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Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA



south african
cultural observatory

NELSON MANDELA
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M & E KDI REPORT: FESTIVALS AND EVENTS

Submitted to the Department of Arts and Culture

MEASURING & VALUING SOUTH AFRICA'S CULTURAL & CREATIVE ECONOMY



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South African Cultural Observatory
Evaluation of Festivals and Events
DAC MGE Funded Category

Research Report
20 December 2017

Submitted to the Department of Arts and Culture:



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Executive Summary

The South African Department of Arts and Culture (DAC) embarked on a strategy to reposition the arts, culture and heritage sector to address social cohesion, creation of sustainable jobs and ensuring social and economic development. The Mzansi Golden Economy (MGE) was launched in 2011 to unlock the South African cultural economy by making strategic investments to optimise the economic benefit of the Arts and to enhance the sector's global competitiveness. An evaluation of the sub-categories of the cultural events that receive funding as part of the MGE programme was conducted, including Festivals and Events, the focus of this second report.

The DAC MGE Festivals and Events Grant Programme aims to strengthen and grow the arts, culture and heritage sector in South Africa. It aims to assist local organisations in hosting arts and cultural events in communities, and by providing more opportunities for arts organisations and artists to perform and showcase their work.

The evaluation of the Festivals and Events comprised a period of three funding cycles (2014-2015, 2015-2016 and 2016-2017). The Festivals and Events received different levels of funding and ranged from R30 000 to R4 000 000 for the last year in which DAC MGE funding was received. Thus, the funding is an annual estimation. They were hosted in all nine provinces with the most dominant provinces being Gauteng (34.6%), Limpopo (14.5%), KwaZulu-Natal (13.8%) and Western Cape (11.2%).

The MGE Festivals and Events Grant has assisted new organisers in the cultural event/ activity arena with 60% planning the event for three years or less. This suggests that the DAC MGE is creating opportunities for more cultural events/ activities to be held in South Africa, contributing to the objective of increasing and diversifying cultural offerings. Furthermore, opportunities are being created to expose more organisations and persons to conceptualise, plan and manage arts and cultural events/ activities which relates to capacity and skills development. With more events being supported, it further creates a platform for additional tourism products at a local level.

Some of the organisers received funding for two years, thus the DAC MGE Festivals and Events Grant is trying to be more strategic in its approach to funding events/ festivals and exhibitions but at the same time creating an opportunity for new entrants.

The Festivals and Events displayed a range of different types of cultural genres and aspects including festivals, exhibitions, performances, workshops and training events which mainly targeted youth and schools. The different types, sizes and spatial/ geographical spread of the Festivals and Events is meeting the broader objective of contributing to increased diversity of cultural offerings. The DAC MGE funding has assisted in enhancing the quality of the event/ activity, another objective of the Festivals and Events programme. However, it is unclear whether the funding has led to existing events and festivals to be upscaled since these events are still emerging.

A key objective of the DAC MGE programme is that Festivals and Events will increase the number of jobs and upskilling opportunities for arts and culture communities as well as the tourism sector. In terms of employment, those employed on a permanent basis who work directly with the DAC MGE funded event/ activity ranged from 2 to 58 persons with an average of 9.3. Furthermore, it



is estimated that 1 423 permanent jobs are associated with the 153 DAC MGE funded Festivals and Events. This suggests that organising the DAC MGE funded Festivals and Events results in more permanently employed persons in the organisation which aligns to the DAC MGE objective of promoting job creation. The DAC MGE funded events are one of the main activities or the only activity the organisations are involved in. This underscores the importance of DAC MGE funding in promoting and supporting the diversity of cultural events/ activities in South Africa. The DAC MGE funding further supported, in many instances, small enterprises.

The Festivals and Events create many opportunities for temporary/ casual employment. If these events are sustained on an annual basis, the DAC MGE Festivals and Events will be able to contribute to job sustainability, which is as important as job creation. Most additional persons were employed on a temporary/ casual basis for a day, more than a day to a week, more than a week to a month and more than a month. The findings further show that Festivals and Events contribute to building event management skills in the arts and cultural domain beyond the funded event thus enhancing skills development in the creative and cultural sector which is a key objective of the DAC MGE programme.

A concern was a lack of disaggregated employment information by historical racial category and location of additional persons employed. In terms of gender disaggregation, no major differences were discernible which suggests that both women and men are being exposed to job opportunities in the cultural sector. Africans as the main historically disadvantaged group in South Africa are the key beneficiaries from the DAC MGE programme as intended. However, most of the employment is temporary/ casual and are generally lower paying jobs. These aspects continue to be a key challenge when examining job creation in the creative and cultural industry in addressing historical economic disadvantage and sustainable job creation. The results indicate that DAC MGE objectives of focusing on locally-based job creation and opportunities in the creative and cultural industry is evident. The majority of the events/ activities did not have work-integrated learning (WIL) or volunteers to provide assistance. This highlights that skills development in the arts, cultural and heritage sector can be improved with more opportunities being created. The results further reveal that mainly local service providers (on average, 65% of the service providers were locally-based in the town/ city/ municipality where the event was held) benefitted economically from the hosting of these festivals and events in alignment with DAC MGE objectives for local beneficiation. Additionally, Black South Africans are the key beneficiaries as service providers (on average, 70% of the service providers where Black South Africans) which indicates that economic benefits associated with DAC MGE Festivals and Events go beyond the direct benefits to organisers and employees.

Given the diversity of cultural events/ activities that are supported by the DAC MGE programme, it is evident that audiences throughout the country are being exposed to different types and genres of cultural events/ activities which is one of the objectives of the programme. However, due to a lack of disaggregated information on the attendees, it is not possible to examine audience diversity. Moreover, due to the lack of clarity on how attendee figures, especially for non-ticketed events, is being determined; the extent of the audience exposure cannot be quantitatively determined. The DAC MGE Festivals and Events Grant did, however, contribute to the objective to increase exposure to the creative and cultural sector as well as increase audience numbers



due to many of the event/ activities being free or not having an entrance fee. In most of the cases the targeted audiences were locally-based as well.

Very few events/ activities are leveraging free media exposure or are monitoring media coverage of the Festivals and Events. Thus, media tracking needs to be improved in order to achieve the DAC MGE goal of increasing audience and exposure that each production receives.

In terms of sponsorship, the reliance on public funding, and DAC MGE funding in particular (on average, 83% of the total sponsorship was DAC MGE funding), is apparent. Without this funding it will be a challenge for many of these events/ activities to be sustained. Some organisers noted that the DAC MGE funding enabled fundraising from other potential sponsors which suggests that DAC MGE funding is important in attempts to leverage additional sponsorships. The lack of financial data is of concern given the amount of DAC MGE funding that is provided to these event organisers. The main problems identified related to funding (including delays in the release of DAC MGE funding) and was also the main concern in relation to event sustainability.

1 Introduction

The South African Department of Arts and Culture (DAC) embarked on a strategy to reposition the arts, culture and heritage sector as key players in government's programme of action for social cohesion, creation of sustainable jobs and ensuring social and economic development (DAC, 2016/17). The Mzansi Golden Economy (MGE) began in 2011 and is in response to DAC's (2011) assertion that the biggest challenge facing South Africa is unemployment and the arts, culture and heritage sector is well positioned to contribute to addressing this challenge as the 'new gold' has the potential to increase economic growth and create jobs in South Africa. In the context of contributing to economic growth, job creation and developing sustainable livelihoods; the MGE aims to unlock both the demand-side and supply-side constraints within the South African cultural economy and promote market development for the arts sector as well as other related sectors such as tourism (DAC, 2011). The MGE also aims to enhance nation building and social cohesion for the country (Kha Ri Ambe, 2012). The purpose of the MGE is to make strategic investments to optimize the economic benefit of the Arts in South Africa. By improving investment in key areas of the creative economy, it is anticipated that job creation and productivity will be enhanced and the sector's global competitiveness will be increased (DAC, 2016/17).

Kamilla-SA Sport and Tourism Consultancy was commissioned to conduct an evaluation of the sub-categories of cultural events that receive funding as part of the MGE programme which include:

- Provincial and National Flagships
- Festivals and Events
- Touring Ventures
- Public Art
- Miscellaneous



Additionally, the evaluation critically examines the original objectives of MGE within the policy context for public funding of Arts, Culture and Heritage in South Africa, and make recommendations to improve the outcomes of the MGE programme and broader policy implications to address the national imperatives outlined.

