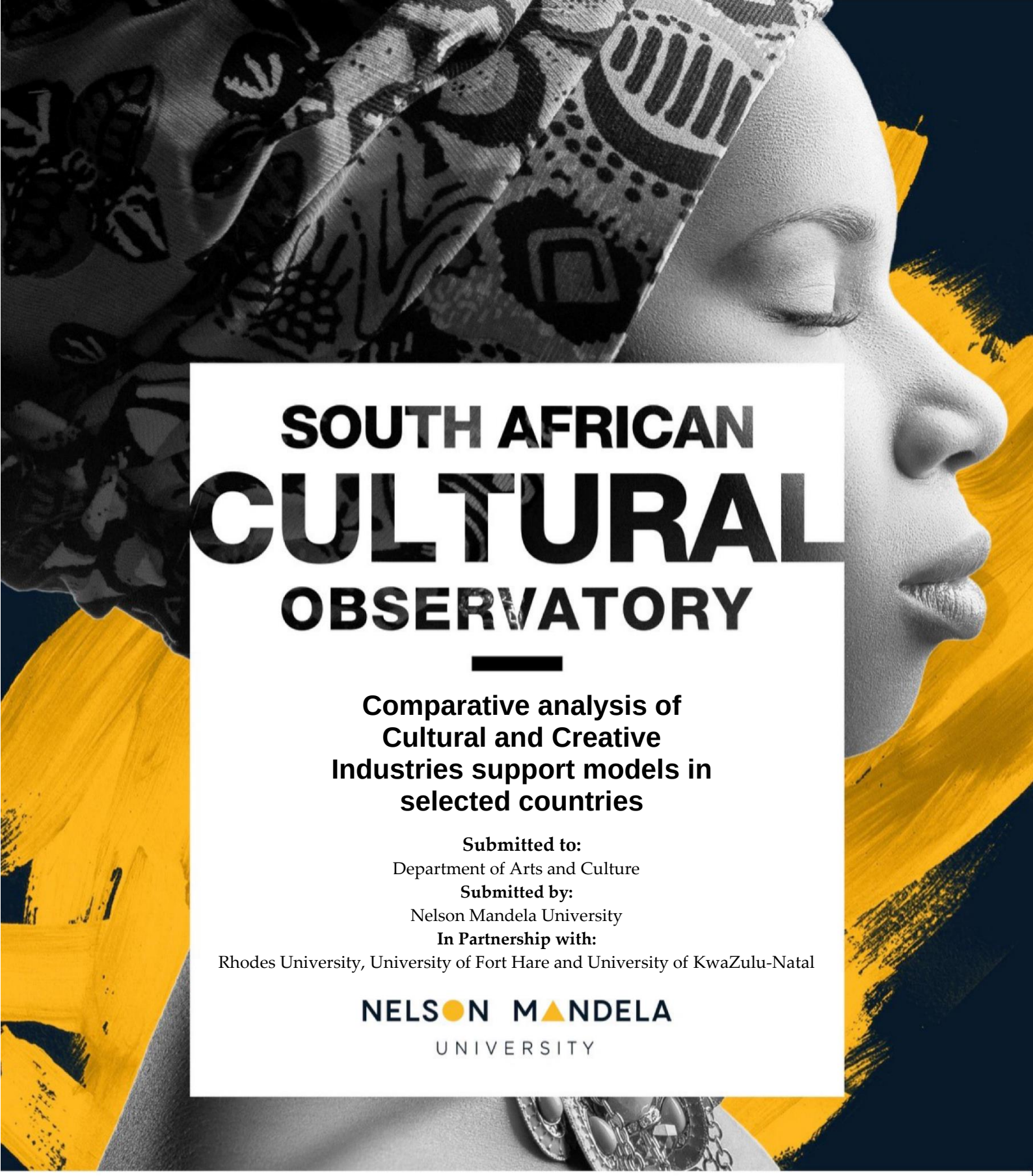


SOUTH AFRICAN CULTURAL OBSERVATORY

Comparative analysis of Cultural and Creative Industries support models in selected countries

Submitted to:
Department of Arts and Culture
Submitted by:
Nelson Mandela University
In Partnership with:
Rhodes University, University of Fort Hare and University of KwaZulu-Natal

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South African Cultural Observatory

Report

Comparative analysis of Cultural and Creative Industries support models in selected countries

March 2022

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Table of Abbreviations

AFD	Agence Française de Développement
AfDB	African Development Bank
BASA	Business Arts South Africa
CBN	Central Bank of Nigeria
CCI	Cultural and Creative Industries
CCSF	Canada Cultural Spaces Fund
CIFI	Creative Industry Financing Initiative
CMA	Country Music Association
CPAWRF	Canada Performing Arts Workers Resilience Fund
DFI	Development financial intuitions
EBFTF	Emerging Black Filmmakers Transformation Fund
EDI	Economic Development Initiative
GDP	Gross Domestic Product
ICT	Information and Communication Technology
IP	Intellectual property
LPO	Local Purchase Order
PSTC	Production Services Tax Credit
QSAPE	Qualifying South African Production Expenditure
QSAPPE	Qualifying South African Post-Production Expenditure
SEDA	Small Enterprise Development Agency
SEFA	Small Enterprise Finance Agency
SETA	Sector Education Training Authorities
SME	Small and Medium Enterprises
SMME	Small, Micro and Medium Enterprises
TA&A	Textile, Apparel and Accessories
THRIP	Technology and Human Resources for Industry Programme
VAT	Value Added Tax
VOD	Video on demand

Executive Summary

Cultural and Creative Industries (CCI) have enormous potential and can contribute to South Africa's economic growth. Unlike other economic sectors, CCIs have many spillover effects, not only into the rest of the economy through the innovation they bring, but also benefit society as a whole as they contribute to national identity, nation building and social cohesion. The aim of this report is to inform government about support provided by selected countries to CCIs as well as analysing the economic rationale for support for CCIs.

This report firstly analyses the economic rationale for supporting businesses in general and CCIs in particular. It looks at the theoretical foundations for support to targeted industries and then how they apply to CCIs.

Government is responsible for delivering goods such as national defence, infrastructure and education and are referred to as "public goods." The output of many CCI sectors can also be seen as public goods. Museums, for example, are non-rivalrous. Monuments and radio broadcasts (that are not encoded) are non-excludable and all citizens can benefit from them.

Market failure occurs, when the market, when left to its own, do not produce socially efficient (or Pareto efficient) outcomes. Government intervention in the economy is justified when there is market failure and provided that the benefits of any interventions outweigh the costs (Bator, 1958). "The main economic rationale for public finance for the arts is that they have public-good characteristics and so the extent to which that is the case has been debated for a long time in cultural economics" (Towse, 2011)

The report then goes on to look at the support that selected countries provide to their CCIs. Using the best practices that have been identified on the principles that were discussed guidelines are proposed on how to move forward.

It is important to note that there have been no stakeholder consultations in drafting this report largely because of the time constraints.

1. Introduction

Cultural and Creative Industries (CCI) have enormous potential and can contribute to South Africa's economic growth. Unlike other economic sectors, CCIs have many spillover effects, not only into the rest of the economy through the innovation they bring, but also benefit society as a whole as they contribute to national identity, nation building and social cohesion.

1.1. Background

COVID-19 is a devastating effect on the economy but especially to creatives who operate in a face-to-face environment and were therefore do business as usual. Although support was given to creatives, adequate or comprehensive support. The pandemic highlighted South Africa's current to creatives not only during the pandemic but also prior to the pandemic. With South Africa's rich cultural heritage and creative talent much is going lost the necessary support to nurture and develop this talent.

1.2. Aim and Objective of Report

The aim of this report is to inform government about support provided by selected countries to CCIs as well as analysing the economic rationale for support for CCIs.

1.3. Methodology

This is a desktop research project. This report firstly analyses the economic rationale for supporting businesses in general and CCIs in particular. It looks at the theoretical foundations for support to targeted industries and then how they apply to CCIs. The report then goes on to look at the support that selected countries provide to their CCIs. Using the best practices that have been identified on the principles that were discussed guidelines are proposed on how to move forward. It is important to note that there have been no stakeholder consultations in drafting this report largely because of the time constraints.

2. Economic Rationale for the Support of CCIs

This section argues that South Africa, with its rich culture with a CCI sector that has vast unrealised potential locally as well as globally. To realise this potential, coherent and well-designed policies that are executed efficiently will contribute, not only to the sector being developed, but will also contribute to the national economy in terms of employment, income generation and wealth creation. This is particularly relevant especially as South Africa diversifies its economy from one that is based extractive and non-renewable sectors to a greener and more sustainable industries.

There is already a solid base in the sector that can be built on to realise positive gains. CCIs provide employment for about one million workers and contribute just under 3% to the Gross Domestic Product (GDP). Poverty cannot be reduced in isolation from economic growth (Spence, 2009). CCIs are one of the world's fastest growing sectors and can therefore provide employment that will contribute to poverty reduction and eventually to poverty alleviation.

The contribution of creative goods and services has been recognised as an important pathway to economic development. National governments as well as international organisations have been paying more attention to the Creative Industries. The creative sector is different to other sectors. As Towse (2011) puts it: “Cultural economics has long wrestled with topics to which ‘ordinary’ economics did not seem fully applicable (for instance, understanding economic incentives for artists and other creators) and has accordingly developed an understanding of public policy issues concerning the development and support of the Creative Industries. A central tenet of economics is that individuals respond to incentives.” Simply put, artists respond to intrinsic motivation and not always to tangible or visible compensation. On the other hand, consumer demand is driven by economic, as well as aesthetic, spiritual, social, historical, symbolic and authenticity values and considerations. The willingness to pay for art using standard economic and preference rationality is difficult to determine. Similarly, producers (i.e. artists) do not focus on prices but rather their artistic integrity. Prices therefore have a limited impact on supply (Purnomo and Kristiansen, 2018).

Nurse (2016) points out that there are “six areas for intervention: access to markets, intellectual property rights promotion and protection, access to knowledge and training, networking and cluster development, governance in the area of innovation and technology, and lastly, access to finance and investment” He further argues that traditional sources of finance and investment are not necessarily suitable for CCIs especially since these do not facilitate the development of start-ups or the youth. Although these areas are important, they generally sit cover the supply side of the economy and do not look at the demand-side market efficiencies or the role of institutions.

2.1. The Role of Government

The South African economy can be described as a mixed economy with a proportion of the GDP produced by the State or entities of the State. Modern governments, including South Africa, provide variety of services including housing, education, police and fire, defence, justice system as well as social grants and pensions. Many governments often provide support to business in general and selected sectors in particular. The sectors that governments support are usually in the secondary sector i.e. manufacturing.

CCIs have long been associated with public policy. Traditionally the arts, with a few exceptions, “have found it difficult to support themselves in the marketplace” (Baumol, 2006). Royal patronage historically promoted the arts. Later rich merchants also used their wealth to support artists. With democracy, governments took on this role.

Government support for the arts has often been challenged because there always are scarce resources with endless needs. Government also has difficulty in choosing “winners” (Roberts, 2016; Daley, 2021). However, external and unpriced benefits could be lost if CCIs were left to market forces alone. The presence of externalities and spillover effects that improve welfare, is a reason for government intervention (Baumol, 2020).

There is a virtuous circle: culture and the arts give rise to creativity; creativity leads to innovation; innovation, besides providing new products and services that enrich lives, steers productivity.

Productivity leads to better economic growth that creates wealth. With wealth, societies can invest in more art and improve the cultural environment. This ensures to virtuous circle continues. Therefore, because of the importance and potential of the sector, not only to creatives but to society as a whole, government intervention needs to be motivated with sound economic arguments. Baumol (2020, p10) argues that “consumers of the arts have incomes above those of members of society in aggregate.” The poor cannot afford to “experience the arts and to discover the attraction of cultural activity.” With full cost recovery philosophy, it is difficult if not impossible to develop audiences and encourage all citizens to consume art and culture.

From a traditional point of view government’s role, especially in neoclassical economic philosophy, has been limited to addressing market failure even more limited support for infant industries. The remainder of this subsection will discuss and evaluate these aspects. It is also important to look at public goods and services since it is generally accepted that government must provide public goods and services.

2.1.1. Public goods and services

Government is responsible for delivering goods such as national defence, infrastructure and education and are referred to as “public goods.” The output of many CCI sectors can also be seen as public goods. Museums, for example, are non-rivalrous. Monuments and radio broadcasts (that are not encoded) are non-excludable and all citizens can benefit from them.

2.1.2. Market failure

Market failure occurs, when the market, when left to its own, do not produce socially efficient (or Pareto efficient) outcomes. Government intervention in the economy is justified when there is market failure and provided that the benefits of any interventions outweigh the costs (Bator, 1958). “The main economic rationale for public finance for the arts is that they have public-good characteristics and so the extent to which that is the case has been debated for a long time in cultural economics” (Towse, 2011).

