents were asked if challenges were experienced that prevented embracing social/ charitable initiatives. The Open Book Festival stated that the pandemic stalled their School Library Project, but they are rebuilding, so they hope to restart in the future. The National Arts Festival indicated that sourcing funding for the participation of learners from disadvantaged backgrounds in the National Schools Festival was a challenge. Specifically, they noted that the travel and accommodation costs are prohibitive, and the National Arts Festival does not charge registration fees for these schools.

Respondents were also asked what DSAC MGE funded events/ activities (such as the one the organization is involved in) could do to promote social cohesion and positive social impacts. The Buyel'Ekhaya Pan African Festival stated that attention should be paid to the diverse line-up of artists (in terms of attracting persons from diverse age, gender, etc. groups). Additionally, the inclusion of local communities and businesses as preferred vendors at the event should be considered. Youth empowerment and upskilling through development programs in the arts sector (fashion and music) were also suggested. The Open Book Festival stated that 'multi-year funding is incredible as it allows us to plan projects that fall outside of what we would ordinarily do'. The National Arts Festival asserted that their conducted overtime showed that social cohesion is inherent in participating in festivals as artists, creatives, technicians, vendors, traders, exhibitors, service providers, and audiences feel part of something bigger than themselves. They argued that festivals are thus critical to building social fabric and allowing spaces for all participants and audiences to do and experience new and unfamiliar things.

6.8. Satisfaction with the event

The Table below shows that there were generally high levels of satisfaction with hosting the event, with all Flagships generally rating the following aspects as good (3) and excellent (4):

- Information provided about the event
- Attendance at the event
- Security at the event
- Quality of the event
- Advertising/ publicity of the event
- Physical appearance of the event (littering, overcrowding, etc.)
- Physical facilities (toilets, bins, seating availability etc.)
- Universal accessibility/ design

The Buyel'Ekhaya Pan African Festival and the National Arts Festival expressed some level of dissatisfaction with the location of the event, indicating a rating of satisfactory and poor, respectively. The National Arts Festival stated that the reason for the poor rating was that the Festival has an active and engaged partnership with Makana Municipality, however, infrastructural issues such as water, poor road quality and general service delivery issues have impacted negatively on the reputation of the City of Makhanda in recent years.

TABLE 25: RATING OF LEVEL OF SATISFACTION WITH SELECTED ASPECTS OF EVENT

	Buyel'Ekhaya	Taung Cultural Calabash	Open Book Festival	National Arts Festival
Location of the event	2	3	4	1
Information provided about the event	3	3	4	3
Attendance at the event	4	3	3	3
Security at the event	4	4	3	4
Quality of the event	4	4	4	4
Advertising/ publicity of the event	4	3	4	3
Physical appearance of the event (littering, overcrowding, etc.)	4	3	3	4
Physical facilities (toilets, bins, seating availability etc.)	3	4	3	4
Universal accessibility/ design	4	3	3	3

KEY: 1. Poor 2. Satisfactory 3. Good 4. Excellent

Similar to levels of satisfaction with hosting the event, the Table below shows that there were positive attitudes towards specific statements relating to the impacts of the Flagships, with respondents generally agreeing (4) or strongly agreeing (5) with the following statements:

- This is an important cultural event
- This event creates opportunities for local businesses
- This event creates job opportunities
- This event creates opportunities for locals to participate

Some of the respondents did not agree (1 or 2) or were neutral with the followings statements:

- This event improves facilities and infrastructure for local communities (Taung Cultural Calabash and the National Arts Festival strongly agreed, while Buyel'Ekhaya Pan African Festival was neutral and the Open Book Festival disagreed)
- Entertainment opportunities related to this event were provided for local residents (all respondents strongly agreed, except the Open Book Festival was neutral)
- This event has resulted in increased training/ skills development opportunities for locals (all respondents strongly agreed or agreed except Taung Cultural Calabash was neutral)
- This event provides a platform for contributing to social/ charity-related initiatives (all respondents strongly agreed, except the Open Book Festival was neutral)
- This event profiles the location/ South Africa as a tourism destination (all respondents strongly agreed, except the Open Book Festival was neutral)
- This event encouraged environmentally-friendly behavior (only Taung Cultural Calabash strongly agreed, while the rest of the respondents were neutral)

TABLE 26: LEVEL OF AGREEMENT WITH SPECIFIC STATEMENTS

	Buyel'Ekhaya	Taung Cultural Calabash	Open Book Festival	National Arts Festival
This is an important cultural event	5	5	5	5
This event improves facilities and infrastructure for local communities	3	5	2	5
Entertainment opportunities related to this event were provided for local residents	5	5	3	5
This event creates opportunities for local businesses	5	4	4	5
This event creates job opportunities	5	4	4	5
This event creates opportunities for locals to participate	5	4	5	5
This event has resulted in increased training/ skills development opportunities for locals	5	3	4	5
This event provides a platform for contributing to social/charity-related initiatives	5	5	3	5
This event profiles the location/ South Africa as a tourism destination	5	5	3	5
This event encouraged environmentally-friendly behaviour	3	5	3	3

KEY: 1 - strongly disagree 2 - disagree 3 - neutral 4 - agree 5 - strongly agree

Respondents were asked to identify the value/ advantage of the DSAC MGE funded event. Taung Cultural Calabash stated creating platforms for artists/ youth who 'are hit hard by unemployment and poverty'. The Open Book Festival indicated that the event 'allows a diverse and representative audience to gather to explore what it means to live now through the lens of books', allowing writers to connect with readers. Furthermore, the event was deemed to be a safe space for marginalized communities to come together and share and find support. The National Arts Festival asserted that:

Festivals are engines of innovation, new work, research, development and networking for the creative industries. The cost of producing work on festival stages is considerably reduced by the mass scale of these events, and as such, a wide variety of work by known and unknown artists from across the country and the world can simultaneously be presented.