Within the above context and purpose of the evaluation, the main deliverables are:

- Five reports on each of the MGE funding categories outlined above
- Policy recommendations emanating from the findings
- A final, summative report

The focus of this Research Report is an evaluation of the DAC MGE funded Festivals and Events category.

The MGE Festivals and Events Grant Programme is a tool designed to strengthen and grow the arts, culture and heritage sector (National Arts Council of South Africa, n.d.). It aims to assist local organisations in hosting arts and cultural events in communities, and by providing more opportunities for arts organisations and artists to perform and showcase their work. As outlined by the National Arts Council of South Africa (n.d.) the specific objectives of the Programme are:

1. To create a coordinated programme for events and touring exhibitions that will allow the Department to move away from *ad hoc* funding to strategic funding based on clear programmes and a strategy for events/ festivals and exhibitions.
2. To upscale and create extravaganza at existing events and festivals allowing increased diversity of cultural offerings, enhanced quality, more to be offered and or over longer duration for the event with economic and social benefit for the location and on ensuring that parts of the events can tour from province to province.
3. To increase the audience and exposure that each production receives which in turn will increase the number of jobs/ livelihoods/ income and work these events/ exhibitions create, increase the social cohesion of the country - in particular of the location in question - and finally to increase the up-skilling opportunities to arts and culture communities and the tourism sector.

The above objectives frame the discussion of the results and informs the thematic analysis undertaken.

The evaluation of the Festivals and Events category comprised a period of three funding cycles (2014-2015, 2015-2016 and 2016-2017). Key themes covered in the report include:

- Profile of event/ activity organiser/ business
- Employment and job creation
- Skills development
- Audience and exposure
- Budget, expenditure and income: Economic benefits
- Greening initiatives



- Social/ charitable initiatives
- Satisfaction with event/ activity
- Event/ activity sustainability

2 Methodology

Information was derived from two sources:

- Survey implementation
- Examination of reports submitted to DAC

2.1 Survey implementation

A survey was developed in consultation with SACO and DAC. Purposively selected Festivals and Events were approached to be interviewed. They were first asked to participate in a face-to-face or telephonic interview. They were also provided with an opportunity to complete the survey electronically if this was preferred.

A list of all Festivals and Events was generated from information provided by DAC officials (Table 1A). The Table also indicates the status of attempts to interview the event organisers/ representatives in relation to the events that were sampled for interviews to be conducted. The sampling approach adopted was purposive to ensure that different types of Festivals and Events were chosen in relation to genre, amount of DAC MGE funding received and spatial/ geographical spread. It is important to note that where contact details provided were incomplete or not available, these events/ activities were not included in the sampling framework. Although the agreed sampling size was 20% of the events/ activities (31 given that 153 events/ activities were listed as per Table 1A), the majority of those listed (67%) were approached to participate. As the Table reveals, in many cases the contact details provided were incorrect and interviewers were unable to make contact.

One hundred and fifty three Festivals and Events were identified from information provided by DAC officials. The events/ activities received different levels of funding and ranged from R30 000 (for Udumo Entertainers) to R4 000 000 (for the South African International Film Festival) for the last year that the DAC MGE funding was received (Table 1A). In terms of the spatial distribution of the Festivals and Events category, Table 1 reveals that events/ activities were hosted in all nine provinces with the most dominant provinces being Gauteng (34.6%), Limpopo (14.5%), KwaZulu-Natal (13.8%) and Western Cape (11.2%).



Table 1: Provincial distribution of Festival and Events (n=153)

	Frequency	Percentage
Eastern Cape	11	7.2
Free State	4	2.6
Gauteng	53	34.6
KwaZulu-Natal	21	13.8
Limpopo	22	14.5
Mpumalanga	3	2.0
Northern Cape	2	1.3
North West	3	2.0
Western Cape	17	11.2
No information/ could not be determined	16	10.5

2.2 Examination of reports submitted to DAC

In addition to the surveys conducted, contracts and reports submitted to DAC were examined. Documents were sourced from DAC officials. For 30 of the 152 events/ activities additional documents (mainly contractual agreements and a few reports from the organisers submitted to DAC was sourced). This indicates that limited or no documents were available for most of the events/ activities. It is important to note that while DAC has a reporting template, only some of the reports submitted to DAC (12 out of 30 – 40%) used the template. Furthermore, the information provided were often incomplete in key areas such as contact details of the organiser, expenditure details, audience figures and employment information. The lack of complete documentation and inconsistent information within the reports result in gaps in comparative information to inform an overall assessment. Several organisers also submitted information in their own reporting format. The reports generally focused on providing an overview of the programme rather than providing the information DAC requires.

2.3 Interviews conducted

Interviews were conducted with 30 Festivals and Events (Table 2A). The 'X' in some of the Tables that present numerical information denotes averages. It is important to note that relatively senior persons in the organisations participated in the survey.

3 Analysis of results

The analysis is presented thematically as indicated in the Introduction. Findings from the survey and examination of documentary results are integrated.

3.1 Profile of organisation/ business and diversity of cultural offerings

The number of times the organisation planned the DAC MGE funded event as well as being involved in organising events ranged from one to 22 years with an average of 3.4 years and 6.7 years, respectively (Table 3A). This shows that many of the events have been held longer than the 11 years that the DAC MGE programme has been in place. The results indicate that



organisers have been involved with planning the event/ activity for a few years, less than the Flagships where the average number of times was 9.1 years. Generally organisers have been organising events/ activities for the same period that they have been organising the DAC MGE funded event which suggests that in several cases both the event and the organisation are relatively new in the cultural event/ activity arena. This suggests that the DAC MGE is creating opportunities for more cultural events/ activities to be held in South Africa, contributing to the objective of increasing and diversifying cultural offerings. Furthermore, opportunities are being created to expose more organisations and persons to conceptualise, plan and manage cultural events/ activities which related to capacity and skills development as well.

The Makgalakwena Cultural Dance Festival and Youth with Disability Development Arts and Culture event/ activity did not indicate how many years they received DAC MGE funding, while among the rest 13 (43.3%) had funding for one year during the three year reporting period and the rest (50%) received funding for multiple years. Only three (10%) were funding for all three years. Most (66.7%) had funding for 2015/2016 while 40% received funding for 2016/2017 and 23.3% for 2014/2015 (Figure 1). This indicates that the Festivals and Events, unlike the Flagships, were not supported for the entire three year period. However, many of the organisers are relatively new in organising events/ activities in the cultural sector thus, the differences between Festivals and Events and Flagships are understandable since most Flagships are established events/ activities.

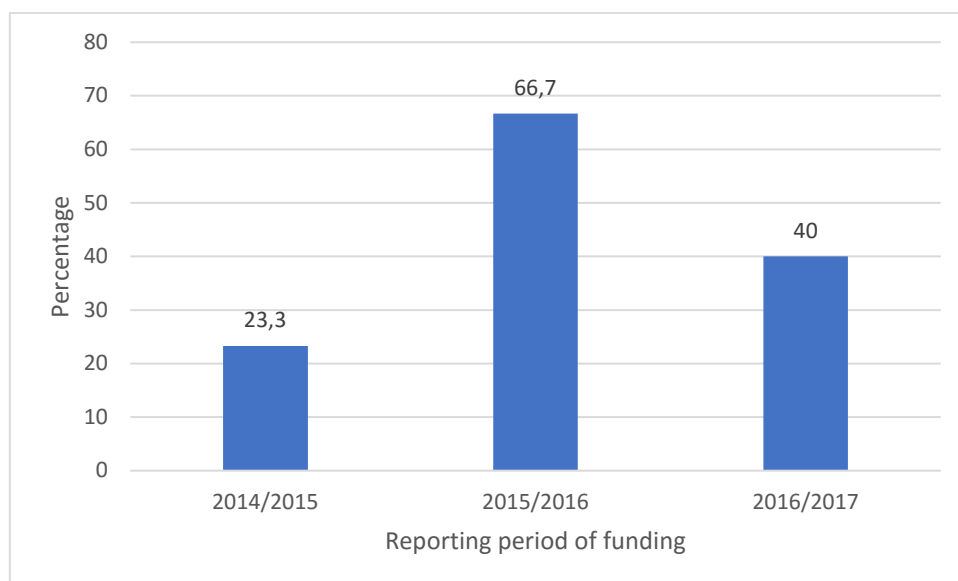


Figure 1: If DAC MGE funded the event/ activity for the last 3 years/ reporting periods (yes responses only, n=30 – in %)



The type of organisation/ business that planned the DAC MGE funded events/ activities were mainly Non-Profit Organisations (NPOs) (43.3%) (Table 2). Equal proportions (26.7%) of the rest of the organisations interviewed were Closed Corporations and Proprietary Limited businesses. One event/ activity was a Section 21 company.