It is also important to recognise that creativity plays an important role in many other industrial sectors. All goods and services have some element of design and this “design” requires creativity. Florida (2002) points out that is been the key underlying force that has been transforming the economy over the past several decades. He states “beneath the surface, unnoticed by many, and even deeper force was at work - the rise of creativity is a fundamental economic driver, and the rise of a new class, the creative class.” The creative class is not only responsible for the growth of CCIs, but also, through spillover effects, and the development and growth of other sectors of the economy. There is therefore evidence of the positive role of Creative Industries in economic development.

Without CCIs, the creatives and creativity will be stifled. This will hamper innovation in the economy and therefore the development of creatives as well as CCIs can be seen as a market failure if the economy lacks innovation.

2.1.3. Infant industry argument

An infant industry is an industry that is just starting up and need time to organise the businesses and the necessary value chain and not immediately able to compete in the world markets. Initially, enterprises in an industry that is new to South Africa, may be too small to achieve significant economies of scale and could be beaten by established foreign enterprises. Therefore, new domestic industry with potential economies of scale is called an infant industry. Governments often provide various incentives, including tax breaks, grants and higher import duties to sectors that are starting in a country.

Most CCIs cannot be considered to infants although there are areas especially in the new media sectors that can become competitive and export.

A problem with supporting “start-ups” or infants, is that they can become “addicted” to support and cannot be weaned off it. Any support given on “infant industry” arguments must ensure that there are “sunset” clauses in their design and that no further support should be provided.

2.1.4. Externalities

An externality, in an economic context, refers to an indirect cost or benefit that accrues to a third party that is not involved in the activity or transaction. Externalities generally are not priced and beneficiaries enjoy the benefit without cost to themselves.

Spillovers - Inspiring Further Work

Potential creatives benefit from consuming or experiencing creative and cultural products and services and thereby inspiring further creative undertakings. Again, the virous circle is strengthen and contributes to economic growth and wealth creation.

Social Cohesion

Baumol (2020, p10) points out that it is claimed “that persons with interest in the arts are generally better members of society, increasing the benefits to others from their presence.” In the South African context this is an important instrument to promote social cohesion and even to contribute to nation building (Burns et al., 2018; Hoe, 2018).

Job Creation

There is no doubt that South Africa has a huge unemployment crisis. CCIs are a major source of a dynamic job creation both directly as well as through backward and forward linkages. CCIs are known for promoting economic growth and innovation through creativity, entrepreneurship and the development of creative communities as a mechanism to alleviate poverty and improve the quality of life, especially in the rural areas. For example Abisuga Oyekunle and Sirayi (2018) found empirical handicraft products “aid in the economic development of the local community.”

2.2. Industrial Policy

Going back as far Hamilton’s (1791) Report on the Subject of Manufactures, economists have debated on the best way to ensure that a country’s manufacturing sector develops. There have been many

arguments both for and against industrial policy that has been defined as “Policies targeted at non-traditional agriculture or services qualify as much as incentives on manufactures (Rodrik, 2008).”

The National Industrial Policy Framework was adopted by the South African government in 2007 and has informed the country’s industrial policy and the various iterations of the Industrial Policy Action Plans (Republic of South Africa and Department of Trade and Industry, 2007)that have also included CCIs. The focus is on promoting labour absorbing industries, broadening the industrial base to include historically disadvantage citizens and also to contribute to Africa’s industrialisation. CCIs meet these criteria and should be included to a greater extent.

In 2019 the South African government embarked on drafting several Industry Master Plans that have emerged as an important industrial policy intervention and approach to strengthening and growing the country’s industrial capacity. The Master Plan approach sets a framework for consultation, planning and implementation. Plans should be able to respond to changing circumstances and evidence. A Creative Economy Master Plan was drafted in 2020 and is being implemented. Support measures should be aligned to the Master Plan.

3. Typology of Support Measures

When looking at support measures, the Boston Consulting Group identified three categories:

Supply-side measures;
Market efficiency measures; and
Demand-side measures.

In addition, the Creative Economic Industry Master Plan (SACO, 2021) included infrastructure. This is important in the South African context especially with spatial and racial inequality. These are discussed below.

It is important to note that there are a number of departments and institutions that can play a critical role in develop the sector.

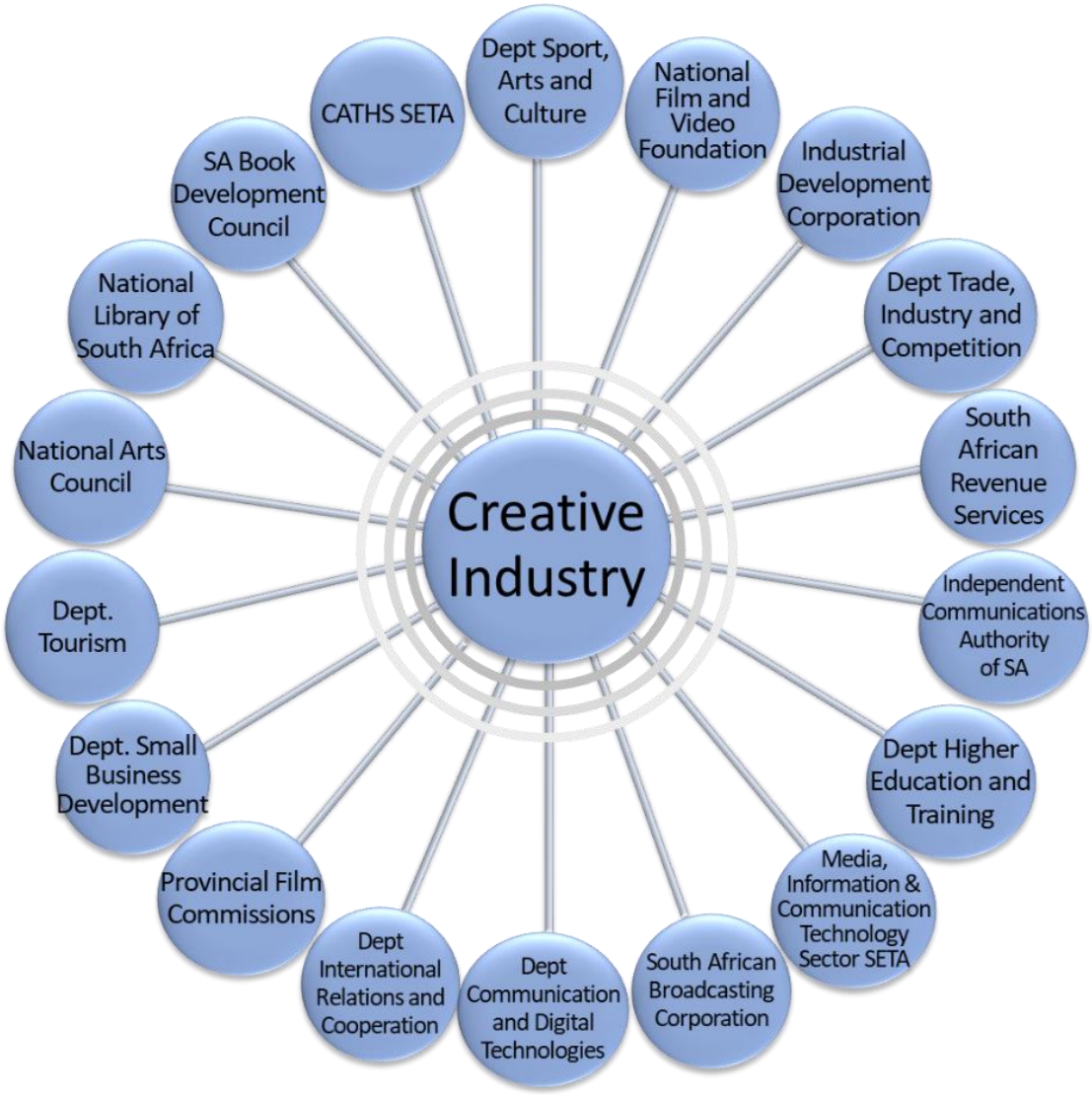


Figure 1. Supporting departments and institutions

3.1. Supply-side Instruments or Measures

Supply-side measures are aimed at either creating capabilities for talent to build sustainable careers or to support the establishment and growth of CCI enterprises.

3.1.1. Education – formal and technical training

Although education is not seen as a support mechanism, countries that have creative talent and successful CCIs usually have a well-grounded education system where talent is identified and developed.

Education of creatives start during early childhood development with parents or guardians reading, singing or telling stories. It continues during primary education and many well-off parents may even ensure that their children get extra lessons that are not provided by the normal curricula. There is also talent spotting where gifted children are given opportunities, often with bursaries to attend schools that

are focused on developing their specific talent. An example of this could be the Vienna (or Drakensberg) Boys' Choir.

There are secondary educational institutions that also foster talent such as the Juilliard School in New York, while other conventional schools offer cultural or creative classes to a greater of lessor degree. Again, many countries have private institutions or teachers that help develop talent of secondary school learners outside their normal schools. In Tennessee the State of the Arts programme was developed as a public-private partnership between the Country Music Association (CMA) Foundation and the State of Tennessee. This initiative uses Tennessee's rich history in the arts to launch a state-wide programme focused on expanding students' access to high-quality music and arts education[1].

3.1.2. Skills development

Continuing education is very important as the technology is changing continually. Skills development in the Creative Industry is somewhat spread out amongst the sectors, with different Sector Education Training Authorities (SETAs) managing the various sectors. The Culture, Art, Tourism, Sport and Hospitality (CATHS) SETA operates in Visual Arts, Crafts and Design the Media, Communication and Information Technologies Sector (MICT) SETA operates in Audio-Visual and Interactive Media, while the Fibre Processing and Manufacturing (FP&M) SETA develops skills in Books and Publishing.

3.1.3. Talent development – entrepreneurship and skills to monetise talent

Creatives are often not able to make a living or generate sufficient income from the creative endeavours alone. Many creatives are not able to run cultural or creative companies profitably or are even unaware of how to monetise their creative products. Often normal entrepreneur development programmes will assist arts become successful without necessarily getting further government. Successful entrepreneurs are able to employ other creatives, ensuring a virtuous circle.

3.1.4. Financial support measures

Towse (2011) recognises that over the past half century "cultural economics has established itself as a field of study that is relevant to arts organisations, Creative Industries, cultural policy and, increasingly, to economic policy for growth and development." She lists some of the finance mechanism that are currently in use

[1] https://www.tn.gov/education/state-of-the-arts--sota-.html

Financing Mechanism	Financial Instruments	Incentives & Supporting Mechanisms	Delivery Mechanisms & Institutions
Seed financing for start-ups	▪ grant funds ▪ micro credit	▪ business coaching ▪ shepherding ▪ technical assistance	Industry associations, private firms involved in distribution, established lead agencies
Grant funding for clusters	▪ peer schemes ▪ cooperative initiatives ▪ crowd funding	▪ incubators ▪ accelerators ▪ innovation hubs ▪ technical assistance	Industry associations, private firms involved in distribution, established lead agencies
Equity financing	▪ venture capital ▪ angel investing ▪ IP as equity ▪ unsecured loans (e.g. kicker type)	▪ tax breaks ▪ tax credits ▪ rebates ▪ tariff waivers	National and regional development banks, Export and Import banks
Debt financing	▪ loan guarantees ▪ interest rate subsidies ▪ concessionary financing ▪ IP as collateral	▪ tax breaks ▪ tax credits ▪ rebates ▪ tariff waivers	National and regional development banks, Export and Import banks
Export financing	▪ export grants ▪ trade fair support	▪ trade missions (inward and outward) ▪ B2B meetings ▪ Marketing intelligence	Export development and trade facilitating agencies

Figure 2. Financial instruments for CCIs

Source: Towse (2011)

Investment

Either domestic or foreign investment can make a big difference in a domain. If an investor has established a film studio for example, many films can be made there offering employment opportunities to actors, director, makeup artists, producers etc. Investment support by government is not always sector specific and the film studio (or other CCI investment) may benefit from this support.

Tax Incentives

Tax incentives and tax codes to support business investment may not necessarily be targeted at CCIs but nevertheless will benefit the sector if there are entrepreneurs who know how to use these effectively.

Cost and Access to Finance

There are many financial institutions and particularly development financial intuitions (DFI) that offer generic grants or soft loans. These support measures again will benefit the CCIs even though they are

not necessarily targeted at them. A R5 million per annum cost-sharing grant is allocated for a three year period for approved projects.