Furthermore, it was noted that the economic and social benefits of the National Arts Festival for Makhandla and the Eastern Cape are well documented because the hosting of the event supports multiple value chains.

Respondents were asked to identify the problems experienced in relation to DSAC MGE funded events, and how these problems can be addressed. Taung Cultural Calabash stated that the allocated funds are insufficient to cater for the needs of the artists and youth of the entire province. The Open Book Festival indicated the event 'ran smoothly apart from minor teething problems associated with running something of this nature when you are working with new suppliers'. The National Arts Festival highlighted financial concerns, noting that 'over time, revenue has reduced (both ticket income and sponsorship revenue) and costs have increased'. The importance of ongoing financial support from the government at all levels was reiterated as being critical, together with advocacy from the government to promote the sponsorship of festivals to facilitate investment from the private sector.

6.9. Flagship sustainability

All the Flagships planned to have the event next year. Respondents were asked whether the organization would have the event next year or in the future without DSAC MGE funding. The Open Book Festival and the National Arts Festival indicated that they would have the event. The Open Book Festival included a disclaimer that this was dependent on whether alternative funding was secured. The Buyel'Ekhaya Pan African Festival and Taung Cultural Calabash stated that they would not. The Buyel'Ekhaya Pan African Festival indicated that this was because DSAC is the flagship funder of the festival, and private sector funding is scarce. Taung Cultural Calabash's reason was that the entity relies on the DSAC MGE funding to deliver the event's mandate and objectives.

Respondents were asked whether the organization would have the event next year or in the future with reduced DSAC MGE funding. The Buyel'Ekhaya Pan African Festival, the Open Book Festival and the National Arts Festival indicated that they would have the event. Taung Cultural Calabash stated that they would not. The Buyel'Ekhaya Pan African Festival indicated that the minimum amount of DSAC funding required to have the event was R4,000,000, while the National Arts Festival stated a minimum amount of R2,500,000. The importance of DSAC MGE funding is evident.

The Table below shows that generally, all Flagships regarded different aspects of the DSAC MGE funding as important, rating the following as 4 or 5:

- The financial sustainability of the event/ activity
- The status or recognition of the event

- Ability to include local communities and artists

The following aspects were rated 4 or 5 by the Buyel'Ekhaya Pan African Festival, Taung Cultural Calabash and National Arts Festival, with the exception being the Open Book Festival which indicated a rating of 3:

- The quality of the cultural aspects
- Promote social cohesion
- Improve skills and employment opportunities in the cultural sector

TABLE 27: IMPORTANCE OF DSAC MGE FUNDING FOR SELECTED ASPECTS ON A SCALE OF 1 TO 5, WHERE 1 IS NOT AT ALL IMPORTANT AND 5 IS VERY IMPORTANT

	Buyel'Ekhaya	Taung Cultural Calabash	Open Book Festival	National Arts Festival
The financial sustainability of the event/ activity	5	4	5	5
The status or recognition of the event	5	5	4	5
The quality of the cultural aspects	5	5	3	5
Ability to include local communities and artists	5	5	4	5
Promote social cohesion	5	5	3	5
Improve skills and employment opportunities in the cultural sector	5	5	3	5

The Table below indicates that all the Flagships had the following in place for the most recent DSAC MGE funded event:

- Event management plan
- Site plan
- Communication plan
- Transport plan
- Financial controls and auditing (including audited financial statements)
- Other compliance and permitting requirements

Three of the Flagships (except for one indicated in brackets) had the following in place for the most recent DSAC MGE funded event:

- Safety and security plan (with the exception of the Open Book Festival)
- Risk and disaster management plan (with the exception of the Open Book Festival)
- Health plan (with the exception of the Open Book Festival)
- Environmental protection plan (with the exception of the Open Book Festival)
- Community participation plan (with the exception of the Buyel'Ekhaya Pan African Festival)

TABLE 28: IF SELECTED ASPECTS WERE IN PLACE FOR THE MOST RECENT DSAC MGE FUNDED EVENT

	Buyel'Ekhaya	Taung Cultural Calabash	Open Book Festival	National Arts Festival
--	--------------	-------------------------	--------------------	------------------------