Table 2: Type of organisation/ business (n=30): Multiple responses

	Frequency	Percentage
Non-Profit Organisation (NPO)	13	43.3
Section 21	1	3.3
Closed Corporation (CC)	8	26.7
Proprietary Limited (PTY LTD)	8	26.7

The Festivals and Events displayed a range of different types of cultural genres and aspects including festivals, exhibitions, performances, workshops and training events (mainly targeting youth and schools). The different types, sizes and spatial/ geographical spread of the Festivals and Events (discussed in the previous section) is meeting the broader objective of contributing to increased diversity of cultural offerings. However, it is unclear whether the funding has led to existing events and festivals to be upscaled since, unlike the Flagships which are established and have been hosted for years, Festivals and Events are still emerging. In terms of the objective to enhance quality of productions, in many of the reports available for examination organisers have noted how the DAC MGE funding has permitted them to improve the quality of the event/ activity.

3.2 Employment and job creation

The number of people the business/ organisation receiving DAC MGE funding generally employed on a permanent basis ranged from two to 58 (Table 4A and Table 3). The average number of persons employed permanently was 8.4.

In addition to general permanent employment practices on an annual basis for the last year that DAC MGE funding was received, respondents were asked about the number of people the business/ organisation employed during the course of the year on a permanent basis who work directly with the DAC MGE funded event/ activity. The results ranged from two to 58 persons as well with an average of 9.3. For 66.7% of the events/ activities, the number of persons employed permanently in the organisations was also the number of permanently employed persons who worked on the DAC MGE event/ activity. It is interesting to note that more permanently employed persons for the DAC MGE event/ activity than generally permanently employed persons were identified for the Umthayi Marula Festival (12 and 58) and Beautiful Land (6 and 17). The discrepancy was not explained but suggests that organising the DAC MGE funding event/ activity results in more permanently employed persons in the organisation which aligns to the DAC MGE objective of promoting job creation. This suggests that the DAC MGE funded events are one of the main activities or the only activity the organisations are involved in. This again indicates the importance of DAC MGE funding in promoting and supporting the diversity of cultural events/ activities in South Africa.



Table 3: Summary of number of people business/ organisation employs during the course of the year on a permanent basis generally and on a permanent basis who work directly with the DAC MGE funded event/ activity (n=30, in %) (derived from Table 4A)

Number of persons employed on a permanent basis	In the organisation	In the organisation who work with the DAC MGE funded event/ activity
None	6.7%	10%
Average	8.4	9.3
Range	None-40	None-58

The results also reveal that the sizes of the businesses differed, however, all were relatively small enterprises with the exception of the organisers of the Umthayi Marula Festival (employs 58 persons permanently), Artists Preserving Heritage Festival (employs 40 persons permanently), Matlakala (employs 30 persons permanently), Gay and Lesbian Network Pink Mynah Festival (employs 20 persons permanently) and the Hihlurile Pot of Beads Exhibition (employs 20 persons permanently).

With an average of 9.3 persons being employed on a permanent basis in the organisation who worked with the DAC MGE funded event/ activity and given that 153 events/ activities were funded by the Festivals and Events programme, 1 423 permanent jobs are associated with the DAC MGE Festivals and Events programme.

Respondents were also asked that other than assisting with the DAC MGE funded event/ activity, what were the functions of permanent employees. The main areas identified were (Table 5A):

- Assisting with administration and business operations as well as organisational
- Logistical support (including transport)
- Skills and career development in the arts and culture
- Programme/ event coordination and management
- Marketing and management (specifically the Umthayi Marula Festival respondent stated “broadcasting through community radio stations, billboard advertising, printing and supply of signage and newsletters”)
- Sales and fundraising
- Catering
- Security aspects
- Community outreach
- School art projects

It is worth noting that several of the events/ activities specifically indicated direct involvement in developing and promoting cultural skills, education and research, for example:

- Afrika Rize Reggae Festival organisers assist with organising and conducting drama classes as well as the promotion and production of theatre plays
- JozzArt organisers promoted artistic development and taught artistic skills
- Bassline Africa Day organisers hosted monthly concerts and artist management



- Soulbent Day Drama and Cultural Dance Show organisers also educate the youth on cultural identity
- Swilombe Music Association organisers host music workshops
- Gay and Lesbian Network Pink Mynah Festival organisers are involved in preparations for movie and film screenings, KZN Got Talent and art auctions
- Blouberg Annual Festival organisers publish books, documents and conduct research in topics that are related to heritage and culture for DAC and local municipalities which can be used as part of their cultural and tourism profiles
- Music Camp and Concert organisers tutored music learners
- The Bohlabela Schools Arts Festival supports the Khuka Performing Arts Programme, Uxhumano Biennial Intercultural Exchange Arts Festival and Worldwide Virtual Theatre Carousel

These examples reveal that some DAC MGE funded organisers are contributing to cultural development in South Africa beyond that of the event/ activity being sponsored. They are enhancing skills development in the creative and cultural sector which is one of the objectives of the DAC MGE programme.

The Annual Ebubeleni Music Festival respondent stated that the “company does publicity for other events like Macufe, Tribute Concert, Diamond and Dorings”. They also host smaller events and have been appointed by DAC to event manage some of the national days like Freedom Day and the Presidential Inauguration. This indicates that they is substantial cultural event management skills among the events/ activities supported by DAC MGE funding.

Makgalakwa Cultural Dance Festival organisers were involved in social and environmental campaigns which included organising food parcels for local schools, motivating the youth on the importance of literacy and reading in primary schools, cleaning up streets and illegal dumpsites in townships and campaigning for proper waste disposal. The Graduate Arts Project is also involved in prison and school arts projects.

Table 4 (derived from Table 5A) shows that the number of additional persons employed to assist in the preparation for or during the event/ activity (excluding volunteers) for the last reporting year the organisation received DAC MGE funding ranged from five (for the Soulbent Day Drama and Cultural Dance Show) to 610 (for the African Youth Theatre and Dance Festival/ Assitej). The average number of additional persons employed was 95 which was much lower than the average of 388 for Flagships.



Table 4: Number of additional persons employed to assist in the preparation for or during the event/ activity, excluding volunteers for the last reporting year the organisation received DAC MGE funding categorised into groups (n=30)

	Frequency	Percentage
No response/ not applicable	4	13.3
Less than 10	3	10.0
10-20	5	16.7
21-50	9	30.0
51-100	4	13.3
More than 100	5	16.7

X = 95

Information was sourced to establish whether additional persons employed were permanent or contracted/ temporary (and if so the period of temporary employment). The different periods/ length of time on the different categories (permanent, temporary/ casual for one day, temporary/ casual for more than a day to a week, temporary/ casual for more than a week to a month and temporary/ casual for more than a month) were also examined in relation to gender, historical racial categories and location of persons employed. Unlike the Flagships where none of the respondents indicated that additional persons were employed on a permanent basis, seven events/ activities (OR Tambo Homage Concert, Beautiful Land, Annual Ebubeleni Music Festival, Artists Preserving Heritage Festival, African Youth Theatre and Dance Festival/ Assitej, Matlakala and JozzArt) employed additional persons on a permanent basis.

Most additional persons were employed on a temporary/ casual basis for a day, more than a day to a week, more than a week to a month and more than a month (Table 6A). High numbers were also specifically noted for three events (Gay and Lesbian Network Pink Mynah Festival, Artists Preserving Heritage Festival, Bassline Africa Day, Annual Ebubeleni Music Festival and African Youth Theatre and Dance Festival/ Assitej with 180, 235, 300, 554 and 610 persons, respectively).

Five events/ activities (Afrika Rize Reggae Festival, Gay and Lesbian Network Pink Mynah Festival, Hihlurile Pot of Beads Exhibition, Annual Mdantsane Summer Reunion and Blouberg Annual Festival) did not provide the disaggregated information on additional persons as per different periods/ length of time. However, more respondents were unable to provide information when disaggregated further by gender, historical racial category and location of additional persons employed as detailed in Table 7A. Key issues related to information not being readily available, difficulties in disaggregating information and numbers not tallying.

In terms of the results presented in Table 8A, in relation to gender disaggregation, no major differences are discernible in relation to the employment of males than females. The results do reveal, however, that both women and men (albeit on a temporary or casual basis) are being exposed to the job opportunities in the cultural sector.