Talent Spotting / Awards

South Africa has huge untapped potential in all creative domains. Some children have wealthy and parents that are connected to the relevant networks that contribute to the development of talent. Unfortunately, given the high levels of poverty, talented individuals or even gifted children are ignored and therefore lost to South Africa.

Support to Develop IP

Intellectual property plays an important role in economic incentives for development. This support is generally in the form of regulations. However, Innovation Hubs and Science Parks provide sophisticate infrastructure that contribute to product development. The DTIC operates the Technology and Human Resources Policy and Strategy. The ownership and exploitation of intellectual property arising from a Technology and Human Resources for Industry Programme (THRIP) project must be regulated by the Intellectual Property Rights from Public Financed Research and Development Act of 2008[2].

3.2. Market Efficiency

For the Creative Economy to work correctly, the markets (both the labour market as well as the CCI goods and services markets) must work effectively and efficiently. This will reduce possibilities of market failure and ensure market is working smoothly

3.2.1. Cluster development

Industrial District s or Clusters are form of industrial organisation with a geographic concentration of enterprises or firm (both Small and Medium Enterprises (SME) and large enterprises)., Cluster ensure that value chains capture much the value. These districts are generally highly specialised across the value chain. Clusters are unique in that there are both cooperative and competitive relations. Clusters therefore do not fall foul of the Competitions regulations.

Clusters sometimes emerge endogenously but in the past 30 years, greenfield clusters have been developed. Local government plays and important role in this regard and often provide specialist services that all firms in the geographic area benefit from.

Incubators and Accelerators

Incubators and accelerators are physical facilities with specialist tools that are often used in the development of clusters or industrial districts.

Innovation Hubs and Science Parks

[2] https://mobile.iol.co.za/education/universities/dtic-opens-up-applications-for-technology-and-human-resources-programme-9a29808a-9453-4ade-85f3-e787ffa3e045

Perform a similar function to incubators but provide a specialised “industrial park” that attracts creative enterprises.

Protection of Intellectual Property

Intellectual property (IP) refers to intangible creations or inventions of the mind which, if legally protected and properly managed, can be used to generate financial income for the recognised creator. It includes, but is not limited to, designs, literary works, images, music, choreography, film and television productions, symbols and names.

The South African government registers patents and trade marks in South Africa through the Companies and Intellectual Property Commission. Often IP is not protected in South Africa because of lack of awareness. Unfortunately, the Companies and Intellectual Property Commission only recognises IP in South Africa and the costs of protecting IP in foreign countries is expensive.

3.3. Demand Side

Governments have traditionally focused on supply-side measures. However, give the relative elasticities of entry level creatives, wages are kept low and even making it difficult to find a job without professional experience. Demand-side measure are therefore necessary since as demand increases so do the opportunities for creatives increase. Part of the problem, that creatives across the world face, is that creatives want to produce their “art” that often is not what consumers desire or need.

There are a few measures that the sector or government can put in place to ensure demand increases.

Export Development and Promotion

Most countries provide some form of support to their exports despite many World Trade Organisation prohibitions. Most assistance is given to potential exporters to assist them understanding the export process or international marketing through trade missions or international exhibitions.

Market Access – Support of Fairs, Festivals and International Trade Exhibitions

CCIs lend themselves to events such as fairs, festivals and international trade exhibitions. Not only do the industry executive want to see what is new and potentially profitable, but the public and fans also want to see exciting new products.

Branding – Establish a National Brand That Assist With Marketing

Although the concept of “branding” is a bit vague and can be confusing. The American Marketing Association (Grovers, 2013) defines a brand as “a name, term, design, symbol, or any other feature that identifies one seller’s good or service as distinct from those of other sellers.” When applied to country branding the concept of “good” or “service” extends to clusters or groups of products from that country. For example Scottish whisky is preferred by many whisky consumer. German manufactures often refer to “German designed” to represent a certain quality or excellence. Some countries have developed their own brands endogenously while others have pursued either subtle or aggressive marketing tactics.

Economic Diplomacy often incorporates a country's branding efforts while Cultural Diplomacy does the same for cultural goods and services with commercial or intrinsic values. Tourism is often the beneficiary of these efforts.

Audience Development

Audience development refers to strategies by the public and private sector, as well as CCI practitioners, to inform and educate people about cultural and creative products and services, and to develop their interest in, and taste for, CI outputs.

3.4. Cultural and Creative Infrastructure

This refers to a wide range of infrastructure that is used by the Creative Industry and includes both public and private infrastructure. It comprises buildings, spaces in which the activities of CCIs operations like theatres, museums, galleries and hubs may take places. The built environment and the natural environment, generally considered cultural heritage, are nevertheless also important components of CCI infrastructure. Digital and technological infrastructure that enables online access has also become very important in recent years.

3.5. Beneficiaries

Typography of Creative Enterprises

Skilled amateurs and part-time are emerging creative enterprises, depending on the particular sector, require technical support. However, as soon as the creative person decides to become a business, they would typically move through different phases and require different kinds of support.

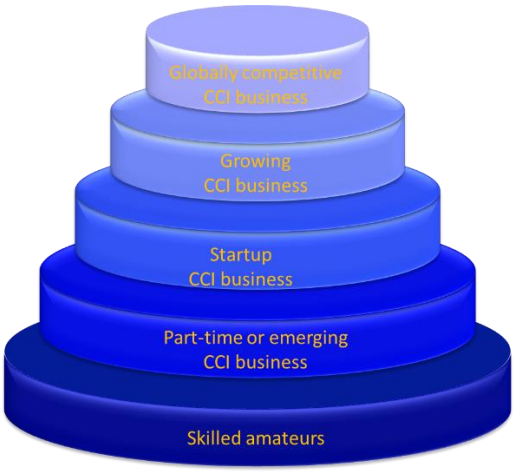


Figure 3. Typography of Creative Enterprises

Although the figure above shows discrete stages, the CCI would move seamlessly from one stage to another.

The start-up CCI enterprise would require the type of non-financial support provided and financial support. As the firm grows, the support and finance they require becomes more sophisticated and is

provided by private sector consultants. As soon as the firm becomes a globally competitive CCI enterprise, specialist support and finances necessary.

3.6. Support Measures: Non-financial Support

Targeted Support (Regional Development and Minority Focus)

For several reasons certain groups or regions remain undeveloped relative to others. For example "Regional or Minority Languages" right are enshrined in Article 22 of the European Charter of Fundamental Rights (Gazzola, 2016). Sometimes only moral support is given in other cases real support is given in the form of financial aid or infrastructural development.

The development of CCIs with financial and infrastructural support from both a regional or minority language perspective could uplift many South Africans while creating a stronger cultural based and protecting and promoting literature.

Business Coaching / Shepherding

Many artists have amazing talent but are unable to monetise it and earn a living from it. There are various reasons for this but primarily they are not entrepreneurial nor do they have the business skills to exploit their skills. Business coaches are entrepreneurs, often who have retired but have the necessary skills and know what it takes to make a business or content creator successful. Business coaches can either be volunteers or paid professions. They work together with potential and existing business and their owners to help them:

define goals;
draft vision for their business;
put monitoring and evaluation measures in place; and
generally help develop of strategies or tasks to facilitate the emerging business achieve its goals and vision.

Many small business development agencies have access to business coaching networks and often provide assistance to cover the costs.

Technical Assistance

Why business coaching focuses on the management side of business, technical assistance is often needed to turn ideas into a reality. Exports int the relative field will provide the appropriate technological advice to assist the emerging firm product the goods or services effectively and efficiently.

Again, many small business development agencies or scientific councils have access to experts and often provide assistance to cover the costs.

Regulatory Support

In any modern economy, there is a plethora of regulations that must be followed. Often firms get into trouble because they fail to comply with something simple, just because they were unaware of it. In other cases, the regulations are so complex that an artist or emerging business is unable to get to grips with it. Many small business development agencies provide assistance to help entrepreneurs overcome regulatory hurdles.

Subsidised Accommodation

Many countries and large corporates provide subsidised accommodation to entrepreneurs that can help strengthen a particular cluster. Complementary businesses are brought together under one roof (or business park). Together they make each other stronger and are therefore able to compete.

3.7. Support Measures: Financial Support

The type of intervention implemented differs extensively between countries. Unfortunately, it is not always possible to show even broad trends. Many European countries have state-managed if not state-owned arts and heritage organisations. Both the national and sub-national governments own many cultural buildings, artefacts and other content. They employ the people working in them and handle these facilities and organisations. To all intents and purposes arts organisations are part of the public sector and are financed wholly out of taxation. Any revenues such as from ticket sales go to government coffers. Even broadcasting, at one time was also a state monopoly in most European countries and governments still have state broadcasters. On the other hand, in some countries (notably the USA and Japan), cultural and creative organisations and institutions have been financed through the private sector through revenues from ticket sales for example. Nevertheless, there has been state encouragement of private giving through fiscal measures to privately constituted heritage organisations. These are typically run as non-profit organisations (Towse and Hernández, 2020).

It is important that the entire CCI value chain operated effectively and efficiently. As the old saying goes: “A chain is only as strong as its weakest link.” As discussed above, there is an economic rationale to support a sector or a part of a sector if there are externalities. There are many instruments that are used to support industry and these are classified according to a typology discussed below.

Nurse (2016) identifies the following areas of funding

Direct Funding

Grant funding (i.e. direct support mechanisms)
Micro credit
Cooperative initiatives, other peer schemes
Crowd funding
Seed funding for start-ups
Cluster, incubator funding including crowdfunding
Debt financing
Equity financing e.g. venture capital and angel investing
Export financing
Indirect and complimentary measures such as tax incentives
Loan guarantees.

Fiscal Support

Tax breaks
Tax credits
Rebates;
Tariff waivers.
Nurse (2016) identifies the following funding mechanisms:

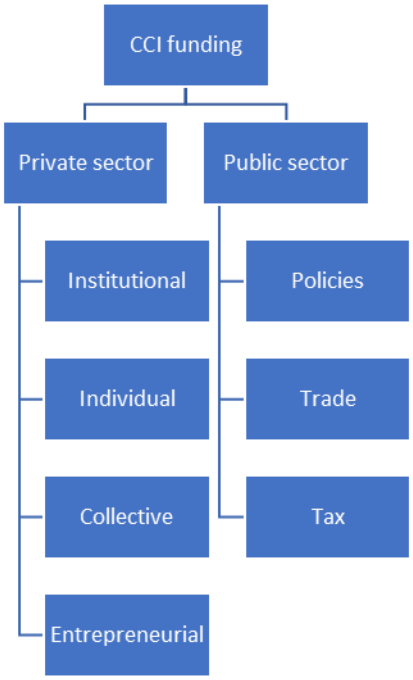


Figure 4: Typology of funding mechanisms

Source: adapted from Nurse (2016)

Direct Support to Artists

Often financial support, either in the form of grants or soft loans, is provided directly to artists. This model has many advantages but the main disadvantage is how to allocate scarce resource to many deserving artists. It is difficult to pick winners especially for bureaucrats or bankers. Governments also do not like to provide assistance because of allegations of corruption and therefore prefer to provide funding at arm's length.

Support to Institutions

The public finance principle 'arm's- length' generally provide public funding indirectly to artist through intermediaries that can be private, non- profit organisations (often constituted as charities) or independent agencies. The grants usually have some principles or guidelines attached for the support, but these are broad, and the organisations have a lot of leeway. Public funds are allocated from general taxation for a specific period of time. Many organisations augment these funds and are expected to raise a considerable proportion of their incomes from sales and donations. These donations are increasingly helped to some degree by the tax system.

Delivery mechanisms and institutions

Financial institutions
Industry associations, private firms involved in distribution;
Established lead agencies
National and regional development banks;
Export and Import banks
Export development and trade facilitating agencies.

3.8. Sources of funding

3.8.1. Venture capital / Angel capital funds / crowd funding

Venture Capitalists are usually large companies who tend to invest in large companies and start-ups that have a steady growth rate i.e. enterprises with potential.

An angel investor is typically a high-net-worth individual who invests his own money in a budding business and takes on more risk than venture capitalists. Angel investors are more likely to be part of management but certainly do provide advice.

Crowdfunding is where the funding of a project by raising money from a large number of people, typically via the internet using a platform or moderating organisation. Crowdfunding can either be seeking donations or providing a reward in return for funding. While crowdfunding is still largely a developed world phenomenon, with the support of governments and development organisations it could become a useful tool in the Developing World as well. ”Substantial reservoirs of entrepreneurial talent, activity, and capital lay dormant in many emerging economies” (World Bank, 2013).

3.8.2. Other funding

Lotto Funding

Besides public finance, there are other financial measures that finance the development of creatives. Some countries provide funding through national lottery (Sondermann, 2004).