Event management plan	Yes	Yes	Yes	Yes
Site plan	Yes	Yes	Yes	Yes
Communication plan	Yes	Yes	Yes	Yes
Transport plan	Yes	Yes	Yes	Yes
Safety and security plan	Yes	Yes	No	Yes
Risk and disaster management plan	Yes	Yes	No	Yes
Health plan	Yes	Yes	No	Yes
Environmental protection plan	Yes	Yes	No	Yes
Community participation plan	No	Yes	Yes	Yes
Financial controls and auditing (including audited financial statements)	Yes	Yes	Yes	Yes
Other compliance and permitting requirements	Yes	Yes	Yes	Yes

All the Flagships identified risks that could affect the future sustainability of the event, as indicated in the Table below. The risk identified by the Buyel'Ekhaya Pan African Festival was financial. The risks identified by the Taung Cultural Calabash were financial, skills, facilities and environmental. The risks identified by the Open Book Festival were financial and skills. The National Arts Festival identified the most risks: financial, facilities, loadshedding, water supply, high cost of living reducing audience numbers, and municipal infrastructure and reputation.

TABLE 29: IF ORGANIZATION IDENTIFIED RISKS THAT COULD AFFECT THE FUTURE SUSTAINABILITY OF THE EVENT ACTIVITY, NATURE OF RISKS IDENTIFIED

	Buyel'Ekhaya	Taung Cultural Calabash	Open Book Festival	National Arts Festival
Financial	X	X	X	X
Skills		X	X	
Facilities		X		X
Environmental		X		
Loadshedding				X
Water supply				X
High cost of living reducing audience numbers				X
Municipal infrastructure and reputation				X

All the respondents raised concerns that they or their organization have regarding the future sustainability of the event. The Buyel'Ekhaya Pan African Festival stated that, unfortunately, Buffalo City Metropolitan Municipality did not fund any festive season events in 2022, which resulted in the Festival being cancelled. Furthermore, private sector funding was deemed to be scarce. Taung Cultural Calabash stated that the allocation for DSAC MGE is stable, and it does not increase, although the costs of goods and services are increasing annually. The Open Book Festival also raised financial concerns, indicating that funding is often ring-fenced in such a way as to make the paying of salaries difficult, arguing that they need to be able to

use the funding to employ people outside of the Festival time to support planning. The National Arts Festival stated:

The sustainability of all live events is dependent on a growing creative industries sector that can supply new work, technical and creative skills for Festival programs. Equally, festivals are dependent on audiences for both relevance and investment. The current economic climate is a threat to audiences' ability and appetite for travel, and further, reduced funding may require ticket price increases to cover costs not supported by sponsors. Sustainable and timely financing and funding systems across the creative industries are needed, as well as responsive and enabling arts policy to support arts development and the growth of audiences.

6.10. Additional comments

Provision was also included in the survey for respondents to provide additional comments/information in relation to the following:

- Sustainability of the event
- Support that is needed to ensure that the event continues and grows in the future and who should provide the support identified
- Any additional comments/ information not covered previously

In terms of the sustainability of the event, the Buyel'Ekhaya Pan African Festival reiterated that not receiving funding from the Buffalo City Metropolitan Municipality in 2022 resulted in the event being cancelled. The Open Book Festival stated that the event has been going for over 10 years, and during this time, its sustainability has always 'boiled down to the challenges of accessing funding', noting that significant time is spent looking for additional sponsorships rather than working on curating the festival events. Multi-year funding, regarded as crucial, is suggested as providing a significant base from which to work. The National Arts Festival argued that sustainability and viability would be dependent on a favorable mix of government and private sector support, as well as own revenue generated by ticket sales and other activities. Furthermore, scaling the event is deemed to be a critical consideration to 'ensure that aspects with growth potential are supported and those that have lost relevance and support are put in abeyance'. Concern was also raised in relation to profiteering by local businesses in the accommodation and hospitality sector that impacts on the affordability of the Festival for many South Africans. It was also noted that stipulated university accommodation rates were also increasing without any substantial improvements in the quality of accommodation or services on offer.

In terms of support needed to ensure that the event continues and grows in the future and who should provide the support identified, the Buyel'Ekhaya Pan African Festival asked for greater financial support from MGE and support from the local municipality as well as 'partnerships between the Department of Sports, Arts and Culture with the National Broadcaster to ensure favorable pricing for local events marketing on the platform'. Similarly, Taung Cultural Calabash stated that the DSAC and North West Provincial Department of Arts, Culture, Sports and Recreation must consider increasing the budget in order to ensure

that the services are delivered, and reaches most of the artists within the province. The National Arts Festival asserted that multi-year commitments are critical for festival planning as both local and international acts need to be booked well in advance. Furthermore, funding regimes should 'be flexible and based on need, not thresholds that are arbitrarily established'.

The National Arts Festival provided additional comments/ information not covered previously:

One of the largest costs for any festival is payments to artists who, in the context of the National Arts Festival, are not regarded as service providers. In 2022, the National Arts Festival transferred 35% of the event budget to artists directly, excluding the share of ticket revenue. The National Arts Festival pays ticket revenue to fringe artists, which amounted to a 57% share of total ticket revenue in 2022, however, this may be unique to the National Arts Festival. The direct support to artists is an aspect of the research that may be useful to aggregate the direct value of the MGE funded Flagships directly to artists. Equally, there is no specific information requested regarding the amount paid to technical services as a sector of substantial interest to the DSAC.