In terms of historical racial groups, among the additional persons employed, these were mostly African who worked mainly for a day, more than a day to a week or more than a week to a month (Table 9A). Thus, Africans as the main historically disadvantaged group in South Africa is the key beneficiary from the DAC MGE programme as intended. However, it is important to underscore



that temporary/ casual employment for one day to a week is relatively high in the cultural sector (specifically events) when persons are employed for the duration of the event or activity. Furthermore, most temporary/ casual employees are in lower paying jobs. These aspects continue to be a key challenge when examining job creation in the creative and cultural industry in addressing historical economic disadvantage and sustainable job creation.

In terms of the location of additional persons employed, these persons were mostly locals who worked for a day or more than a day to a week (Table 10A). Of importance to note as well is that with the exception of one additional person employed permanently nationally for the DAC MGE funded event/ activity, the rest were locally-based (that is, from the city/ town/ municipality where the event is held). The DAC MGE objectives of focusing on locally-based job creation and opportunities in the creative and cultural industry is evident.

Additional persons who were employed assisted with a range of roles and functions (Table 11A). The main functions that additional employees assisted with were technical support (63.3%), administrative support (56.7%), infrastructural support (56.7%), sales and marketing (56.7%) and artists/ participant management (53.3%). Additional persons employed were being exposed to a range of different types of skills which were mainly technical and administrative. Furthermore, for 53.3% of the events/ activities, additional employees were involved in artist/ participant management which more directly relates to the creative and cultural industries.

The results in relation to job creation show that employment generated from the hosting of the event/ activity is largely temporary or casual in nature. However, it is important to note that these events/ activities are supporting livelihoods as intended by the DAC MGE, especially targeting historically disadvantaged groups and promoting job opportunities at the local level.

3.3 Skills development

Slightly more than half of the events/ activities (53.3%) did not have work-integrated learning (WIL) or volunteers to provide assistance while the rest (46.7%) did have WIL or volunteers. This suggests that at some of the Festivals and Events additional persons were also exposed to skills development which aligns to the DAC MGE objectives.

Among the events/ activities that had WIL or volunteers, the numbers ranged from one (for Performing Arts Workshop and Festivals) to 175 (for African Youth Theatre and Dance Festival/ Assitej) with an average of 20 (Table 12A) which was lower than the Flagships which had an average of 71.7. This is not surprising given that Flagships are generally larger and more established events with more funding.

It is interesting to note that 70% of the events/ activities, with the exception of two (Rofhiwa Annual Star Search and Buyelembo Arts Festival) that had WIL or volunteers, provided training for these groups and/ or other staff. Again, skills development emerges as an important aspect.

For the events/ activities that did train staff as well as WIL and volunteers, the numbers ranged from two to 178 with an average of 23 (Table 13A). Among the staff as well as WIL and volunteers who received training, they received training on a range of aspects (Table 14A). The main types



of training received were administration and management (23.3%), safety and security (16.7%), advertising, media and branding (16.7%) and sales and marketing of goods and services (16.7%). Similar to earlier results, technical, sales and marketing and hospitality aspects were identified.

Table 5: Summary of number of WIL or volunteers who assisted with the event and who received training (n=30) (derived from Tables 12A and 13A)

	Assisted with event	Received training
Not applicable/ no response	53.3%	36.7%
Average	20	23
Range	1-175	2-178

In addition to the training opportunities that staff and volunteers benefitted from in relation to aspects detailed in Table 14A, in the reports submitted to DAC, a key benefit specifically identified in relation to some of the events was skills development opportunities for creative and cultural industry practitioners which is one of the DAC MGE objectives.

3.4 Audience and exposure

Given the diversity of cultural events/ activities that are supported by the DAC MGE programme, it is clear that audiences throughout the country are being exposed to different types and genres of cultural events/ activities which is one of the objectives of the programme. Table 15A (summary in Table 6) shows attendance in different categories (participants, attendees, media and support crew) associated with the event.

For participants, the numbers ranged from one (for the Bassline Africa Day) to 614 (for the African Youth Theatre and Dance Festival/ Assitej) with an average of 90. For attendees (that is, audiences, spectators, etc.), the numbers ranged from 100 (for the Paarl Festival) to 45 000 (for the Umthayi Marula Festival) with an average of 5 153. For the media, the numbers ranged from none (for the Hihlurile Pot of Beads Exhibition) to 100 (for the Bassline Africa Day) with an average of 11. For support crew, the numbers ranged from none (for the OR Tambo Homage Concert) to 460 (for the Annual Ebubeleni Music Festival) with an average of 64. The results again reveal the diversity of the events/ activities supported by DAC MGE funding.

Table 6: Summary of number of people who attended the event/ activity (excludes stallholders/ exhibitors) for the last reporting year the organisation received DAC MGE funding in specific categories (n=30) (derived from Table 15A)

	Participants	Attendees	Media	Support crew
No response/ could not recall	6.7%	16.7%	23.3%	16.7%
None	-	-	3.3%	3.3%
Average	90	5 153	11	64
Range	1-614	100-45 000	None-100	None-460

It is important to note that neither the surveys nor the close-out reports captured disaggregated information on the attendees. Thus, it is not possible to examine audience diversity.



For accuracy in reporting attendance figures it is important to establish the difference between number of persons attending an event/ activity and volume in terms of attendance. For example, during a multiple day event, the same persons could be attending the event on different days. Even for a single day event, if multiple venues are used and activities held throughout the day, the same person could attend at different venues or activities and may be double counted. Thus, it is important to establish how the attendance figures were established and how multiple days, venues and shows are considered.

In relation to participant figures, while 16.7% of the events/ activities did not indicate or could not recall how the counts were determined, among the rest the main ways identified were known selection and lists maintained by the organisers, registration and database/ keeping records, counts that were kept as well as technical riders and armbands bought for the event. It is important to note that only the Hihlurile Pot of Beads Exhibition and the African Youth Theatre and Dance Festival/ Assitej stated that the numbers considered the same people attending for multiple days, shows and exhibitions/ venues by considering attendance and considering the number of times artists performed. The rest either did not respond (33.3%) or stated that this did not apply to the event/ activity since they were single day event/ activity (53.3%). Only the Gay and Lesbian Network Pink Mynah Festival respondent stated that the numbers did not consider the same people attending for multiple days, shows and exhibitions/ venues.

In relation to attendee figures, the Hihlurile Pot of Beads Exhibition indicated that they were not able to determine attendance counts as the exhibition was at the airport. The organisation was looking for exposure so the exhibition was placed close to the domestic and international terminal at the OR Tambo Airport. Similar sentiments were expressed by the Soulcent Day Drama and Cultural Dance Show and Blouberg Annual Festival who indicated that the events were hosted in public spaces or are open events where there is no counting system. Among the rest, two (Performing Arts Workshop and Festival and Access Art) did not respond while the rest identified:

- Ticket sales (33.3%)
- Registers as well as wristbands (16.7%)
- Counts taken at event (16.7%)
- Number of seats available at the venue or capacity of the venue (13.3%)
- Number of persons catered for (3.3%)

Only the Iqonga Cultural Festival and African Youth Theatre and Dance Festival/ Assitej stated that the numbers considered the same people attending for multiple days, shows and exhibitions/ venues.

In relation to media figures, 43.3% of the events/ activities interviewed did not respond or stated not applicable since media was not in attendance. Among the rest, the main ways in which media figures were determined were:

- Keeping registers and lists
- Media accreditation/ verification
- Knowing who was invited
- Who covered the story



- Signing of contracts
- Counts taken at event

Only the African Youth Theatre and Dance Festival/ Assitej considered the same people attending for multiple days, shows and exhibitions/ venues in relation to media counts.

In relation to crew figures, a third of the events/ activities could not recall or did not have information of these counts. The rest identified the following ways in which the counts were determined:

- Head counts at the events
- Registers and lists
- Reports from companies employed

Only the Gay and Lesbian Network Pink Mynah Festival and African Youth Theatre and Dance Festival/ Assitej considered the same people attending for multiple days, shows and exhibitions/ venues in relation to media counts.

Figures on the number of persons attending the event/ activity in different categories are not always reliable since it is unclear how multi-day attendance is being considered. Additionally, with the exception of ticketed events, the manner in which the counts are being determined are not well understood or reliable. This brings into question whether the extent of the audience exposure can be quantitatively determined.

Table 7 encapsulates that number of tickets (including registration) as well as complimentary tickets issued for participants and attendees.