Dedicated Funding

Certain taxes (the so-called sin taxes of alcohol and tobacco) are also earmarked for the development of the arts or sport.

Licensing Fees to Public Broadcasting Systems

Licensing fees for public broadcasting systems are often used to develop the arts.

4. COVID-19 Support Measures

The CCI were particularly hard hit by the COVID-19 enforce lockdown measures across the world. Often funds discussed above were diverted to provide support to distressed artist.

(See Appendix 2 for a list of articles discussing COVID-19 support)

5. Target Support Measures

The following section looks at support measure currently available in South Africa. Although these are not necessarily targeted at the CCIs, they could be used as they are currently designed or adapted to meet the needs of the South African CCIs.

5.1. SMME Support

Small Enterprise Development Agency (SEDA)

SEDA provides non-financial services. For example, the SEDA Business Start Provides tools and techniques for clients who are ready to start a business and need assistance and include:

Assistance Provided:
Business Planning
Business Counselling
Facilitation of Access to Finance
Business Support

The Small Enterprise Finance Agency (SEFA)

SEFA provides development finance to SMMEs and Cooperatives that are not able to attract commercial credit. **SEFA** fills this gap by providing these entities with the finance and support.

5.2. Regional Support

Most provinces and many Metro or district municipalities have there own agencies that provide financial and non-financial support measures. There are also existing craft hubs and cultural precincts. For example, the Bokone Bophirima Craft and Design Institute in the North West Province aims to promote and grow craft and design. Support programmes include retail, marketing and skills development. Public Art Development Programmes provide funding to assist local organisations to showcase creativity in public space, either on a permanent or temporary basis.

5.3. Support for Targeted Groups (Disadvantaged Support Measures)

The South African Emerging Black Filmmakers Incentive

The South African Emerging Black Filmmakers Incentive is available to South African black-owned qualifying productions. Objectives: To nurture and capacitate emerging black filmmakers to take up big productions and contribute towards employment opportunities.

Black Industrialists Scheme

This scheme policy seeks to accelerate the quantitative and qualitative increase and participation of Black Industrialists in the national economy, selected industrial sectors and value chains, as reflected by their contribution to growth, investment, exports and employment; and create multiple and diverse pathways and instruments for Black Industrialists to enter strategic and targeted industrial sectors and value chains.

The emerging CCIs (involved in producing goods) that promote sustainable economic growth and transformation should be able to benefit from this scheme..

5.4. Private Sector Support and Corporate Social Investment

There are also supported programmes to showcase the work of young designers, such as support for participation in the Design Indaba (designers, architects, fashion designers, illustrators, furniture designers and jewellers) and the Business Arts South Africa (BASA) Debut Programme for young emerging artists.

5.5. Conclusion

This section has looked at an overview of the types of support measure and where relevant, has included existing support measures that the South African government provides or can provide to creatives or other CCIs. The next section looks at some of the international support measures.

6. Country Analysis

6.1. Introduction

This chapter is a summary of the demand and supply support initiatives that are offered by selected countries. This section does not cover institutional framework, market efficiency mechanisms or special support for creatives during COVID-19. The focus is specific support of CCIs and is therefore not exhaustive. Many CCIs qualify for support by means of other industrial, trade or fiscal policy support.

6.2. Botswana

Name	Scope of Mechanism	Type of Mechanism	Description of Mechanism
Virtual Arts and Craft Exhibition	Cultural and Creative Sector expansion and increased trade through: Market Development Production Incentive(s) Product development	Supply Side	Virtual Arts and Craft Exhibition creates a virtual marketplace which not only increases awareness of cultural and creative products, but also facilitates transactions. This mechanism has assisted 11 305 artist and has generated and estimated R 22 231 377 in income for the Botswana Cultural and Creative Sectors.[3]
Cross Country Recording Extravaganza	Cultural and Creative Sector expansion and increased trade through: Production Incentive(s) Product development	Supply Side	Government pays all performance fees and support services fees associated with hosting events across the country. Performances are recorded and aired on national television, further expanding exposure for artist. The Government of Botswana intends to expand the initiative to include “pop-up” fashion shows and mural art exhibitions.[4] It is estimated that the Government of Botswana will spend R36 473 687 on performance fees as part of this initiative.

3 https://allafrica.com/stories/202012170263.html

4 https://www.pressreader.com/botswana/botswana-guardian/20210618/281964610672594

6.3. Brazil

Name	Scope	Type of Mechanism	Description of Mechanism
Pronac (National Programme to Support Culture)	Cultural and Creative Sector expansion and increased trade through: Production Incentive(s) Payment waivers; fee waivers and/or tax incentives Product development	• Supply Side	Pronac aims to increase access to culture and cultural production as a means of increasing income, employment, and socioeconomic development. The Programme leverages: The National Culture Fund, to fund cultural projects through a public sector driven call for proposals process.[5] The Cultural and Artistic Investment Funds (Ficart) which facilitates investment into commercial cultural and artistic projects. It essentially provides tax incentives to "proponents" of cultural projects. Proponents are agents who are mandated to raise funds from promoters for projects through leveraging commercial and tax incentives. In terms of this mechanism promoters can obtain tax deductions[6] of up to 4% of income tax for companies and 6% for individuals.[7]
Cultural Industries Market of the South (MICSUL)	Cultural and Creative Sector expansion and increased trade through: Market Development Capacity building and training Increased market efficiency Enabling Infrastructure Product development	Demand and Supply Side	This mechanism aims to increase trade of cultural goods and services between Mercosur countries. This is achieved through: Promoting the professionalisation of creative entrepreneurs and cultural exchange. Strengthen the productive chains of the creative sectors in Brazil. Promoting collaboration together micro, small, and medium sized creative entrepreneurs.

5 https://en.unesco.org/creativity/governance/periodic-reports/submission/6976

6 Flemming, T. The Brazilian Creative Economy. Situation Analysis and Evaluation of Newton-Funded Creative and Social Entrepreneurship Programme. British Council and Newton Fund.

7 Da Cost, C, De Oliveriar Medeiros, I. Bucco, G. 2019. The financing of culture in Brazil between 2003 and 2015: a path for generating monopoly rent. Brazilian Journal of Public Administration. Rio de Janeiro 51(4):509-527, July - Aug. 2017

Name	Scope	Type of Mechanism	Description of Mechanism
			Hosting business roundtables. Establishing and/or making available spaces for professional networking. Providing opportunities to showcase products and services Providing training for entrepreneurs[8]
Vale Cultura do Trabalho	Cultural and Creative Sector expansion and increased trade through: Subsidies Ensuring income Creating demand for products	Demand Side	The Programa Cultura do Trabalhador (Culture for the Worker Program), established a voucher system known as Vale Cultura. This voucher system allows eligible individuals to receive a voucher to be used exclusively for the purchase of cultural goods and services, from an approved register of service providers. Essentially this results in an increased expenditure in cultural goods and services through a simulated positive income shock.[9]
Porto Digital	Cultural and Creative Sector expansion and increased trade through: Enabling infrastructure New delivery platforms Increased market efficiency Market development Innovation Capacity building and training Product development	Demand and Supply Side	Porto Digital a technological cluster, which supports the emerging digital economy in the State of Pernambuco. Porto Digital is focused on all aspects of software development and services for the Information Technology and Communication (ICT) sector, with a particular emphasis on the digital Creative Economy (EC). It focused primarily on computers games, multimedia, cine-video-animation, music, photography, and design. Porto Digital focused on innovation, exhibition, education, and entrepreneurship, and the offering of enabling and supporting infrastructures and training programmes to improve of the quality of the products and services being offered by

[8] https://en.unesco.org/creativity/governance/periodic-reports/submission/6976

[9] Souza, G. Machado, A, Domingues, E. 2019. Economic impacts of the Vale-cultura (culture voucher): a computable general equilibrium model. Cedepla, Texto Para discusao No 595/

Name	Scope	Type of Mechanism	Description of Mechanism
			companies and individuals working in the cultural and creative sector.[10]
Subsidised line-of-credit for São Paolo's cultural and creative businesses	Cultural and Creative Sector Stabilisation, expansion, and increased trade through: Bridging facilities Payment waivers; fee waivers and/or tax incentives	Supply Side	The São Paolo government provides a subsidised credit facility in partnership with the Desenvolve SP Bank at a preferential rate of 1.2%. The measure also includes a payment holiday of 12 months and repayment schedule of up to 60 months.[11]

6.4. Canada

Name	Scope	Type of Mechanism	Description of Mechanism
Digital Strategy Fund	Cultural and Creative Sector expansion though: Innovation New delivery systems Increased market efficiency • Product development	Demand and Supply Side	The Canada Council of the Arts launched a targeted investment mechanism to stimulate the digital transformation of the sector in Canada. In this regard, the Digital Strategy Fund encourages and supports Canadian artists, groups, and arts organisations in understanding the digital world, engaging with it, and the development of "a user-centred culture of innovation, a rethinking of organisational culture, work procedures and leadership styles, and the adoption and deployment of available technological solutions."[12]

10 www.facebook.com/portomidia

11 https://en.unesco.org/creativity/covid-19/subsized-line-credit-sao-paolos-cultural-creative

12 https://canadacouncil.ca/funding/strategic-funds/digital-strategy-fund

Name	Scope	Type of Mechanism	Description of Mechanism
			The fund consists of three main components, which include: Digital literacy and intelligence Public assess to the Ars and Citizen Engagement Transformation of Organisational models.[13] The Digital Strategy Fund supports digital capacity building and transformation through: **Digital Generator** which assists arts groups, collectives, and organisations to build digital capacity, and transform their business models and operations. **Digital Greenhouse** which assists artists, arts groups, collectives, and organisations develop projects that leverage digital technology to address sectoral and digital challenges.[14] The intention of the intervention is to enable the sector to: Reach new audiences and markets Engage the public in new digital ways Build new partnerships and networks to improve digital capacity Collect and analyse data to understand impact Improve commercial performance using digital technology Increase long-term sustainability. Measure their digital readiness (digital maturity assessment) Identify digital gaps and possibilities (digital needs assessment) Create a plan for leveraging digital opportunities (digital strategic plan) [15]
Canada Cultural Investment Fund	Cultural and Creative Sector expansion though:	Demand and Supply Side	The Canada Cultural Investment Fund encourages private sector investment to contribute to endowment funds for not-

[13] https://www.mentorworks.ca/blog/government-funding/digital-strategy-fund/
[14] https://canadacouncil.ca/funding/strategic-funds/digital-strategy-fund
[15] https://canadacouncil.ca/funding/strategic-funds/digital-strategy-fund

Name	Scope	Type of Mechanism	Description of Mechanism
	Innovation New delivery systems Increased market efficiency Ensuring income Bridging facilities Product Development		for-profit professional arts organisations, so they can access new sources of funding in the future.[16] The mechanism focused on establishing functional partnership, and sound business practices to increase effectiveness and efficiency[17] The mechanism focused on the provision of assistance to projects involving multiple partners that will help arts and heritage organisations improve their business practices and diversify their revenues. The mechanism emphasises collaboration, knowledge and resource sharing and the use of technologies to strengthen business operations to build new revenue streams.
Canada Cultural Spaces Fund (CCSF)	Cultural and Creative Sector Recovery though: Enabling Infrastructure Innovation	Supply Side	The CCSF supports the creation and/or improvement of enabling infrastructure for the sector.[18] The Fund supports renovation and construction projects, the acquisition of equipment and feasibility studies related to cultural infrastructure and related innovations. The fund also intends to alleviate the financial impacts of the COVID-19 pandemic for Canadian not-for-profit professional arts and heritage organisations.[19]

16 https://www.canada.ca/en/canadian-heritage/services/funding/cultural-investment-fund/endowment-incentives.html
17 https://www.canada.ca/en/canadian-heritage/services/funding/cultural-investment-fund.html
18 https://www.canada.ca/en/canadian-heritage/services/funding/cultural-spaces-fund/support-foundations-cultural-infrastructure.html
19 https://www.canada.ca/en/canadian-heritage/services/funding/cultural-spaces-fund.html

Name	Scope	Type of Mechanism	Description of Mechanism
Canada Performing Arts Workers Resilience Fund (CPAWRF)	Cultural and Creative Sector Recovery though: Capacity building and training Ensure employment Retain capacity in the sector Product development	Supply Side	The CPAWRF) aims to improve the socioeconomic and general welfare of independent and self-employed workers in the live performance sector.[20] The purpose and objective of the CPAWRF is therefore to: Retain skilled Canadian Cultural and Creative sector workers. Support organisations which provide programmes and services to independent and self-employed workers in the live performance sector. Improve or stabilise employment levels for workers in the sector. This mechanism targets: "Artist unions; guilds, associations, service organisations, benevolent foundations, or Indigenous organisations that are mandated to represent the interests of cultural workers in live performance occupations, including musicians, actors, directors, choreographers, designers and technicians."[21] The CPAWRF is a temporary funding programme for the 2022-2023 Financial Year.[22]
Creative Export Canada programme	Cultural and Creative Sector expansion though: Bridging facilities Increased market efficiency Innovation New delivery platforms	Demand and Supply Side	The Creative Export Canada programme provides funding for projects that generate export revenues and supports Canadian Creative Industries to reach more global markets and opportunities.[23] Eligible export orientated project must