Thus, further research is requested to focus on direct support to artists and costs for technical services.

7. Overall sustainability of the National Flagships and recommendations

The substantial public support required by the Flagships implies that very few would continue without DSAC and other forms of government support. There is, therefore, a need to examine what sustainable models the sector should embrace when supporting cultural and creative events and activities. The economic/ financial sustainability of Flagships is unlikely to be feasible, that is, most Flagships would not continue without public funding. This requires a rethinking of the funding models/ approaches and developing capacity within the sector to enable sourcing funding from the private sector, including venture capital. The DSAC can facilitate private-public sector partnerships that can ensure higher levels of sustainability rather than directly funding the Flagships after supporting them for a stipulated number of years. This could reduce dependence on government funding exclusively. Addressing the financial sustainability component is part of the evaluation being undertaken of the MGE program, including the Flagships. Some pertinent issues in relation to ensuring sustainability in relation to funding models are focusing more on partnerships and encouraging private sector sponsorships, and improving monitoring systems.

The funding framework for repeatedly funded events/ activities needs to include approaches for the allocation of resources (including funding) to support the cultural sector, while being sensitive to the reality that there is a resource-scarce environment where limited funding is available. The COVID-19 pandemic has underscored that funding can be reprioritized and that increased socio-economic and environmental demands on a limited public sector fiscal base

would require increased efficiencies and prudence when allocating funding, especially to organizations and programs that have received and continue to receive public sector support. The role of cultural and creative sector organizations, especially those in the performing arts, given that the majority of the Flagships are in this domain, need to be involved in developing strategies to fund and support these iconic events/ activities. There also needs to be sensitivity to the different types of Flagships in relation to size and operational aspects. The diversity of the sector warrants diverse support strategies and assistance. The organizational and CCIs networks are key assets that DSAC needs to engage with to develop funding guidelines and strategies that adequately consider the diversity in the sector so that resources can be mobilized and leveraged to provide the required assistance and support without creating dependencies that undermine long-term sustainability.

In terms of social sustainability imperatives, the repeatedly funded events contribute substantially to cultural exposure/ audience development, social cohesion/ nation-building, job creation and training/ capacity development. However, audience and employment numbers differ considerably, and it is unclear whether MGE targeted groups are being prioritized. The need for improved information management will assist in tracking these trends and develop appropriate interventions so that the Flagships can maximize opportunities to increase consumption and audience exposure as well as much-needed jobs in the sector.

There is almost no focus among the Flagships to integrate and address environmental sustainability aspects. This, in the context of climate change and other environmental stressors, will undermine long-term sustainability. The CCIs need to be more agile and resilient to be environmentally responsive and responsible, which will enable them to be better positioned to deal with future environmentally-related disruptions. Embracing and supporting green initiatives will also ensure that the sector's contribution to unsustainable environmental practices is minimized and that reducing negative environmental impacts and raising awareness of environmental issues are maximized.

The funding and other support strategies and interventions to ensure sustainability need to be monitored and evaluated in relation to the broader goals of the Flagships in terms of the MGE program. This will assist in developing benchmarks and criteria to inform decisions pertaining to whether funding for these Flagships should continue. Currently, it appears that the main criterium is providing reports (which itself is not properly checked as per the quality issues raised in this study) to continue funding. Self-completed reports are insufficient and lack the reliability and credibility to inform decisions, especially for the repeatedly funded events that have the most funding.

8. Conclusion

The study, based on the analysis of the desktop and documentary analysis components of Flagships as the main type of repeatedly funded MGE program events and organizer surveys, reveals that there remains a high reliance on public sector funding which includes DSAC and other national as well as provincial and local government departments. Thus, the economic/ financial sustainability of Flagships is likely to be challenging, and new approaches and

funding models should be considered. Flagships contribute substantially to social sustainability, including social cohesion, job creation, audience exposure and training. However, some Flagships need to be assisted to improve audience development and job creation. Additionally, more attention needs to be paid to environmental sustainability considerations.

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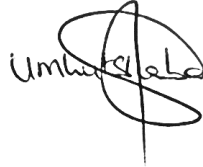
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APPROVALS FOR THE SOUTH AFRICAN CULTURAL OBSERVATORY - Measuring/assessing the sustainability of repeatedly funded projects/programs (with a specific focus on Flagships) - 28 March 2023

	NAME	TITLE	SIGNATURE	DATE
Approved by:	Ms Unathi Lutshaba	SACO Executive Director		28 March 2023
Approved by:	Ms Lisa Combrinck	DSAC, SACO Project Manager		
Approved by:	Dr Stella (CN) Khumalo	DSAC Acting DDG: Arts and Culture Promotion and Development		