Table 7: Summary of number of tickets (including registration) and complimentary tickets issued (n=30) (derived from Tables 16A and 17A)

	Tickets (including registration)		Complimentary tickets	
	Participants	Attendees	Participants	Attendees
No response/ could not recall	83.3%	56.7%	83.3%	36.7%
Average	155	4 210	295	605
Range	10-1 360	100-21 000	39-821	2-2 850

In relation to the number of tickets (including registration) for participants and attendees, Table 16A shows that 83.3% of the events/ activities indicated not applicable (that is there were no participants) or did not respond. Among the rest, the number of tickets for participants and attendees for ticketed events/ activities ranged from 10 for the Paarl Festival to 1 360 for the African Youth Theatre and Dance Festival/ Assitej with an average of 155. For the attendees, the responses ranged from 100 for the Paarl Festival to 21 000 for the African Youth Theatre and Dance Festival/ Assitej. It is important to note that 46.7% of the event/ activities did not have an entrance fee. This provides individuals who cannot afford to pay for tickets to have arts, cultural and heritage experiences, which is also linked to the DAC MGE objective to increase exposure to the creative and cultural sector as well as increase audience numbers.



With an average of 5 153 persons attending and given that 153 events/ activities were funded in this category, 788 409 persons were exposed to Festivals and Events. The possible range is likely to be between 630 727 (a 20% underestimate) to 946 091 (a 20% overestimate).

Table 17A shows that the number of complimentary tickets issued for participants was specified by 16.7% of the events/ activities and ranged from 39 for the OR Tambo Homage Concert to 821 for the African Youth Theatre and Dance Festival/ Assitej with an average of 605. Close to two thirds of the respondents (63.3%) stated the number of complimentary tickets issued for attendees which ranged from 2 for the Gay and Lesbian Network Pink Mynah Festival to 2 850 for the African Youth Theatre and Dance Festival/ Assitej. Among the rest, the events/ activities were either free or the respondent could not provide the information.

Figure 2 indicates that the DAC MGE funded events/ activities were marketed in various ways. The main means in which marketing occurred was the radio (73.3%), posters/ banners (63.3%), social media (50%) and newspapers/ magazines (40%). One respondent each also stated that Airports Company South Africa (ACSA) was responsible for advertising through its various infrastructure and networks at the airport, internal marketer used databases, word of mouth at churches and within the community and local malls, printed t-shirts were given away to promote the event, trailers were parked at various locations around the community to display the information about the event, screens and the organisation hired a car with 'loud hailer', speakers and sound system and drove around the community informing people about the event. There was also the branding of vehicles as part of advertising the event as well as visits to schools and churches.

The Afrika Rize Reggae Festival provided detailed information on how the event was marketed:

Information about the event was placed in newspaper advertisements in the Zululand Observer, Ilanga and Isolezwe. There were also television advertisements on KZN TV, and Soweto TV which are available to DSTV subscribers. Banners were also put up around the town, with information also being shared via social media platforms. The organisation also broadcasted information about the event on uKhozi FM radio station.



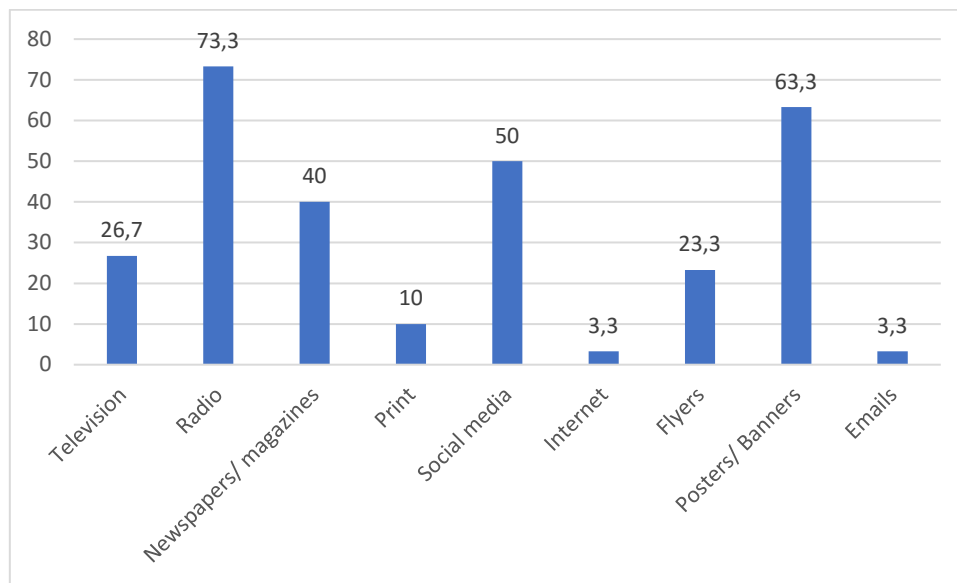


Figure 2: How the DAC MGE funded event/ activity was marketed (n=30 – in %): Multiple responses

In terms of the target audience for the marketing, each event/ activity had a specific target audience with some being more general than others (Table 18A). The results indicate that in most of the cases the targeted audiences were locally-based. The lack of clear target audiences is likely to result in more generic and less effective marketing strategies.

The overall budget for marketing ranged from R3 000 (for the Performing Arts Workshop and Festivals) to R7 000 000 (for the Bassline Africa Day) (Table 19A). The average overall budget for marketing was R514 908.

Responses for local, national and international media exposure were scanty (Table 20A). In most instances, no responses were provided or respondents did not know. The results show that most of the media exposure leveraged was locally based. Furthermore, the main media platforms were the radio, posters/ banners/ flyers and social media platforms.

The Blouberg Annual Festival respondent specifically stated that because the budget is limited, the organisation is reluctant to approach mainstream media which charges high fees. As an alternative, they approach local community radio stations to which information about the event is provided.

It is important to note that very few events/ activities are leveraging free media exposure or are monitoring media coverage of the DAC MGE funded event/ activity. The results indicate that media tracking needs to be improved to expose cultural events to a broader audience. Media exposure is critical to market the event/ activity as well as achieve the DAC MGE goal of increasing the audience and exposure that each production receives.



3.5 Budget, expenditure and income: Economic benefits

Local economic benefits associated with job creation were discussed earlier and reveals that most of the staff and volunteers associated with the events/ activities are locals (from city/ town/ municipality where event was held), which aligns to DAC MGE's objective to support projects with economic benefits for the location. Economic aspects are discussed further in this sub-section and economic benefits at the local level are highlighted. Table 8 summarises data in relation to service providers and stallholders.

Table 8: Summary of service providers and stallholders (n=30) (derived from Tables 21A, 22A, 23A, 24A, 25A and 27A)

	Service providers	Stallholders
No response	6.7%	3.3%
None used	-	33.3%
Average number used	17	5
Range of number used	1-182	None-30
Average of proportion of locals	64%	-
Range of proportion of locals	None-100%	-
Average of proportion of provincial	16%	-
Range of proportion of provincial	None-100%	-
Average of proportion of Black South Africans	70%	86%
Range of proportion of Black South Africans	None-100%	None-100%

The number of service providers (including stallholders) used for the event/ activity ranged from one (for the Iqonga Cultural Festival) to 182 (for the Gay and Lesbian Network Pink Mynah Festival) with an average of 17. For the Soulcent Day Drama and Cultural Dance Show there were no service providers and the Blouberg Annual Festival did not respond.

Slightly more than half of the respondents (56.7%) noted that the organisation has a procurement policy related to using local (within the town/ city/ municipality) rather than non-local service providers while 36.7% did not. The Music Camp and Concert and Bohlabela Schools Arts Festival did not respond and the Soulcent Day Drama and Cultural Dance Show indicated not applicable. The Soulcent Day Drama and Cultural Dance Show stated that their organisation does not believe in getting funding from the DAC MGE and then using that money to outsource to service providers. The organisation itself has the technical equipment so there is no need to hire services of others. It was also stated that staff and additional persons to assist in the event have different tasks which eliminates the use of service providers. The results indicate that mainly local service providers benefitted economically from the hosting of the event/ activity as targeted by most of the organisations and in alignment with DAC MGE objectives.

The estimation of the proportion of organiser spending that went to local (within the town/ city/ municipality) service providers ranged from none to 100% with an average of 64% (Table 22A) which again reinforces that local economic benefits were associated with the event/ activity. The Blouberg Annual Festival could not recall.

In terms of an estimation of the proportion of organiser spending that went to provincial (excluding local) service providers where the event/ activity was held, Table 23A shows a range from none



to 100% with an average of 16%. The Afrika Rize Reggae Festival, Rofhiwa annual Star Search, Swilombe Music Association, Bohlabela Schools Arts Festival and Blouberg Annual Festival did not respond.