[20] https://www2.fundsforngos.org/latest-funds-for-ngos/canada-performing-arts-workers-resilience-fund/

[21] https://www.allianceforarts.com/blog/2022/2/11/federal-government-opens-canada-performing-arts-workers-resilience-fund?fbclid=IwAR2GTMRQgirD2FEDWFkleLHfIWIZJq5D2PC8sCwb-AIX9MbihpDFnkzNZhU

[22] https://www.canada.ca/en/canadian-heritage/services/funding/performing-arts-workers-resilience-fund.html

[23] https://www.mentorworks.ca/government-funding/business-expansion/creative-export-canada/

Name	Scope	Type of Mechanism	Description of Mechanism
	Market development Product development		Cover a single fiscal year (between April 2022 and March 2023; Must have a minimum total cost of R1 700 000; Be export-ready and expect to generate revenue Support one or more of the following Creative Industries; audio-visual, design, music, performing arts, publishing, visual art, or interactive digital media Hold the IP or demonstrate that they have secured the rights of usage for the targeted markets Have secured other funding sources with a minimum of 25% private sector funding Total financial support from this programme cannot exceed 75% of project cost The programme is highly competitive, therefore only a limited number of projects are funded each year.[24]
Economic Development Initiative (EDI)	Cultural and Creative Sector expansion though: Market development Product development Innovation Increased market efficiency	Demand and Supply Side	The EDI provides funding for projects that encourage economic growth emanating from the promotion of official languages with a particular focus on Acadian and francophone language communities.[25] Focus areas include innovation, economic diversification, and business growth. [26] Eligible, recipient must serve Acadian or francophone communities and provide: Provide business advice and support Foster research and development Help to reach new markets Boost innovation Improve productivity

[24] https://www.canada.ca/en/canadian-heritage/services/funding/creative-export-canada.html

[25] https://www.canada.ca/en/atlantic-canada-opportunities/services/economic-development-initiative.html

[26] http://fednor.gc.ca/eic/site/fednor-fednor.nsf/eng/h_fn03152.html

Name	Scope	Type of Mechanism	Description of Mechanism
			Support francophone immigration[27] Only project that have at least 25% of project funding secured from other sources are eligible for this mechanism.
Film or Video Production Services Tax Credit	Cultural and Creative Sector expansion though: Market development Product development Increased market efficiency Employment creation Tax incentives	Supply Side	The Film or Video Production Services Tax Credit aims to: Promote Canada as a location of choice for film and video productions Stimulate employment of Canadians in the sector Strengthen the industry Secure investment.[28] The Film or Video Production Services Tax Credit (PSTC) provides a fully refundable tax credit, available at a 25% rate of qualified labour expenditure.[29] Successful applicants must be able to demonstrate: That they are a taxable Canadian corporation or a foreign-owned corporation; Engaged primarily in the Canada of a film or video production business, or a film or video production services business That they are the owner of the copyright in the accredited production, throughout the period during which the production is produced in Canada (or have contracted directly with the copyright owner of the production, to provide services for the production). 30 It is important to note that the Canadian government claims that is has an 85% success rate in processing applications in less than 120 business days.

27 https://www.canada.ca/en/atlantic-canada-opportunities/services/economic-development-initiative.html
28 https://www.canada.ca/en/canadian-heritage/services/funding/cavco-tax-credits/film-video-production-services.html
29 https://www.canada.ca/en/canadian-heritage/services/funding/cavco-tax-credits/canadian-film-video-production.html
30 https://www.canada.ca/en/canadian-heritage/services/funding/cavco-tax-credits/film-video-production-services.html

Name	Scope	Type of Mechanism	Description of Mechanism
Listen, Hear Our Voices initiative	Cultural and Creative Sector expansion though: Market development Product development New delivery platforms Increased market efficiency Capacity building and training	Supply Side	The Listen, Hear Our Voices initiative funds "*indigenous organisations*" to digitise and preserve existing culture and language recordings for future generations. Support includes: Digitalisation of existing documentary heritage related to Indigenous languages and cultures. Capacity building and skills development required to preserve documentary heritage related to Indigenous languages and cultures.[31]

6.5. India

Name	Scope	Type of Mechanism	Description of Mechanism
Cultural Activities Performing Arts Building Grant	Cultural and Creative Sector expansion though: Enabling Infrastructure Innovation	Supply Side	The Cultural Activities Performing Arts Building Grant provides support to "*voluntary cultural organisations and government-aided cultural organisations*" to construct well-equipped training, rehearsal, and performance infrastructure.[32] The mechanism funds the construction of: Flexible Spaces, including studio theatres and non-proscenium rehearsal-cum-performance spaces, referred to as Studio Theatre or Experimental Theatre. Auditorium, a studio theatre, or other cultural space(s) This mechanism covers new construction or purchase of an existing infrastructure, renovation, upgradation, remodelling

31 https://www.bac-lac.gc.ca/eng/discover/aboriginal-heritage/initiatives/listen/Pages/funding1.aspx

32 https://www.indiaculture.nic.in/financial-assistance-cultural-activities-performing-arts-building-grants-including-studio-theatres

Name	Scope	Type of Mechanism	Description of Mechanism
			of the interior's modernisation, extension, and/or alteration of an existing facility. [33]
Market Research Professional Services Scheme	Cultural and Creative Sector expansion though: Innovation and research Market development Product development Capacity building and training Policymaking and planning	Supply Side	The Market Research Professional Services Scheme supports research and innovation in the sector through the provision of: Conducting Workshops and/or /seminars to enhance capacity and knowledge sharing, Produce and publish in research, surveys, studies and or plans, Market research, Feasibility studies/ publications[34], Inputs are applied by the Ministry to guide and support policy making and planning purposes.[35]
Global Engagement Scheme	Cultural and Creative Sector expansion though: Market development Product development Capacity building and training	Supply Side	The Global Engagement Scheme provides the sector with opportunities to perform abroad under the banner of 'Festival of India' and thus marketer the Indian CCI. [36]
Scheme of Scholarship and Fellowship for Promotion of Art and Culture	Cultural and Creative Sector expansion though: Innovation Market development Product development Policymaking and planning	Supply Side	The Scheme of Scholarship and Fellowship for Promotion of Art and Culture provides funding to support research projects aimed promoting the arts and culture sector.[37]

33 https://www.indiaculture.nic.in/financial-assistance-cultural-activities-performing-arts-building-grants-including-studio-theatres
34 https://www.india.gov.in/market-research-professional-services-scheme
35 https://www.india.gov.in/market-research-professional-services-scheme
36 https://www.india.gov.in/global-engagement-scheme
37 https://www.india.gov.in/scheme-scholarship-and-fellowship-promotion-art-and-culture

Name	Scope	Type of Mechanism	Description of Mechanism
Scheme for Pension and Medical Aid to Artistes	Cultural and Creative Sector stabilisation and recovery though: Welfare or health services	• Supply Side	The Scheme for Pension and Medical Aid to Artistes provides socioeconomic protection and welfare services to members of the cultural and creative sector who has distinguished themselves in their respective fields.[38]

6.6. Kenya

Name	Scope	Type of Mechanism	Description of Mechanism
HEVA fund	Cultural and Creative Sector expansion though: Innovation Market development Product development Policymaking and planning Bridging facilities Capacity building and training New delivery platforms	Demand and Supply Side	HEVA is a regional funding mechanism[39] which amongst other donor is supported by the Kenyan Ministry of Industry, Trade and Cooperatives and the Minister of Sport Culture and Heritage and the Office the President.[40] Funding instruments include: Ignite Culture Which is a grant facility for the cultural and creative sectors in 14 countries in Eastern Africa. The instrument funds: increased and improved production of creative and cultural goods and services, skills building, upgrading of infrastructure, hardware, and software, improved access to financing and a supportive policy and business environment, expanding access to local, regional, and international markets, as well as

38 https://www.india.gov.in/scheme-pension-and-medical-aid-artistes

39 Joffe, A. 2021. Covid-19 and the African cultural economy: an opportunity to reimagine and reinvigorate? Cultural Trends. Vol. 30, NO. 1, 28–39

40 https://www.hevafund.com/

Name	Scope	Type of Mechanism	Description of Mechanism
			improving visibility for creative and cultural practitioners and their work throughout the Eastern Africa region[41] Cultural Heritage Seed Fund Short-term seed fund facility supporting and stimulating culture and heritage start-ups in Kenya. The fund provides seed funding for festivals, cultural products, tangible heritage, and cultural education.[42] East Africa Creative Business Fund East Africa Creative Business Fund to invest in creative businesses in the five East African countries: Kenya, Uganda, Rwanda, Tanzania, and Ethiopia. The fund provides: Terms loans Lease to own support Local Purchase Order (LPO) Finance Line-of-Credit[43] Young Women in Creative Industries Fund This fund aims to increase production capacities, launch new product lines, invest in new technology and expand distribution networks in the East Africa market for young women participating in creative enterprises.[44] Growth Fund

41 https://www.hevafund.com/ignite
42 https://www.hevafund.com/seed-fund
43 https://www.hevafund.com/ea-fund
44 https://www.hevafund.com/young-women

Name	Scope	Type of Mechanism	Description of Mechanism
			This fund in collaboration with Agence Française de Développement (AFD), provides growth capital to medium sized creative businesses in Kenya.[45] The fund supports: Expanding production capacity, Providing new market access in Kenya or across the region, Offer new products in the market, Purchase of equipment or software to allow more efficiency in production, Address working capital shortfalls.[46] LPO Financing Addressed working capital needs through advance financing on the cost of goods supplied, against a LPO The LPO Financing Fund provides a short-term facility for ninety (90) days at a rate of 2% per month, and a one-off processing fee of 2% of the principal amount. The LPO must be non-cancellable and must not be based on a guaranteed consignment sale. [47]
Fashionomics Africa	Cultural and Creative Sector expansion though: Innovation Market development Product development Bridging facilities	Demand and Supply Side	The African Development Bank (AfDB) created the Fashionomics Africa Digital Marketplace Initiative initially targeting five countries namely, Côte d'Ivoire, Nigeria, Kenya, Ethiopia, and South Africa. Fashionomics Africa targets African entrepreneurs operating in the Textile, Apparel and Accessories (TA&A) industry to create

45 https://www.hevafund.com/growth-fund
46 https://www.hevafund.com/growth-fund
47 https://www.hevafund.com/lpo-finance

Name	Scope	Type of Mechanism	Description of Mechanism
	Capacity building and training New delivery platforms		and grow their businesses, with a focus on women and youth. The specific objectives of the platform are four-fold: Increase access to markets (and market intelligence Increase access to finance Provide mentorship and networking opportunities Develop skills and qualifications of the target group.[48]

6.7. Nigeria

Name	Scope	Type of Mechanism	Description of Mechanism
Digital and Creative Enterprises (iDICE)	Cultural and Creative Sector expansion though: Innovation Market development Product development Bridging facilities Capacity building and training New delivery platforms	Supply Side	The Digital and Creative Enterprises (iDICE) initiative, is jointly funded by the Nigeria Federal Government to create more sustainable jobs for the youth by supporting youth-led innovative, early-stage, technology-enabled start-ups within the creative sector. [49] iDICE is also supported by the AfDB through the provision of $170 million to finance Nigeria's iDICE programme to stimulate investment in digital and Creative Industries.
Creative Industry Financing Initiative (CIFI)	Cultural and Creative Sector expansion though: Loan and/or bridging finance	Supply Side	The CIFI facility funds initiatives in the following areas: Fashion Information Technology Movie production and distribution Music[50]

48 https://fashionomicsafrica.org/about-us

49 https://www.premiumtimesng.com/opinion/502814-digitalisation-of-the-creative-economy-and-wealth-generation-by-inyene-ibanga.html

50 www.cbn.gov.ng

Name	Scope	Type of Mechanism	Description of Mechanism
			The initiative is funded by the Central Bank of Nigeria (CBN) and provides working capital and asset finance at relatively low interest rates and long pay-back periods.