Appendixes

6. Appendix 1: Table generated from documentary analysis

Table 1: List of Flagships where documents were available

	Year/s	Application/ proposal	Contract/ MOA/ Grant letter included	Close-out report submitted on DSAC template	Narrative report
1. Abantu Book Festival	2019-20	Y	Y	Y (partial)	Y
	2020-21	Y	Y		Y
2. Arts of Lege Malumbi Foundation	2021-22	Y	Y	Y	
3. Buyel'Ekhaya Pan African Festival	2016-17		Y		Y
	2017-18	Y	Y	Y	Y
	2019-20	Y	Y	Y (partial)	Y
	2020-21	Y	Y	Y	
	2021-22	Y	Y	Y (partial)	
4. Cape Town Carnival	2016-17		Y		Y
	2021-22	Y	Y	Y	Y
5. Cape Town International Jazz Festival	2016-17		Y		Y
	2017-18	Y	Y	Y	Y
6. Childrens Festival	2019-20		Y	Y (partial)	Y
7. Diamonds and Dorings	2016-17	Y (partial)	Y	Y	Y
	2017-18	Y	Y	Y	Y
8. Discop Africa Trade Show	2016-17				Y
9. Ebubeleni	2019-20	Y	Y	Y	Y
	2020-21	Y	Y	Y	
	2021-22	Y	Y	Y	Y
10. Feather Awards	2019-20	Y	Y	Y	Y
11. Go West	2016-17	Y	Y	Y	Y
	2017-18	Y	Y	Y	Y
	2019-20	Y	Y	Y	Y
12. Hangouts Music Festival	2021-22	Y	Y (partial)		Y
13. Indoni Youth Empowerment Program	2016-17	Y	Y		Y
	2017-18	Y	Y	Y	Y
14. Innibos	2016-17		Y		Y
	2017-18	Y	Y	Y	Y
	2019-20	Y	Y	Y	Y
15. Isicathmiya	2016-17	Y	Y	Y	
16. Isingqesethu	2017-18	Y	Y	Y (partial)	

	2021-22	Y	Y (partial)	Y (partial)	Y
17. Johannesburg International Comedy Festival	2020-21		Y	Y	Y
18. Joy of Jazz	2016-17		Y	Y	Y
	2018-19	Y	Y	Y	Y
19. Kalahari Desert	2016-17		Y	Y	
	2019-20	Y	Y	Y	Y
20. Live Event Technical and Production Conference (LETPC)	2016-17				Y
21. Mangaung African Cultural Festival (MACUFE)	2016-17		Y	Y	Y
	2017-18	Y	Y	Y	
22. Mahika Mahikeng	2016-17		Y		Y
	2017-18	Y	Y	Y	
23. Mapungubwe	2016-17		Y	Y	Y
	2017-18	Y	Y	Y	Y
	2018-19	Y	Y		
24. Marula Festival	2016-17		Y		
	2021-22	Y	Y	Y	
25. Miami	2016-17		Y	Y	Y
26. Moretele Tribute Concert	2016-17		Y	Y	Y
	2019-20	Y	Y		
	2021-22	Y	Y	Y	Y
27. Moshito	2016-17	Y (partial)		Y	Y
28. Mpumalanga Comes Alive	2016-17		Y	Y	Y
	2017-18	Y	Y		Y
29. Mpumalanga cultural experience	2017-18	Y	Y	Y	Y (partial)
	2019-20	Y	Y	Y	Y
	2021-22	Y	Y (partial)	Y	Y
30. National Arts Festival	2016-17	Y	Y		Y
	2017-18	Y	Y	Y	
	2019-20	Y	Y	Y	Y
	2021-22	Y	Y	Y	Y
31. National Book Week	2016-17	Y	Y	Y	Y
32. Northern Cape Awards	2021-22	Y	Y	Y (partial)	Y
33. Open book festival	2021-22	Y	Y	Y	Y
34. Outrage concepts	2019-20	Y	Y	Y (partial)	Y
	2017-18	Y	Y		
	2020-21		Y (partial)		
	2021-22	Y	Y	Y (partial)	Y
35. Pale Ya Rona (Gauteng Social Cohesion Carnival)	2016-17	Y	Y	Y	Y

	2017-18	Y	Y	Y	Y
	2019-20	Y	Y		
36. PE Opera House (PEOH)	2016-17		Y		Y (partial)
37. South African Literary Awards (SALA)	2020-21	Y	Y	Y	
38. South African Music Awards (SAMAs)	2016-17		Y	Y	Y
	2017-18	Y	Y	Y	
39. Sarafina	2016-17		Y		Y
40. Suidoostefees	2016-17		Y	Y	Y
	2019-20	Y	Y	Y	
41. Taung Calabash Festival	2017-18			Y	
42. Vaal River Festival	2016-17			Y	Y
	2017-18	Y	Y	Y	Y
	2019-20	Y	Y	Y	Y
	2019-20 (funding also stated in the Grant letter for 2020-21)				
43. We Can Arts Festival					Y
TOTAL NUMBER OF DOCUMENTS		58	77	62	62

7. Appendix 2: Organizer survey

Event Organizer Survey

We are conducting a survey in relation to events/ activities repeatedly funded by the Department of Sports, Arts and Culture's (DSAC) Mzansi Golden Economy (MGE) program. The research is being undertaken for the DSAC by the South African Cultural Observatory (SACO), specifically the team based at the University of KwaZulu-Natal (UKZN), with Prof Urmilla Bob as the project leader. Please respond to the survey questions (indicate if you do not know or if the information is not available, if applicable) and write responses in the text boxes provided.