In terms of organiser spending that went to service providers who were Black South Africans, this ranged from none (for the Bassline Africa Day, Youth with Disability Development Arts and Culture and Beautiful Land) to 100% for a third of the events/ activities (Table 24A). The average was 70%. Black South Africans are the key beneficiaries as service providers which indicates that economic benefits associated with DAC MGE funded events/ activities go beyond the direct benefits to organisations and employees.

The number of stallholders the organisations had for the event/ activity for the last reporting year the organisation received DAC MGE funding ranged from none for 33.3% of the events to 30 (for the Swilombe Music Association) with an average of five. The Soulcent Day Drama and Cultural Dance Show stated that due to the event being hosted in a community characterised by high levels of poverty, the organisation does not bring in stallholders as the products they offer will most likely be too expensive. The organisation uses the DAC MGE funding to purchase and provide food and beverages for participants and attendees. The Beautiful Land indicated that there were no stalls at the events as the event was held in an area where there were many businesses hence there was no need for stalls.

In terms of how the stallholders for the DAC MGE funded event/ activity were chosen or how they applied to be considered to be stallholders for the event/ activity, different approaches were adopted (Table 26A). Although different approaches were used, it was pleasing to note that in most cases processes were in place and attempts were made to ensure that those who wanted to be stallholders could equally participate to do so.

In terms of the estimation of the proportion of organiser spending that went to stallholders who were Black South Africans, the proportions ranged from 6% (for the Annual Ebubeleni Music Festival) to 100% for 40% of the event/ activities (Table 27A). The average was 86%.

For four of the events/ activities a few of the stallholders were deemed to be foreigners: Hihlurile Pot of Beads Exhibition (6% were foreign stallholders), Swilombe Music Association (3% were foreign stallholders), Bassline Africa Day (10% were foreign stallholders) and Annual Ebubeleni Music Festival (2% were foreign stallholders).

The results reveal that in addition to local service providers benefitting from the hosting of the event/ activity, opportunities existed for stallholders who were mainly locally-based and Black South Africans to benefit at for the events/ activities.

Most of the events/ activities that had stallholders (46.7%) indicated that the organisers did not provide training for the stallholders. Only the Hihlurile Pot of Beads Exhibition, Rofhiwa annual Star Search, Buyelembo Arts Festival, Annual Mdantsane Summer Reunion and Swilombe Music Association provided training. Among the events/ activities that had stallholders, most (43.3%) stated that networks were established in relation to the stallholders that resulted in them being used again while 16.7% stated that networks were not established.



Forty percent of the respondents stated that there were no sponsors other than the DAC MGE funding. The Performing Arts Workshop and Festivals did not respond and was also the only event/ activity that did not indicate the total sponsorship received. Among the rest of the events/ activities, several sponsors were identified (Table 28A). The sponsors were mainly local and provincial government departments. The dependence on public sponsors is of concern given that for all the event/ activities DAC MGE is already a main sponsor. Other sponsors included media partners, organisations (main in the arts sector) and retail and private companies. These were far fewer than the public sector sponsors.

The Soulcent Day Drama and Cultural Dance Show and Blouberg Annual Festival indicated that the organisations did not approach any sponsors. The Makgalakwena Cultural Dance Festival respondent stated that at the time of organising the event, he felt he did not need any extra funding. It was only on the few days leading up to the event he realised that he would need more money in future. Additionally, the respondent realised that the artists and service providers wanted to increase their rate of payment upon hearing the event was funded by DAC with expectations that he had a 'big budget'.

The Swilombe Music Association further noted that private sponsorships provided goods such as water, and paid for meals, and supplied the posters and flyers. As such, the respondent could not assign a monetary value as Pick n' Pay and Quick Café did not inform the organisation of the costs they covered for them. Many of the respondents stressed that funding was in-kind from sponsors other than DAC.

Table 9 summarises sponsorship and expenditure results. The total amount of sponsorship received (including DAC MGE funding) ranged from R200 000 for Beautiful Land to R11 208 750 for the African Youth Theatre and Dance Festival/ Assitej with an average of R1 153 060 (Table 29A) for the last year that the organiser received funding. Thus, these are annual figures and not total DAC MGE funding received for multiple years. The results again reflect the differentiation among the events/ activities supported. Some of the events (such as the Afrika Rize Reggae Festival) further stated that proportion of the funding from DAC but R40 000 had not been paid to the organiser at the time of the interview.



Table 9: Summary of sponsorship and expenditure results (n=30) (derived from Tables 29A, 30A, 31A and 33A)

	Sponsorship and expenditure results
No sponsorship responses	3.3%
Average of total amount of sponsorships received (including DAC MGE funding)	R 1 153 060
Range of total amount of sponsorships received (including DAC MGE funding)	R20 000-R11 208 750
Average of proportion of total sponsorship the DAC MGE funding made up	83%
Range of total sponsorship the DAC MGE funding made up	14%-100%
Average of company's overall budget for last reporting year the organisation received DAC MGE funding	R1 532 346
Range of company's overall budget for last reporting year the organisation received DAC MGE funding	R67 117-R16 000 000
Average of capital expenditure	R296 720
Range of capital expenditure	None-R1 200 000
Average of venue hire	R41 320
Range of venue hire	None-R263 890
Average of salaries and wages	R239 904
Range of salaries and wages	None-R1 670 500
Average of advertising and marketing	R172 210
Range of advertising and marketing	None-R870 000
Average of travelling and accommodation	R345 600
Range of travelling and accommodation	None-R3 211 084
Average of other costs	R705 518
Range of other costs	R3 500-R6 736 371

The proportion of total sponsorship the DAC MGE funding made up was generally high and ranged from 14% (for the Annual Isi-Xhosa Music Festival) to 100% for 60% of the events/activities (Table 30A). The average was 83%. The heavy reliance on public funds, in this case specifically DAC MGE funding, is again noticeable.

In relation to whether the event/ activity received DAC MGE funding enabled the organisation to fundraise from other potential sponsors more effectively, 56.7% felt that it did while 30% stated that it did not. The Soulcent Day Drama and Cultural Dance Show, Blouberg Annual Festival and Makgalakwena Cultural Dance Festival stated not applicable since they did not have sponsors. The Performing Arts Workshop and Festivals did not respond.

The majority of the respondents (73.3%) indicated that the organisation mentioned to other potential sponsors that the event/ activity received DAC MGE funding. This suggests that DAC MGE funding could have been used to leverage additional sponsorships. The Umthayi Marula Festival and Performing Arts Workshop and Festivals did not respond. The Iqonga Cultural Festival and Access Art stated that they did not mention to other potential sponsors that the event/ activity received DAC MGE funding.

The company's overall budget for this event/ activity for the last reporting year the organisation received DAC MGE funding is presented in Table 31A. It is important to note that the Table only represents information derived from the surveys since while the closeout reports are expected to include expenditure and income information, this information was not provided as per the selected categories and mostly expenditure reports are not provided. For the nine events/ activities that



provided expenditure information, the overall budget ranged from R67 117 (for the Artists Preserving Heritage Festival) to R16 000 000 (for the African Youth Theatre and Dance Festival/ Assitej) with an average of R1 532 346.

Table 32A presents the findings in relation to expenditure for events/ activities in relation to specific categories. For the specific categories the expenditures were:

- Capital expenditure: for 53.3% of the events/ activities, ranged from R6 000 to R1 200 000 with an average of R296 720.
- Venue hire: for 36.7% of the events/ activities, ranged from R400 to R263 890 with an average of R41 320.
- Salaries and wages: for 43.3% of the events/ activities, ranged from R4 000 to R1 670 500 with an average of R239 904.
- Advertising and marketing: for 53.3% of the events/ activities, ranged from R3 000 to R870 000 with an average of R172 210.
- Travelling and accommodation: for 33.3% of the events/ activities, ranged from R2 500 to R3 211 084 with an average of R345 600.
- All other costs: for 29.4% of the events/ activities, ranged from R3 500 to R6 736 371 with an average of R705 518.

Further comments were noted by some of the respondents. The Afrika Rize Reggae Festival could not recall budgets for specific categories and indicated that venue was free of charge. Among the rest of the events/ activities that did not provide information, most indicated that it was difficult to provide expenditure figures or that they could not recall or have the information available during the time of the interviews.