6.8. United Kingdom

Name	Scope	Type of Mechanism	Description of Mechanism
Cultural Gifts and Acceptance in Lieu schemes	Cultural and Creative Sector expansion though: Accessing and securing heritage objects	Demand Side	This mechanism provides a platform where important works of art, heritage objects, manuscripts and archives can be accepted into public ownership[51] through donations which can be credited against income tax obligations.[52]
Value Added Tax (VAT) refund scheme	Cultural and Creative Sector expansion though: Payment waivers; fee waivers and/or tax incentives	Demand Side	A VAT refund scheme was introduced to support free public access to museums and galleries across the UK. This mechanism allows museums and galleries to claim VAT incurred on goods and services purchased to grant free admission to their collections.[53]
The National Lottery Community Fund	Cultural and Creative Sector expansion though: Bridging finance	Demand and Supply Side	The National Lottery leverages several funding instruments, to increase access and participation in a range of contemporary and traditional art forms in the local rural communities[54] **National Lottery Fund Awards for All Scotland** is an open and ongoing fund offering grants from £300 to £10 000 to support arts-focused projects, with priority given to work that:

51 United Kingdom. 2016. The Culture White Paper. Controller of Her Majesty's Stationery Office
52 https://www.artscouncil.org.uk/tax-incentives/acceptance-lieu#section-1
53 United Kingdom. 2016. The Culture White Paper. Controller of Her Majesty's Stationery Office
54 https://www.tnlcommunityfund.org.uk/funding/grants/0030004499

Name	Scope	Type of Mechanism	Description of Mechanism
			"Engages people from areas of high deprivation and removes financial barriers to accessing creative activities; addresses rural isolation and encourages activity in rural areas; engages older people, people in care homes and carers; engages care leavers; supports integration of refugees and asylum seekers." Arts Council of England National Lottery Project Grants Provides grants to projects can that support: Festivals Dance Libraries Literature Museums Music Theatre Visual Arts[55]
Production Growth Fund	Cultural and Creative Sector expansion though: Capacity building and training Production Incentive Increased market efficiency Market Development Subsidy	Demand and Supply Side	The Production Growth Fund aims to expand the screen production sector, creating employment opportunities for Scottish crews, increased use of production facilities, advance the professional development of producers based in Scotland, and delivering a direct and significant economic benefit to Scotland. [56] It seeks to do this by attracting large-scale productions into the country, and maximising spend in Scotland. Boosting production by increasing funding Providing specialist business development advice and support Improving employment opportunities in the sector Developing audiences by improving access to Scottish film and TV productions Expanding and improving Scotland's screen infrastructure

55 Introduction to National Lottery Project Grants. Esty Read version.

56 Creative Scotland, News Releases, Film fund generates £17.5m for economy (21 Jun 2017)

Name	Scope	Type of Mechanism	Description of Mechanism
			Developing Scotland's reputation as a destination for international productions and co-productions, supported by our world-class talent, crews, facilities and unique locations.[57]
Locked Box	Cultural and Creative Sector expansion though: Bridging facilities Product development	Supply Side	Based on a private equity investment model the UK government established a revenue-sharing mechanism to incentivise creatives to start their own projects. This mechanism is known as 'locked box.' It provides up to a 37.5% share of recouped income from eligible film productions being places into a 'locked box' where it is held by the intrust until it is drawn down by the makers for developing and producing future film projects. This ensures revenue from successful films is invested directly back into the British film industry and enables those responsible for the film's success to create more film projects.[58]
Arts Impact Fund	Cultural and Creative Sector expansion though: Bridging facilities Flexible funding	Supply Side	The Arts Impact Fund is a public/private and charitable partnership which combines and pools funding resources. [59] The mechanism provides flexible terms, capital repayment holidays.
Cultural Impact Development Fund	Cultural and Creative Sector expansion though: Payment waivers; fee waivers and/or tax incentives	Supply Side	The Cultural Impact Development Fund uses financial incentives to help organisations in the portfolio achieve their social impact targets. This is achieved by reduction the interest rate on loans with terms between two and five years if evidence is provided of the

57 The National Lottery. Undated. Screen Funding: Production Growth Fund Application Guidance. Screen Scotland

58 Scott, J.2019. Funding Creativity an Internal Research and Discussion Paper to Inform Creative Scotland's Funding Review Options Appraisal. Culture Radar

59 United Kingdom. 2016. The Culture White Paper. Controller of Her Majesty's Stationery Office

Name	Scope	Type of Mechanism	Description of Mechanism
			achievement of successfully evidence that/ they have achieved their social/cultural goals. [60]
Catalyst			The *Catalyst*, a programme assists organisations to improve fundraising capacity and skills development.
Creative Land Trust	Cultural and Creative Sector expansion though: Infrastructure	Supply Side	The Creative Land Trust provides financing to secure affordable workspaces in London.[61]
The Arts and Heritage Matched Crowdfunding	Cultural and Creative Sector expansion though: Bridging facilities Flexible funding	Demand and Supply Side	This mechanism makes use of Crowdfunding to support arts and heritage projects to "Achieve significant financial and non-financial benefits, and that match funding can substantially increase the uptake of crowdfunding within those sectors."[62] The mechanism not only leverages funding, but also opportunities to form partnerships, collaboration, networking; and new skills development.
Cashback for Creativity	Cultural and Creative Sector expansion though: tax incentives	Supply Side	*Cashback for Creativity* takes funds recovered through the Proceeds of Crime Act 2002 and invests them in cultural and creative enterprises and communities.[63]
Abolition of taxes for digital publications Temporary tax relief for self-employed people	Cultural and Creative Sector expansion though: Payment waivers; fee waivers and/or tax incentives	Supply Side	The UK Treasury announced the abolition of the 20% VAT on digital publications to promote access to e-books and the online press in support of the publishing sector.

60 https://www.artsculturefinance.org/our-funds/cultural-impact-development-fund/

61 https://creativelandtrust.org/

62 Warbis, M. (2016) 'Understanding the social impacts of the Mayor's Crowdfunding Programme: a qualitative retrospective on rounds 1 and 2.' London: Greater London Authority.

63 Cashback for Creativity Phase 3, Interim Evaluation (Arrivo Consulting, July 2016)

Name	Scope	Type of Mechanism	Description of Mechanism
			The UK Treasury offers temporary tax relief for self-employed people and businesses, including deferral of VAT and income tax payments until January 2021.[64]

6.9. United State of America

Name	Scope	Type of Mechanism	Description of Mechanism
Art Works	Cultural and Creative Sector expansion though: Product development Production Incentive Innovation New delivery platforms Market Development	Demand and Supply Side	Art Works makes awards covering: Development of new work Exhibitions and tours Arts education projects Preservation of significant artworks Innovative uses of new models or technology to create work or engage audiences.[65]
ArtistShare	Cultural and Creative Sector expansion though: Product development	Supply Side	ArtistShare, is a crowdfunded internet-based record label.[66]
Waiver of matching funding	Cultural and Creative Sector expansion though: Payment waivers; fee waivers and/or tax incentives	Demand and Supply Side	The US Federal Government has waived the National Endowment for the Arts matching grant requirements.[67]

64 https://www.bypgroup.com/blog/2020/3/21/government-arts-responses-to-covid-19?fbclid=IwAR3AWGluf35VfhlgUz50bbimzcddxVqK46xcixmtq5V-0fOHCCniUnsfZWI

65 National Endowment for the Arts. 2012. How the United States Funds the Arts. Washington, DC

66 https://www.artistshare.com/

67 https://www.arts.gov/about/nea-on-covid-19

7. Recommendations

From the research done, a few recommendations are discussed below.

7.1. Audit of Support Measures Available to CCIs in South Africa

As can be seen in Appendix A, there are a number of support measures and incentives that are available to South Africa creatives and CCIs. Unfortunately, there are no clear guideline, that have been consolidated of what the requirements for the various support measures are, or even where to begin looking for support.

It is therefore recommended that an audit be undertaken of all the various support measure that may be applicable to CCIs or creatives in South Africa. The audit must include national and sub-national government departments and the respective agencies, donor funding, as well as support from the private sector.

The findings of the audit should be made available to CCIs, support agencies and importantly creatives themselves. Consideration should be given to publishing a booklet with the details and requirements for each of the measures.

7.2. Gap Analysis

7.2.1. Best practice v South African support measures

Although it is not necessary or recommended to duplicate the current support measure, there are areas that creatives and CCIs may require support to assist them reaching their full potential and becoming globally competitive. Best practices from the examples above can used. However, it is best to look at the value chains and to identify the gaps along the chain.

7.2.2. Formalising the sector

The COVID-19 pandemic highlighted to extent of informality in the sector. Creatives are not necessarily register for income tax, skills levies etc. These were requirements for them to access any support that was made available by government. It is necessary to either assist creatives to formalise or to develop procedures where they can formalise to access any grants.

7.3. Stakeholder Consultations

Although the desktop recommendations given above are a necessary starting point, it is recommended that a “Road Show” be held across the country where this information can be shared, but more importantly that the gaps identified are comprehensive. Creatives should also be asked to prioritise which support measure would assist them the most.

In addition to the road shows, virtual meetings as well as online surveys should also be considered.

7.4. Monitoring and Evaluating

According to the UNDP (2021) “[an] evaluation is an assessment, conducted as systematically and impartially as possible, of an activity, project, programme, strategy, policy, topic, theme, sector, operational area or institutional performance. It analyses the level of achievement of both expected and unexpected results, by examining the results chain, processes, contextual factors and causality, using appropriate criteria such as relevance, coherence,16 effectiveness, efficiency, impact and sustainability. An evaluation should provide credible, useful, evidence-based information that enables the timely incorporation of its findings, recommendations and lessons into the decision-making processes of organisations and stakeholders.

The South African government has a framework under which monitoring and evaluation takes place. This should be followed with the implementation of any schemes.

However, at the development of any support measures or incentives, indicators must be set out that are specific, measurable, achievable, realistic and important must have a time frame attached to them. Beneficiaries, whether CCIs or creatives, must understand what the expected outputs that are required from them as well as the intended outcomes and impacts of the support measures or incentives.

8. Conclusions

This report has presented the theoretical framework for support for CCIs as well as support measures offered in South Africa by a number of departments across all spheres of government. A n extensive description and evaluation of selected countries is also presented. South Africa can learn from these and adapt them where necessary.

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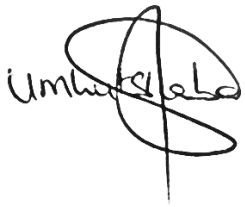
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APPROVALS FOR THE SOUTH AFRICAN CULTURAL OBSERVATORY – Comparative analysis of Cultural and Creative Industries support models in selected countries – 31 March 2022				
	NAME	**TITLE**	**SIGNATURE**	**DATE**
Prepared and recommended by:	*Ms. Unathi Lutshaba*	*SACO Executive Director*		31 March 2022
Approved by:	*Ms. Lisa Combrinck*	*DSAC SACO Project Manager*		
Approved by:	*Dr Stella (CN) Khumalo*	*DSAC Acting DDG: Arts and Culture Promotion and Development*		

Appendix 1. Existing South African support measures

Incentive or Funding	Specific or General Support	Department or Entity	Programme	Sector	Description	Support Type	Website
Foreign Film and Television Production and Post-Production Incentive;	Sector specific	DTIC	Film and television incentives.	Audio-Visual and Interactive Media	Production and post-production: Shooting on location in South Africa, the incentive calculated at 25% of Qualifying South African Production Expenditure (QSAPE), with a cap of R50 million; An additional incentive of 5% of QSAPE is provided for productions shooting and conducting post-production in South Africa, and utilising the services of a black-owned service company. Post-production: Conduction post-production in South Africa, the incentive is calculated at 20% QSAPPE; An additional 2.5% of Qualifying South African Post-Production Expenditure (QSAPPE) is provided for spending at least R10 million of post-production budget in South Africa (22.5% cumulative); For foreign post-production with QSAPPE of R15 million and above, the incentive is calculated at 25% of the QSAPP.	Financing	http://www.thedtic.gov.za/financial-and-non-financial-support/incentives/film-incentive/
SA Film & TV Production and Co-production;	Sector specific	DTIC	Film and television incentives.	Audio-Visual and Interactive Media	The rebate is calculated as 35% of QSAPE; Additional 5% for productions hiring at least 30% of Black South African citizens as head of departments (HODs) and procuring at least 30% of QSAPE from 51% South African black- owned entities which have been operating for at least a period of one year; with a cap of R50 million per project. Minimum QSAPE of R2.5m, as well as other local (SA) involvement criteria.	Financing	http://www.thedtic.gov.za/financial-and-non-financial-support/incentives/film-incentive/
South African film and television production incentive	Sector specific	DTIC	Film and television incentives.	Audio-Visual and Interactive Media	The rebate is calculated as 35% of QSAPE: Additional 5% of QSAPE for productions hiring at least 30% of Black South African citizens as HODs and procuring at least 30% of QSAPE from 51% South African black-owned entities; cap of R50 million per project. Majority of IP must be SA owned; Director must be SA citizen.	Financing	http://www.thedtic.gov.za/financial-and-non-financial-support/incentives/film-incentive/
Regional Film Commissions	Sector specific	Provincial Government	KwaZulu-Natal Regional Film Commission.	Audio-visual and Interactive Media	Provides funding for filming in, or stories about, the region in four categories: Development Funding; Production Funding; Marketing and Distribution; Markets and Festivals.	Financing	https://kznfilm.co.za/funding1/about-funding/
Regional Film Commissions	Sector specific	Provincial Government	Gauteng Film Commission.	Audio-visual and Interactive Media	Provide grants to films made in the province with a focus on emerging black film makers; marketing and promotion of the sector; audience development.	Financing	http://www.gautengfilm.org.za/