NAME OF EVENT: _____

NAME OF ORGANIZATION: _____

DESIGNATION/ PORTFOLIO WITHIN THE ORGANIZATION: _____

A. PROFILE OF ORGANIZATION

1. How many times has the organization organized this event/activity? _____

1.1. For which years in the last 10 has the DSAC funded the event?

2013	2014	2015	2016	2017	2018	2019	2020	2021	2022
------	------	------	------	------	------	------	------	------	------

1.2. If there were years that the event was not funded, state the reason/s?

2. Please indicate how long the business/ company has been operational (in years).

Less than 2	2-5	More than 5-10	More than 10-15	More than 15-20	More than 20 (specify)
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3. How many years have you been involved in organizing cultural events/activities? _____

4. Is your business/ company currently operating?

Yes, operating fully	Yes, operating partially	No
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4.1. If not or operating partially, indicate the main reason for stopping operations or only operating partially?

5. Type of organization/ business

Non-Profit Organization (NPO)	
Section 21	

Closed Corporation (CC)	
Proprietary Limited (PTY LTD)	
Other (specify)	

6. In which province is the organization/ business based (if multiple provinces, indicate where the headquarters are based)? Please also indicate whether the business is located in a town/urban area, rural area or township.

	Town/urban area	Rural	Township
Eastern Cape			
Free State			
Gauteng			
KwaZulu-Natal			
Limpopo			
Mpumalanga			
Northern Cape			
North West			
Western Cape			

7. In which province is the event/ activity held (if multiple provinces, state all that apply and indicate in which province the main activities associated with the event are held)? Please also indicate whether the event is located in a town/ urban area, rural area or township.

	Town/ urban area	Rural	Township
Eastern Cape			
Free State			
Gauteng			
KwaZulu-Natal			
Limpopo			
Mpumalanga			
Northern Cape			
North West			
Western Cape			

8. What was/ is the organization/ business/ company's overall annual average income for the years specified?

	2019	2020	2021	Projected for 2022
None/not applicable				
< R50 000				
R50 000 – R100 000				
R101 000 – R200 000				
R201 000 – R500 000				
R500 001 – R1 000 000				
R1 000 001 – R5 000 000				
R5 000 001 – R15 000 000				
R15 000 001 – R40 000 000				
More than R40 000 000				

B. BUDGET AND EXPENDITURE

1. What was your company's overall budget for this event/activity in the years specified when DSAC MGE funding was provided? Please indicate in Rands and state if you don't know or not applicable (that is, event

was not held in the year specified).

2013	2014	2015	2016	2017	2018	2019	2020	2021	2022

1.1. What was the budget for the event/ activity in the categories below for the specific years indicated below that the organization received DSAC MGE funding? Please indicate 0, if not applicable. (In Rands)

EXPENDITURE ITEM	2019	2020	2021	2022
Capital expenditure (eg. facilities, equipment, infrastructure, etc.)				
Venue hire				
Salaries and wages				
Advertising and marketing (include media and broadcasting costs)				
Travelling and accommodation				
All other costs				

2. What was the income derived from the event/ activity in the categories below for the years specified when DSAC MGE funding was received? Please indicate 0, if not applicable, or CR, if cannot recall. (In Rands).

INCOME	2019	2020	2021	2022
Private sponsorships received				
Public sponsorships received				
Income from broadcasting/ media rights				
Income from ticket sales				
Income from participant/ delegate/registration fees				
Income from hospitality packages				
Income from stallholders/exhibitor fees				
Income from merchandise				
Other (specify)				
Total income				

2.1. What was the total amount of sponsorship received (including DSAC MGE funding) for the years specified?

2019	2020	2021	2022

2.2. In your opinion, did the fact that the event/ activity receive DSAC MGE funding enable you to fundraise from other potential sponsors more effectively?

Yes	No
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2.3. Did the organization mention to any of other potential sponsors that the event/ activity received DSAC MGE funding?

Yes	No
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3.1. Please provide the names of sponsors/ funders (other than DSAC MGE funding) for the categories indicated below for the last reporting year that the event was held when DSAC MGE funding was received.

Government/public (local, provincial and national)	
--	--

Private sector	
Media	
Non-governmental organizations	
Other	

4. How many service providers did the organization use for this event/ activity for the last reporting year the organization received DSAC MGE funding? (excluding stallholders, if applicable) _____

4.1. Does the organization have a procurement policy related to using local (within the town/ city/ municipality) rather than non-local service providers?

Yes	No
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4.2. Provide an estimation of the proportion of organizer spending that went to local (within the town/ city/ municipality) service providers. _____

4.3. Provide an estimation of the proportion of organizer spending that went to provincial (excluding local) service providers where the event/ activity was held. _____

4.4. Provide an estimation of the proportion of organizer spending that went to service providers who were black South Africans. _____

4.5. Provide an estimation of the proportion of organizer spending that went to service providers who were female South Africans. _____

4.6. Indicate the total value of services provided in Rands, per category, for the last reporting year the organization received DSAC MGE funding. Leave blank if the specific category of services was not used or DK (don't know) if the information is not available.