Table 10 summarises the income results. Table 33A shows income derived from the event/ activity in specific categories. For the specific categories the incomes were:

- Private sponsorships received: for four of the events/ activities, ranged from R80 000 to R3 472 612 with an average of R1 043 153.
- DAC MGE funding: for 96.7% of the events/ activities, ranged from R150 000 to R2 500 000 with an average of R620 000. The Performing Arts Workshop and Festivals did not respond.
- Other public sponsorships: for 23.3% of the events/ activities, ranged from R15 000 to R4 343 664 with an average of R1 386 696.
- Ticket sales: for 43.3% of the events/ activities, ranged from R1 800 to R1 282 466 with an average of R251 936.
- Income from participants/ delegates registration fees: only the African Youth Theatre and Dance Festival/ Assitej stated an amount of R1 537 206.
- Stallholder/ exhibitor fees: for three of the events/ activities, ranged from R1 600 to R25 000 with an average of R10 367.
- Income from merchandise: Only the Gay and Lesbian Network Pink Mynah Festival stated an amount of R1 537 206.



- Total income: for 83.3% of the events/ activities, ranged from R200 136 to R13 592 344 with an average of R1 329 833.

Table 10: Summary of income results (n=30) (derived from Tables 33A)

Sponsorship and expenditure results	
Average of private sponsorships	R1 043 153
Range of private sponsorships	R80-R3 472 612
Average of DAC MGE funding	R620 000
Range of DAC MGE funding	R150 000-R2 500 000
Average of other private sponsorships	R1 386 696
Range of other private sponsorships	R15 000-R4 343 664
Average of income from ticket sales	R251 936
Range of income from ticket sales	R1 800-R1 282 466370 000
Average of income from stallholders/ exhibitor fees	R10 367
Average of income from stallholders/ exhibitor fees	R1 600-R25 000
Average of other income	R369 301
Range of other income	R136-R1 097 768
Average of total income	R1 329 833
Range of total income	R200 136-R13 592 344

Among the events/ activities that provided information, the total income was R33 245 846. Of this total, DAC MGE funding (R17 980 000) made up 54% of the funding compared to tickets sales (R3 275 164) only making up 10% of the total income with only 13 events/ activities generating income from this source. Additionally, public sponsorships made up 13% of the income while other public sponsorships (excluding DAC MGE funding) made up 29% of the income. Thus, public funding made up 85% of the total income which again indicated the substantial reliance on public funding.

No income was derived for any of the events/ activities that responded for hospitality packages and broadcasting/ media rights.

Several events/ activities (such as the Gay and Lesbian Network Pink Mynah Festival and Hihlurile Pot of Beads Exhibition) noted that much of the income from private sponsors were in-kind and could not be monetised.

3.6 Greening initiatives

Sixty percent of the respondents stated that the event/ activity supported by DAC MGE funding initiated greening initiatives to reduce negative environmental impacts and be more environmentally responsible while the rest did not. This question was prefaced by a statement that “there is increasing concern over the impacts of events, festivals or activities on the environment”.

Among the respondents who indicated that greening initiatives were activated, several types were identified (Table 34A). The main initiatives were proper disposal of waste (43.3%), recycling



(33.3%), conserving water (23.3%) and promoting green behavioural change/ information on environmentally-friendly behaviour (20%).

Respondents were also asked what DAC MGE funded events/ activities (such as the one the organisation is involved in) can do to be environmentally responsible. The Umthayi Marula Festival and Music Camp and Concert did not respond while Swilombe Music Association indicated none. The rest of the events/ activities provided the responses which are captured in Table 35A. The main aspects relate to conserving water and energy, proper disposal of waste, using more environmentally friendly products, promoting recycling, and enabling environmental awareness and education at events/ activities. Associating the events/ activities with pro-environmental messaging was specifically highlighted.

While environmental aspects are not directly stipulated in the DAC MGE objectives, this is an important component of sustainability. It is pleasing to note that many of the DAC MGE Festivals and Events are considering environmental issues.

3.7 Social/ charitable initiatives

Ninety percent of the respondents stated that the event/ activity supported by DAC MGE funding initiated social/ charitable initiatives to contribute to social inclusivity, cohesion and empowerment while 10% did not. This question was prefaced by a statement that “cultural events/ festivals/ activities are linked with social impacts that can contribute to social inclusivity, cohesion and empowerment”.

Table 36A shows that among the 88.2% of the respondents who stated that social/ charitable initiatives were activated, several were identified, namely, education (60%), youth (50%), culture/ arts (43.3%), disability (26.7%) and rural programmes (20%). The results indicate that the Festivals and Events are contributing to addressing social issues which is a key component of the DAC MGE programme.

Respondents were also asked what DAC MGE funded events/ activities (such as the one the organisation is involved in) can do to be socially responsible. All the events/ activities responded except the Umthayi Marula Festival and Music Camp and Concert (Table 37A). Unclear comments were written by Bassline Africa Day. The main suggestion related to uplifting communities and disadvantaged groups in particular (such as the youth and persons with disabilities), promoting social cohesion and diversity, supporting education and training programmes/ skills development, supporting and empowering artists (including providing scholarships and bursaries), and building local community pride and identity. Thus, the event organisers highlighted that more could be done to meet the DAC MGE objective of enhancing social cohesion in specific locations via their respective events/ activities.



3.8 Satisfaction with event/ activity

Several aspects were identified in relation to the value/ advantage of the DAC MGE funded event/ activity by all the events/ activities interviewed (Table 38A). The results reveal that most of advantages are linked to profiling/ showcasing culture with links directly to the DAC MGE objectives. It is interesting to note that several events/ activities identified specific advantages linked to promoting specific cultural genres such as reggae music and having the ability to target specific groups such as the LGBT community. Furthermore, job creation, skills development, tourism and local cultural destination development are also highlighted which align to the DAC MGE objectives.

Table 39A encapsulates the problems experienced in relation to DAC MGE funded event/ activity and suggestions forwarded by the respondents about how these can be addressed. Bassline Africa Day did not experience any problems. The main problems identified related to funding (including delays in the releasing of DAC MGE funding), support from relevant government departments and exposure for the event/ activity. Logistical challenges were also noted.

3.9 Event/ activity sustainability

All the respondents with the exception of the Gay and Lesbian Network Pink Mynah Festival and the Paarl Festival pointed out that their respective organisations planned to have this event/ activity next year. Both stated that funding was the key issue. The African Youth Theatre and Dance Festival/ Assitej did not respond.

While 70% of the respondents noted that the organisation would have the event/ activity next year or in the future without DAC MGE funding, the rest (30%) would not. These events were the Soulbent Day Drama and Cultural Dance Show, Umthayi Marula Festival, Music Camp and Concert, Access Art, Artists Preserving Heritage Festival, Paarl Festival, OR Tambo Homage Concert, Iqonga Cultural Festival and JozzArt. The main reason was the funding constraints since DAC MGE is the main and, in many cases, only funder of the event/ activity. For example, the Soulbent Day Drama and Cultural Dance Show respondent stated that “the DAC MGE funding is the only source funding for this event and without it there are limited financial resources to organise the event”.

Respondents were asked to rate on a scale of 1-5, where 1 is not at all important and 5 is very important, how important MGE funding was for specific aspects outlined in Table 11. The results indicate that in respect to all aspects (financial, status or recognition of event, quality of cultural aspects, ability to include local communities and artists, promotion of social cohesion, and skills and employment in the cultural sector), the importance of MGE DAC funding was highly rated. The results further suggest that, according to the event organisers, DAC MGE funding is having a positive impact on cultural promotion, social cohesion, skills development and employment creation as well as event/ activity financial sustainability. Thus, from their perspective, the DAC MGE objectives are being met.



Table 11: Rating of statements in relation to specific aspects regarding the importance of MGE funding for various aspects of the event on a scale of 1-5 where 1 is not at all important and 5 is very important (n=30): Multiple responses

Importance of MGE funding for:	1	2	3	4	5	No response
The financial sustainability of the event/ activity	-	-	-	6.7	90.0	3.3
The status or recognition of the event	-	-	3.3	16.7	76.7	3.3
The quality of the cultural aspects	-	-	-	20.0	80.0	-
Ability to include local communities and artists	-	-	3.3	16.7	80.0	-
Promote social cohesion	-	-	3.3	23.3	73.3	-
Improve skills and employment opportunities in the cultural sector	-	6.7	3.3	23.3	66.7	-

Respondents were asked if they had any other concerns regarding the future sustainability of the event. The following comments were forwarded by 90% of the event/ activities (Table 40A). The responses echo earlier concerns and generally underscore funding issues already raised.