Incentive or Funding	Specific or General Support	Department or Entity	Programme	Sector	Description	Support Type	Website
Archive Fund for Documentary Production	Sector specific	NFVF	Production Funding.	Audio-visual and Interactive Media	The organisation has set aside a R1 million grant per annum to provide financial support in the form of a recoupable investment for the purchase of archive material.	Financing	https://www.nfvf.co.za/home/22/files/2017%20files/Approved%20FUNDING%20POLICY%20APRIL%202017%20updated%20March%202017.pdf
The South African Emerging Black Filmmakers Incentive;	Sector specific	DTIC	Film and television incentives.	Audio-Visual and Interactive Media	A rebate of 50% on QSAPE; and costs for the purchase of key production equipment may qualify once-off under this incentive programme to a maximum cost-sharing incentive of R2 million. To be eligible, South African black-owned qualifying productions and documentaries with a total production budget of R500 000 and above; Both the Director and Producer must be a Black South African citizen who are also credited for their role in the production.	Financing and Transformation	http://www.thedtic.gov.za/financial-and-non-financial-support/incentives/film-incentive/
Emerging Black Filmmakers Transformation Fund (EBFTF)	Sector specific	NFVF	Emerging Black Filmmakers.	Audio-visual and Interactive Media	The Emerging Black Filmmakers Transformation Fund (EBFTF) is aimed at developing and supporting local emerging black directors and producers by providing financial and other support. The IDC and NFVF expect that the Fund will create a sustainable South African film industry. It is a tailor-made solution given the challenges that black filmmakers face. It will strengthen the local film production industry, ensuring that filmmakers create compelling content for South African consumption. Funding will be limited to three qualifying and viable feature films per annum over three years.	Financing and Transformation	https://www.nfvf.co.za/home/index.php?ipkMenuID=&ipkArticleID=601
Co-production treaties	Sector specific	DIRCO	Bilateral co-production treaties.	Audio-visual and Interactive Media	Film co-production agreements are treaty-level documents between two governments to promote cooperation, investment and skills transfer. Official co-productions are entitled to the same benefits as are accorded to national films and television programmes in each of the co- producers' countries.	Infrastructure or Investment Incentive	http://www.dirco.gov.za/department/
Tax incentive: Section 12 (O)	Sector specific	SARS	Tax exemption in respect of films.	Audio-visual and Interactive Media	Exception from normal tax paid income derived from the exploitation rights of a film. (Expires on 1 January 2022).	Infrastructure or Investment Incentive	https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&ved=2ahUKEwjAxpbk0rPsAhXURhUIHXotDvUQFjAAegQIARAC&url=https%3A%2F%2Fwww.sars.gov.za%2FAllDocs%2FOpsDocs%2FGuides%2FLAPD-Gen-G01%2520-%2520Taxation%2520in%2520South%2520Africa.pdf&usg=AOvVaw3LpRruxBp0RAmfRdrnwWf_

Incentive or Funding	Specific or General Support	Department or Entity	Programme	Sector	Description	Support Type	Website
Marketing and Distribution Grant	Sector specific	NFVF	Marketing and Distribution.	Audio-visual and Interactive Media	Provides funding for the printing of marketing material and advertising for independent distribution of South African film through cinema, video on demand (VOD) or direct to DVD.	Marketing and Distribution	https://www.nfvf.co.za/home/index.php?ipkContentID=288
National Film Festival Grant	Sector specific	NFVF	Marketing and Distribution.	Audio-visual and Interactive Media	Provides financial support to individuals or organisations to host local film festivals which contribute towards the growth of audiences and creating markets for South African Films.	Marketing and Distribution	https://www.nfvf.co.za/home/22/files/2019/NFVF_Annual%20Report%202018-19.pdf
NFVF Activations at Local and International Markets and Festivals	Sector specific	NFVF	Marketing and Distribution.	Audio-visual and Interactive Media	Creating awareness of NFVF programmes and South African film opportunities. Promote the South African film industry locally and internationally. Provide financial travelling support for South African filmmakers to attend local and international festivals and markets.	Marketing and Distribution	https://www.nfvf.co.za/home/index.php?ipkContentID=76
Development Funding	Sector specific	NFVF	Development funding.	Audio-visual and Interactive Media	The NFVF considers development as any work undertaken to put an idea or concept into writing with an intention of creating a script including research undertaken in a documentary, a short or a feature film whether fiction or real life. The NFVF also provides financial support to the development of television concepts that can be formatted, sold globally and licensed for remake rights or for syndication.	Production and content development	https://www.nfvf.co.za/home/index.php?ipkContentID=47&ipkMenuID=12
Production Funding	Sector specific	NFVF	Production Funding	Audio-visual and Interactive Media	One of the NFVF's strategic objectives is to increase the number of South African films and previously disadvantaged individuals producing them. Production funding is given for feature films, short films, and documentaries. In addition, the NFVF has set aside R1 million grant each year for the purchase of archive material for feature-length and hour-long documentaries.	Production and content development	https://www.nfvf.co.za/home/index.php?ipkContentID=48
Slate Funding	Sector specific	NFVF	Production and Development of	Audio-visual and Interactive Media	Funding to production companies with the specific objective of cultivating sustainable and viable businesses. The initiative is developed out of international best practices with the understanding that when a small company is granted operating capital towards development and production, a great deal of uncertainty is minimised.	Production and content development	https://www.nfvf.co.za/home/index.php?ipkMenuID=&ipkArticleID=675

Incentive or Funding	Specific or General Support	Department or Entity	Programme	Sector	Description	Support Type	Website
			Content.				
MICT SETA Mandatory Grant	Sector specific	MICT SETA	SETA Funding.	Audio-visual and interactive media	Mandatory Grants are paid by the MICT SETA to companies who are eligible to receive funding. They are calculated at 20% of an employer's 1% skills levy. To claim back the 20% as a mandatory grant employers have to submit a Workplace Skills Plan and an Annual Training Report before 30 April every year. Companies with a wage bill of less than R500 000 do not have to pay this 1% levy.	Skills development	https://www.mict.org.za/seta-funding/
MICT SETA Discretionary Grant	Sector specific	MICT SETA	SETA Funding.	Audio-visual and interactive media	Discretionary grants are paid out at the discretion of SETA management for skills development projects linked to scarce and critical skills (sector priority occupations). Discretionary grant funding is focused on Professional, Vocational, Technical and Academic Learning (PIVOTAL) programmes. However, grants can be paid out to both PIVOTAL and Non-PIVOTAL programmes according to the MICT SETA policy. The MICT SETA annually makes aware its stakeholder of the submission period. This is through the MICT SETA website.	Skills development	https://www.mict.org.za/seta-funding/
NFVF Education and Training Funding	Sector specific	NFVF	National Bursaries; International Bursaries; Funding for Training Providers; & Sediba	Audio-visual and Interactive Media	In order to stimulate and advance skills development, meet the current needs of industry, and to ensure the industry's future growth and competitiveness, the NFVF provides funding for national bursaries, international bursaries and grants to organisations that offer training and development programmes which are related to audio-visual industry.	Skills development	https://www.nfvf.co.za/home/index.php?ipkContentID=50

Incentive or Funding	Specific or General Support	Department or Entity	Programme	Sector	Description	Support Type	Website
			Programme.				
NFVF National bursaries	Sector specific	NFVF	Education and Training Funding.	Audio-visual and Interactive Media	National bursaries are offered for full-time and video or television related studies at South African accredited institutions that offer diploma and degree programmes. The bursary covers all tuition fees. Preference will be given to applicants who wish to pursue their studies with public tertiary institutions.	Skills development	https://www.nfvf.co.za/home/22/files/2017%20files/Approved%20FUNDING%20POLICY%20APRIL%202017%20updated%20March%202017.pdf
NFVF International bursaries	Sector specific	NFVF	Education and Training Funding.	Audio-visual and Interactive Media	In order to build film industry expertise and address industry skills gaps, four international bursaries for overseas studies are awarded annually. International bursaries are awarded to qualifying applicants for post graduate film related programmes that are not offered in any South African university.	Skills development	https://www.nfvf.co.za/home/22/files/2017%20files/Approved%20FUNDING%20POLICY%20APRIL%202017%20updated%20March%202017.pdf
NFVF Funding for Training Providers	Sector specific	NFVF	Education and Training Funding.	Audio-visual and Interactive Media	Funding is provided for accredited film training programmes run by training service providers.	Skills development	https://www.nfvf.co.za/home/22/files/2017%20files/Approved%20FUNDING%20POLICY%20APRIL%202017%20updated%20March%202017.pdf

Appendix 2. Journal articles referencing support for COVID-19

	Journal or Publisher Website	Date Accessed (for website)	Title	Full Reference (For Journal article)	Country or Countries	Domain	Summary
1	Open Access Repository http://www.ssoar.info/	24-Jan-22	CCI supporting activities in Sub-Saharan Africa: mapping and analysis.	Franco, P.A.I; Njogo,K. (2020)	Sub-Saharan Africa	Performance and Celebration	It is important to explore and analyse what kind of CCIs supporting strategies, programmes and projects are in place in SSA how they are working and their practical impacts
2	https://www.gov.bw/grants/arts-culture-grants	24-Jan-22	Arts and Culture Grant Government of Botswana.	Government of Botswana	Botswana	Performance and Celebration	The arts and culture grant offers financial assistance towards the development of the Arts and Culture sector.
3	https://ifacca.org/all-news/?country=15	24-Jan-22	Botswana Government support for creative and Cultural Industries.	IFACCA International Federation of Arts Councils and Culture Agencies	Botswana	Performance and Celebration	
4	https://www.gov.uk/government/publications/boundless creativity report	25-Jan-22	Boundless Creativity Culture in the time of Covid-19 - Boundless Creativity Report (2021)	UKRI Arts and Humanities Research Council	United Kingdom	Performance and Celebration	The project has examined the role of innovation in shaping cultural experiences during the COVID-19 pandemic and generated a new evidence base to inform the recovery, renewal and future growth of the UK's cultural and creative sectors.
5	https://www.canada.ca/en/canadian-heritage/corporate/transparency/open-government/standing-committee/dm-transition-material-2021/covid-19-support-cultural-heritage-sport-sectors.html	25-Jan-22	COVID-19: Support for culture, heritage and sport sectors (2021)	Government of Canada	Canada	Performance and Celebration	As a response to the COVID-19 outbreak, the Government of Canada is taking immediate action to provide support measures and financial relief for the culture, heritage and sport sectors
6	CULTURAL TRENDS (2021) Vol. 30, No.1, 28-39https://doi.org/10.1080/09548963.2020.1857211		Covid-19 and the African cultural economy: an opportunity to reimagine and reinvigorate?	Joffe, A. (2021) Department of Cultural Policy and Management, University of the	Africa	Performance and Celebration	This article takes a summary look at Africa as a whole to ask how the Covid-19 pandemic has played out in the context of a continent that, in the last decade, has considered culture as a key aspect of its modernisation and development