Type of Service Provider	Total amount paid (in Rands)
Administration and management	
Hospitality and catering	
Transport logistics	
Safety and security	
Education and training	
Exhibition	
Operations in relation to physical infrastructure (lighting, sound, fencing, etc.)	
Design and décor	
Marketing, advertising, media and branding	
Cleaning	
Signage	
Accommodation	
Other (specify)	
Total	

5. How many stallholders/ exhibitors were at this event? (if applicable)

2019	2020	2021	2022

C. MARKETING OF EVENT/ ACTIVITY

1. How was the DSAC MGE funded event/ activity marketed?

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2. Who was the target audience/s?

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3. What was the overall budget for the marketing? _____

4. Outline below the respective local, national and international media exposure leveraged for the event/ activity for the last reporting year the organization received DSAC MGE funding. Please indicate paid-for media or free media and the total value of exposure per media type, if known. If not known, please indicate media coverage received but value not known (NK).

TYPE OF MEDIA	Local		National		International	
	Paid (indicate amount in Rands)	Free	Paid (indicate amount in Rands)	Free	Paid (indicate amount in Rands)	Free
Television						
Radio						
Newspapers and magazines						
Posters/ banners/ flyers						
Social media platforms						
Internet						
Other (specify)						

D. ATTENDANCE

1. Over how many days was the event held for the years specified?

2019	2020	2021	2022

2. How many people attended the event (excluding stallholders/ exhibitors) for the years specified? Indicate where applicable. Indicate 0, if not applicable and don't know/ cannot estimate, where appropriate.

	2019	2020	2021	2022
Participants (artists, performers, entertainers, etc.)				
Attendees (audiences, local residents, spectators, etc.)				
Media				
Support crew (technical crew, staff, volunteers, etc.)				

3. If a ticketed event and/ or event that included registration, please indicate the number of tickets sold and/or the number of participants that have registered. Please leave blank if none or not applicable.

	2019	2020	2021	2022
Number of tickets sold				

Number of participants registered				
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E. EMPLOYMENT AND SKILLS DEVELOPMENT

1. How many people does/ did your business/ company employ for the specified years on a permanent or temporary/ casual basis, as indicated below, excluding volunteers? Note: A volunteer is defined as an individual who voluntarily assists for a small stipend, in-kind benefit (e.g. a free lunch) or without any financial or non-financial remuneration. Please leave blank if none or not applicable.

	2019	2020	2021	2022
Number of total full-time equivalent permanent staff				
Number of temporary/ casual staff				

2. How many people does/ did your business/ company employ for the specified years on a permanent or temporary/ casual basis who specifically worked on the event? Please leave blank if none or not applicable.

	2019	2020	2021	2022
Number of total full-time equivalent permanent staff				
Number of temporary/ casual staff				

2.1. How many persons employed were male and female? Please make sure the totals add up to the totals in 2 above for the years specified. Please leave blank if none or not applicable.

	2019		2022	
	Male	Female	Male	Female
Number of total full-time equivalent permanent staff				
Number of temporary/ casual staff				

2.2. How many persons employed were from different historical racial groups? Please make sure the totals add up to the totals in 2 above for the years specified. Please leave blank if none or not applicable.

	2019					2022				
	African	Colored	White	Indian	Other	African	Colored	White	Indian	Other
Number of total full-time equivalent permanent staff										
Number of temporary/ casual staff										

2.3 How many persons employed were local (that is, from the city/ town/ location where the event was held), regional (in the province but not city/ town/ location where the event was held), national (not in the province where the event was held) or international (from outside South Africa)? Please make sure totals add up to the totals in 2 above for the years specified. Please leave blank if none or not applicable.

	2019				2022			
	Local	Regional	National	International	Local	Regional	National	International
Number of total full-time equivalent permanent staff								
Number of temporary/casual staff								

2.4. What aspects did these additional persons assist with? Multiple responses are permitted.

Administrative support staff		Sales and marketing	
Technical support (lighting, sound, etc.)		Hospitality (waitressing, hosting, etc.)	
Drivers/ transport		Cleaning services	
Safety and security services		Media and communication	
Infrastructural support (set-up of venue)		Artist/ participant management	
Other (specify)			

3. Did you have work-integrated learning (WIL) or any volunteers assist you with the event?

Yes	No
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3.1. If yes,

3.1.1. How many assisted with the event? _____

3.1.2. What aspects did they assist with? Multiple responses are permitted.

Administrative support staff		Sales and marketing	
Technical support (lighting, sound, etc.)		Hospitality (waitressing, hosting, etc.)	
Drivers/ transport		Cleaning services	
Safety and security services		Media and communication	
Infrastructural support (set-up of venue)		Artist/ participant management	
Other (specify)			

4. Did staff or volunteers receive any training because of the event?

Yes	No
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4.1. If yes,

4.1.1. How many were trained? _____

4.1.2. What type of training did they receive? Multiple responses are permitted.

Administration and management		Operations in relation to physical infrastructure (lighting, sound, fencing, etc.)	
Hospitality and catering		Design and décor	
Transport logistics		Advertising, media and branding	
Safety and security		Sales and marketing of goods and services	
Other (specify)			

F. GREENING INITIATIVES

1. There is increasing concern over the impacts of events, festivals or activities on the environment. Has the event/ activity supported by DSAC MGE funding initiated any greening initiatives to reduce negative

environmental impacts and be more environmentally responsible?

Yes	No
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1.1. If yes, indicate from the list below the greening initiatives activated for the event/ activity for the last reporting year the organization received DSAC MGE funding. Multiple responses are permitted.

Recycling	
Proper disposal of waste	
Conservation of water	
Conservation of electricity	
Use of alternative/renewable energy sources eg. solar	
Green building standards eg. use of natural lighting and cooling	
Use of green products	
Promoting green behavioral change/information on environmentally-friendly behavior	
Registered with 110% Green	
Other (specify)	

2. What challenges, if any, are experienced that prevent embracing green initiatives?

--

3. What can DSAC MGE funded events/activities (such as the one the organization is involved in) do to be environmentally responsible?

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G. SOCIAL/ CHARITABLE INITIATIVES

1. Cultural events/ festivals/ activities are linked with social impacts that can contribute to social inclusivity, cohesion and empowerment. Has the event/ activity supported by DSAC MGE funding initiated any social/ charitable initiatives to promote positive social impacts and social cohesion?

Yes	No
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1.1. If yes, indicate from the list below the primary types of social and/ or charitable programs supported by the event/ activity for the last reporting year the organization received DSAC MGE funding. Multiple responses are permitted.

Education	
Health	
Youth	
Disability	
Sport	
Culture/ arts	
Orphanages	
Programs for women	
Rural programs	
Environmental programs	
Other (specify)	

2. What challenges, if any, are experienced that prevent embracing social/ charitable initiatives?

--

3. What can DSAC MGE funded events/ activities (such as the one the organization is involved in) do to promote social cohesion and positive social impacts?

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H. SATISFACTION WITH THE EVENT

1. Rate your level of satisfaction with the following aspects of the event.

KEY: 1. Poor 2. Satisfactory 3. Good 4. Excellent

	Rating	If poor, give reasons
Location of this event		
Information provided about this event		
Attendance at this event		
Security at this event		
Quality of this event		
Advertising/ publicity of this event		
Physical appearance of this event (littering, overcrowding, etc.)		
Physical facilities (toilets, bins, seating availability etc.)		
Universal accessibility/ design		

2. Please indicate the level of agreement with the following statements (select one option for each variable).

KEY: 1 - strongly disagree 2 - disagree 3 - neutral 4 - agree 5 - strongly agree

	1	2	3	4	5
This is an important cultural event					
This event improves facilities and infrastructure for local communities					
Entertainment opportunities related to this event were provided for local residents					
This event creates opportunities for local businesses					
This event creates job opportunities					
This event creates opportunities for locals to participate					
This event has resulted in increased training/ skills development opportunities for locals					
This event provides a platform for contributing to social/charity-related initiatives					
This event profiles the location/ South Africa as a tourism destination					
This event encouraged environmentally-friendly behavior					

3. What is the value/ advantage of the DSAC MGE funded event/ activity?

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4. What problems are experienced in relation to DSAC MGE funded event/ activity, and how can these problems be addressed?

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I. EVENT/ ACTIVITY SUSTAINABILITY

1. Is the organization planning to have this event/ activity next year?

Yes	No
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1.1. If not, please provide a reason. Also indicate if there are plans to have the event activity in the future, if not held next year.

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2. Would the organization have this event/activity next year or in the future without DSAC MGE funding?

Yes	No
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2.2. If not, please provide a reason.

--

3. Would the organization have this event/activity next year or in the future with reduced DSAC MGE funding?

Yes	No
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3.1. If yes, what is the minimum amount of DSAC funding required to have the event/ activity?

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4. On a scale of 1-5, where 1 is not at all important, and 5 is very important, how important was DSAC MGE funding for the aspects indicated in the Table below?

	1	2	3	4	5
The financial sustainability of the event/ activity					
The status or recognition of the event					
The quality of the cultural aspects					
Ability to include local communities and artists					
Promote social cohesion					
Improve skills and employment opportunities in the cultural sector					

5. Indicate whether the following were in place for the most recent DSAC MGE funded event.

	Yes	No
Event management plan		
Site plan		
Communication plan		
Transport plan		
Safety and security plan		
Risk and disaster management plan		
Health plan		
Environmental protection plan		
Community participation plan		
Financial controls and auditing (including audited financial statements)		
Other compliance and permitting requirements		

6. Has the organization identified risks that could affect the future sustainability of the event/ activity? (These may include financial, skills, facilities, environmental and others).

Yes	No
-----	----

6.1. If yes, indicate the nature of the risk.

Financial	
Skills	

Facilities	
Environmental	
Compliance	
Other (specify)	

6.2. If no, please specify what the reason is.

Not an area of concern	
Is important but not able to complete at this stage	
Other (specify)	

7. Please indicate any other concerns you or the organization may have regarding the future sustainability of the event/ activity.

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J. ADDITIONAL COMMENTS

1.1. Please provide any additional comments/ information regarding the sustainability of the event.

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1.2. Please provide any additional comments/ information on what support is needed to ensure that the event continues and grows in the future. Who should provide the support identified?

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1.3. Please provide any additional comments/ information not covered previously.

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THANK YOU FOR YOUR PARTICIPATION!