				Witwatersrand, Johannesburg, South Africa			
7	chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/viewer.html?pdfurl=https%3A%2F%2Fwww.ulster.ac.uk%2F__data%2Fassets%2Fpdf_file%2F0004%2F683077%2FCOVID-19-and-the-Arts-Culture-and-Heritage-sectors-16-October-2020-published-version.pdf	25-Jan-22	Employment vulnerabilities in the Arts, Creative Culture and Heritage Industries as a result of Covid-19.	Johnston, R; Hogg, R; McCausland G; Callan, G. October (2020), Ulster University	Great Britain	Performance and Celebration	The impact of Covie-19 on the Arts, Cultural and Heritage Sectors and measures to counter that
8	https://www.canada.ca/en/canadian-heritage/services/funding/information-covid-19/emergency-support-fund.html	25-Jan-22	COVID-19: Support for culture, heritage and sport sectors(2021).	Government of Canada	Canada	Performance and Celebration	The $500 million Emergency Support Fund for Cultural, Heritage and Sport Organisations (ESF) was created to meet the financial needs of cultural, heritage and sport organisations facing significant losses due to the COVID-19 pandemic. The Fall Economic Statement 2020 announced additional measures for these sectors, including funding to support the planning and presentation of COVID-19-safe events and performances as well as to provide work opportunities in these sectors.
9	https://www.arts.gov/sites/default/files/COVID-Outlook-Week-of-1.4.2021.pdf COVID-19 RSFLG Data and Assessment Working Group	31-Jan-22	ANALYSIS: COVID-19's Impacts on Arts and Culture (week of 4 January 2021).	Guibert, G; Hyde, I	United States	Performance and Celebration	Arts and culture have experienced significant economic setbacks from COVID-19. Across the spectrum of artistic and creative endeavours, restrictions on gatherings, changes in consumer behaviour (voluntary or otherwise), This week's analysis explores some of the adaptations and resources that are helping arts organisations and artists to survive financially during the pandemic.
10	Task Force 5 - 2030 Agenda and Development Cooperation Policy Brief https://creatives	25-Jan-21	Creative Economy 2030: Inclusive and resilient Creative Economy for sustainable	Buchoud, N.J.A; Gebetsberger, C; Newbigin, J; (September 2021)	Europe	Performance and Celebration	Before the pandemic, the Creative Economy was growing rapidly and generating new jobs in every region of the world, predicted to account up to 10 per cent of global GDP by 2030, The crisis has brought this exceptional growth to a standstill exposing the fragility of a setor doinated by micro-businesses informal work practices and few tangible assets.

	unite.eu/creative-economy-2030		development and recovery.				
11	Young Africa Works - Jobberman www.jobberman.com	31-Jan-22	Creative Skills Sector Gap Report 2021	Balogun, F; O, Abraham; A. Ayadeji-Latona; A. Ibrahim	Nigeria	Performance and Celebration	Nigeria's creative sector is one of the leading sectors not just in the country but across the continent. From film to music and fashion young people have turned what is often considered "informal work" into a hub for exporting Nigeria's culture across the continent and the world.
12	Metropolitan Policy Program at Brookings	25-Jan-22	Lost art: Measuring Covid 19's devastating impact on the American Creative Economy August 2020	Florida, R; Seman, M	United States	Performance and Celebration	The Creative Economy is one of the sectors most at risk from the Covid-19.But for the Creative Economy to survive, this nation, its states and its cities need a large-scale recovery strategy. This strategy must be bottom up but supported across the board
13	Frontiers in psychology [Front Psychol] 2021 May 21; Vol. 12, pp. 647473 (2021)	27-Jan-22	Music Listening in Times of COVID-19 Outbreak: A Brazilian Study.	Ribeiro, F.S.; Less, JP.\A; Delmolin, G; Santos, F.H.*Original Publication*: Pully, Switzerland : Frontiers Research Foundation	Brazil	Performance and Celebration	The COVID-19 outbreak required diverse strategies, such as social distancing most of our respondents used music listening to cope with and regulate their moods during confinement, especially those who presented with severe depression symptoms.
14	https://meiea.wildapricot.org/Journal/Vol20/Gloor/	26-Jan-22	Amplifying Music:	Gloor, S. University of Colorado, Denver	United States	Performance and Celebration	This paper summarises many of the perspectives, observations, and ideas presented in regard to the future of the United States music industry post-pandemic.
15	The Conversation	24-Jan-22	A gathering of perspectives on the resilience of live music in communities during the Covid-19 era.	Buso, R.M.B. University of Kinshasha			

16	Journal of Culture, Society and Development Vol.63, (2021) DOI: 10.7176/JCSD/63-06	31-Jan-22	of Live Music in Communities During the.	Nzeaka, E; Ehondor, B; Matazu, K.A.	Nigeria	Performance and Celebration	This paper did a study of the position of Nigeria music and film industries in the planetary space and contributions to the national economy. It was observed that Nigeria occupies an enviable location in the global index in these areas, though there are no clear policies in these lucrative fields
17	OECD Tackling Corona virus (Covid-19) Contributing to a global effort : oecd.org/corona virus	25-Jan-22	Early Stages of the COVID-19 Era.	OECD 2020		Performance and Celebration	The venue-based sectors (such as museums, performing arts, live music, festivals, cinema, etc.) are the hardest hit by social distancing measures. In the absence of responsive public support and recovery strategies, the downsizing of cultural and creative sectors will have a negative impact on cities and regions in terms of jobs and revenues, levels of innovation, citizen well-being and the vibrancy and diversity of communities.
18	City University of London https://openaccess.city.ac.uk/id/eprint/24607/	25-Jan-22	Report: Enumerating the role of incentives in CCI production chains (11 May 2020).	Daubeuf, C; Pratt, A; Airaghi, E; Pletosu, T.	United Kingdom (and EU before UK withdrawal)	Performance and Celebration	
19	JOCIS-3-14-31-Kizito-Ogedi-Alakwe%20(2).pdf	31-Jan-22	Defining the CCI: An exploration of the Nigerian Cultural and Creative Ecosystem (March 2019).	Kizito, A. Pan-Atlantic University, Lagos, Nigeria	Nigeria	Performance and Celebration	this paper posits that any definition of the CCI must incorporate four essential elements: the producers, the regulators, creative cities and clusters and those industries that offer allied support services
20	UNESCO	28-Jan-22	Quadrennial Periodic Report Nigeria 2021	UNESCO	Nigeria	Performance and Celebration	Nigeria is finalising the process of reviewing its Cultural Policy that aims at protecting and promoting the country's cultural expressions
21	European Planning Studies · March 2017 DOI: 10.1080/09654313.2017.1289154; http://dx.doi.org/10.1080/09654313.2017.1289154	02-Feb-22	Exploring the clustering of Creative Industries (Published online February 2017).	Gong, H; Hassink, CA (University of Kiel)		Performance and Celebration	During the last decades, a large body of literature has been published on the clustering of Creative Industries, but it has not been reviewed in a systematic way. In this review paper, we fill this gap.

22	ArtChain India https://theprint.in/features/artchainindia-a-peer-support-movement-helping-artists-tide-over-the-covid-crisis/423288/	26-Jan-22	ArtChain India, a peer-support movement helping artists tide over the Covid crisis.	Fiza, J.H.A. (20 May 2020)	India	Performance and Celebration	Museums and galleries world over might be innovating by embracing the digital now more than ever, but the financial havoc the Covid-19 pandemic has wreaked on the art and cultural sector is undeniable. As museums try to move their collections online to make up for losses in ticket sales, and galleries set about hosting virtual exhibitions, what hangs in the balance is the fate of young artists.
23	PLoS ONE; 16.(10):0258027. https://doi.org/10.1371/journal.pone.0258027	27-Jan-22	Music and mood regulation during the early stages of the COVID-19 pandemic.	Hennessy, S; Sachs, M; Kaplan, J; Habibi, A. (20 October, 2021)	India	Performance and Celebration	We found a positive relationship between the use of music listening for affect regulation and current well-being, particularly for participants from India. While people with stronger symptoms of depression and anxiety used music differently the end result was still a positive change in effect.
24	**https://search.proquest.com /openview**	26-Jan-22	Music Festivals in a COVID-19 World: Making Lemonade out of Lemons.	Yorke-Slader, N. (2020)	Canada		
25	**Canadian Winds : The Journal of the Canadian Band Association; Winnipeg** Vol. 19 , Iss. 1, (Fall 2020): 48-49.	26-Jan-22	Music Matters: How Music Therapists across Canada responded to the Covid-19 pandemic.	Pascoe, H; Clements-Cortes, A.	Canada	Performance and Celebration	Provide examples of health music therapy services created during the pandemic, followed by descriptions of how music therapists have adapted their in-person practice to continue offering sessions safely
26	International Political Science Review2021, Vol. 42(3) 333-349	27-Jan-22	State–society relations in uncertain times: Social movement strategies, ideational contestation and the pandemic in Brazil and Argentina.	Abers, RN; Rossi, F.M; Von Bulow, M.	Brazil	Performance and Celebration	This article compares how COVID-19 affected state–society relations differently in two relatively similar countries: Brazil and Argentina

27	Journal of Risk and Financial Management 14: 595. https://doi.org/10.3390/jrfm14120595	25-Jan-22	Support Mechanisms for Canada's Cultural and Sectors during COVID-19.	Wall-Andrews, C; Walker, E; Cukier, W.	Canada	Performance and Celebration	The CCI enhance the quality for life for Canadians and visitors to Canada. However, definitions of the sector vary, presenting challenges for researchers and policymakers. Government data shows that the pandemic job and revenue loss were disproportionate in the arts. The Canadian government created a range of financial tools (grants and subsidies to support the Pandemic. This paper analyses these financial instruments created in response to the pandemic.
28	Canada Council of the Arts media@canadacouncil.ca	25-Jan-22	Supporting Arts and Live Events Workers in response to COVID-19.	Brault, S.	Canada	Performance and Celebration	It is during these challenging times that artists and cultural workers—whose outputs and creations so uplift and inspire all Canadians—need our government's support the most. We are honoured to receive $116.5 million to support the recovery and sustainability of the Arts sector, by making it possible for eligible recipients to financially bridge this prolonged period of pandemic restrictions.
29	doi:10.1093/musqtl/gdaa007 102:351–360 The Musical Quarterly 2020	26-Jan-22	The Future of Music in America: The Challenge of the COVID-19 Pandemic.	Botstein, L,	United States	Performance and Celebration	
30	From: Canadian Music Educator(Vol. 62, Issue 3) Canadian Music Educators Association	26-Jan-22	The Global Pandemic and Choral Music in Canada: Challenges and Moving Forward.	Morrison, S (2021)	Canada	Performance and Celebration	This article highlights the reflections of 14 Canadian choral conductors during this time including challenges, positives, and words of encouragement as we move forward into 2021.
31	http://www.local.gov.uk/parliament/briefings-and-responses/impact-government-policy-and-spending-creative-sector-house	25-Jan-22	The impact of Government policy and spending in the creative sector - House of Lords 4 November 2021	House of Lords	United Kingdom	Performance and Celebration	
32	https://www.ukri.org/opportunity/india-and-uk-creative-industries-and-cultural-heritage-engagement/	26-Jan-22	India-UK Scoping and Engagement for the Creative Industries and Cultural Heritage (28 September 2021).	UKRI - Innovate UK		Performance and Celebration	

33	Unlocking potential of IP rights to support the Creative Economy	25-Jan-22	Unlocking potential of IP rights to support the Creative Economy (21 May 2021).	Durant, I. Acting Secretary General UNCTAD	Europe	Performance and Celebration	Intellectual Property
34	Social Sciences & Humanities Open www.elsevier.com/locate/ssaho	27-Jan-22	When the gigs are gone: Valuing arts, culture and media in the COVID-19 pandemic.	Jeannotte, S; Centre on Governance, University of Ottawa, Canada	Canada	Performance and Celebration	This article proposes a four-part conceptual framework that uses economic social, creative and sustainability lenses to impact of the pandemic on creators, curators and the media

. Support measures that CCIs can access from the Department of Trade, Industry and Competition

Not all of the Department of Trade, Industry and Competition's incentives are focused at targeted industries. Below are some of the incentives that CCIs may benefit from.

INNOVATION INCENTIVES

TECHNOLOGY AND HUMAN RESOURCES FOR INDUSTRY PROGRAMME (THRIP)
SUPPORT PROGRAMME FOR INDUSTRIAL INNOVATION (SPII)
MANUFACTURING INVESTMENT INCENTIVES

AGRO-PROCESSING SUPPORT SCHEME (APSS)
STRATEGIC PARTNERSHIP PROGRAMME (SPP)
EXPORT PROMOTION INCENTIVES

EXPORT MARKETING AND INVESTMENT ASSISTANCE (EMIA)
SECTOR SPECIFIC ASSISTANCE SCHEME (SSAS)
CAPITAL PROJECTS FEASIBILITY PROGRAMME (CPFP)
SERVICES INVESTMENT INCENTIVES

GLOBAL BUSINESS SERVICES (GBS)
SOUTH AFRICAN EMERGING BLACK FILMMAKERS INCENTIVE
FOREIGN FILM AND TELEVISION PRODUCTION AND POST-PRODUCTION
SA FILM AND TV PRODUCTION AND CO-PRODUCTION
SA FILM AND TV PRODUCTION INCENTIVE
INFRASTRUCTURE INVESTMENT INCENTIVES

SPECIAL ECONOMIC ZONE (SEZ) PROGRAMME
CRITICAL INFRASTRUCTURE PROGRAMME (CIP)