4 Conclusion

The evaluation is based on an analysis of 30 Festivals and Events and assessments of documents submitted to DAC which the researchers had access to. The MGE Festivals and Events Grant Programme aims to strengthen and grow the arts, culture and heritage sector in South Africa, and to assist local organisations in hosting arts and cultural events in communities by providing more opportunities for arts organisations and artists to perform and showcase their work.

The results indicate that the MGE Festivals and Events Grant has assisted new organisers in the cultural event/ activity arena. This suggests that the DAC MGE is creating opportunities for more cultural events/ activities to be held in South Africa, contributing to the objective of increasing and diversifying cultural offerings. Furthermore, opportunities are being created to expose more organisations and persons to conceptualise, plan and manage arts and cultural events/ activities which relates to capacity and skills development as well. With more events being supported, it further creates a platform for additional tourism products at a local level.

Very few of the organisers received funding for all three years, unlike the Flagships, thus once again underscoring new entrants in to the Festivals and Events programme. Some of the organisers received funding for two years which suggests that the DAC MGE Festivals and Events Grant is trying to be more strategic in its approach to funding events/ festivals and exhibitions but at the same time creating an opportunity for new entrants.

The Festivals and Events displayed a range of different types of cultural genres and aspects including festivals, exhibitions, performances, workshops and training events which mainly targeted youth and schools. The different types, sizes and spatial/ geographical spread of the Festivals and Events is meeting the broader objective of contributing to increased diversity of cultural offerings. The findings further reveal that the DAC MGE funding has assisted in enhancing the quality of the event/ activity, another objective of the Festivals and Events programme. However, it is unclear whether the funding has led to existing events and festivals to be upscaled



since, unlike the Flagships which are established and have been hosted for years, Festivals and Events are still emerging.

A key objective of the DAC MGE programme is that Festivals and Events will increase the number of jobs and upskilling opportunities for arts and culture communities as well as the tourism sector. The findings indicate that those who work on a permanent basis who work directly with the DAC MGE funded event/ activity ranges from two to 58 persons with an average of 9.3 (with 1 423 permanent jobs being associated with the DAC MGE Festivals and Events programme), thus suggesting that organising the DAC MGE funded Festivals and Events results in more permanently employed persons in the organisation which aligns to the DAC MGE objective of promoting job creation. This denotes that the DAC MGE funded events are one of the main activities or the only activity the organisations are involved in. This again underscores the importance of DAC MGE funding in promoting and supporting the diversity of cultural events/ activities in South Africa. The DAC MGE funding further supported, in many instances, small enterprises.

Similar to the Flagships, Festivals and Events create many opportunities for temporary/ casual employment (ranging from five to 610). If these events are sustained on an annual basis, the DAC MGE Festivals and Events will be able to contribute to job sustainability, which is as important as job creation. Given that these festivals and events are of a smaller scale than the Flagships, the average number of additional persons employed was 95 in comparison to the average of 411.9 for Flagships. Unlike the Flagships where none of the respondents indicated that additional persons were employed on a permanent basis, four events/ activities employed additional persons on a permanent basis throughout the year. Most additional persons were employed on a temporary/ casual basis for a day, more than a day to a week, more than a week to a month and more than a month.

The findings further show that Festivals and Events contribute to building event management skills in the arts and cultural domain. Additionally, several of the events/ activities specifically indicated direct involvement in developing and promoting cultural skills, education and research; thus contributing to cultural development in South Africa beyond that of the event/ activity being funded. They are enhancing skills development in the creative and cultural sector which is one of the objectives of the DAC MGE programme. Event management skills are being enhanced through the Festivals and Events programme permitting event organisers to host other events within the arts, cultural and heritage sector.

Most respondents were unable to provide information when disaggregated further by historical racial category and location of additional persons employed. In relation to gender disaggregation, no major differences were discernible indicating that both women and men (albeit on a temporary or casual basis) are being exposed to the job opportunities in the cultural sector. In terms of historical racial groups, the additional persons employed were mostly African who worked mainly for a day to a month. Thus, Africans as the main historically disadvantaged group in South Africa are the key beneficiaries from the DAC MGE programme as intended. However, it is important to underscore that temporary/ casual employment for one day or a week is relatively high in the cultural (specifically events) sector when persons are employed for the duration of the event or



activity. Furthermore, most temporary/ casual employees are in lower paying jobs. These aspects continue to be a key challenge when examining job creation in the creative and cultural industry in addressing historical economic disadvantage and sustainable job creation. In terms of the location of additional persons employed, the findings indicate that these persons were mostly locals who worked for a day or a week. The results show that DAC MGE objectives of focusing on locally-based job creation and opportunities in creative and cultural industry is evident.

While the results in relation to job creation reveals that employment generated from the hosting of the event/ activity is largely temporary or casual in nature, it is important to note that these events/ activities are supporting livelihoods as intended by the DAC MGE, especially targeting historically disadvantaged groups and promoting job opportunities at the local level.

Slightly more than half of the events/ activities (53.3%) did not have WIL or volunteers to provide assistance. While this indicates that at some of the Festivals and Events additional persons were also exposed to skills developed which aligns to the DAC MGE objectives, it is again important to underscore that this may be an opportunity to build upon.

One of the key objectives of the DAC MGE Festivals and Events Grant is to increase the audience and exposure that each production receives. Given the diversity of cultural events/ activities that are supported by the DAC MGE programme, it is evident that audiences throughout the country are being exposed to different types and genres of cultural events/ activities which is one of the objectives of the programme. However, it is important to note that due to a lack of disaggregated information on the attendees, it is not possible to examine audience diversity. Moreover, due to the lack of clarity on how attendee figures, especially for non-ticketed events, is being determined; the extent of the audience exposure cannot be quantitatively determined. The MGE Festivals and Events Grant did, however, contribute to the objective to increase exposure the creative and cultural sector as well as increase audience numbers due to many of the event/ activities being free or not having an entrance fee. This provides individuals who cannot afford to pay for tickets exposure to arts, cultural and heritage experiences, which is also linked to the DAC MGE. Moreover, the results also indicate that in most of the cases the targeted audiences were locally-based.

It is essential to note that very few events/ activities are leveraging free media exposure or are monitoring media coverage of the DAC MGE Festivals and Events. Thus, media tracking needs to be improved to expose cultural events to a broader audience. Media exposure is critical to market the event/ activity as well as achieve the DAC MGE goal of increasing the audience and exposure that each production receives.

The results indicate that mainly local service providers benefitted economically from the hosting of these festivals and events in alignment with DAC MGE objectives for local beneficiation. Additionally, Black South Africans are the key beneficiaries as service providers which indicate that economic benefits associated with DAC MGE Festivals and Events go beyond the direct benefits to organisers and employees.

The total amount of sponsorship received (including DAC MGE funding) ranged from R200 000 to R11 208 750 with an average of R1 153 060. The results again reflect the differentiation among



the events/ activities supported under the DAC MGE Festivals and Events Grant. The proportion of total sponsorship the DAC MGE Festivals and Events Grant made up was generally high and ranged from 14% to 100% for more than half of the events/ activities. Thus, the reliance on public funding, in this case specifically DAC MGE funding, is apparent. Without this funding it will be a challenge for many of these events/ activities to be sustained. More than half of the organisers (56.7%) noted that the DAC MGE funding enabled the organisation to fundraise from other potential sponsors more effectively, with 73.3% indicating that the organisation mentioned to other potential sponsors that the event/ activity received DAC MGE funding. This suggests that DAC MGE funding is important in attempts to leverage additional sponsorships.

For twenty one events/ activities that provided expenditure information, the overall budget ranged from R67 117 to R16 000 000 with an average of R1 532 346. Once again, the lack of financial data is of concern, given the amount of DAC MGE funding that is provided to these event organisers.

Since there is an increasing emphasis on environmentally responsible events, events/ activities funded by the DAC MGE Festivals and Events Grant were asked whether greening initiatives were initiated to reduce negative environmental impacts. Just more than half of the respondents stated that their respective events/ activities initiated greening initiatives to reduce negative environmental impacts and be more environmentally responsible. The main initiatives were proper disposal of waste, recycling, promoting green behavioural change/ information on environmentally-friendly behaviour and conserving water.

Another key objective of the DAC MGE Festivals and Events Grant is to increase social cohesion and social benefit for the location. The majority of event organisers (90%) stated that the event/ activity supported by DAC MGE funding initiated social/ charitable initiatives to contribute to social inclusivity, cohesion and empowerment. The main initiatives were education, culture/ arts, youth, and rural programmes. The link to cultural/ arts social initiatives is once again underscored and contributing to the MGE objective to strengthen and grow the arts, culture and heritage sector.

The Festivals and Events organisers were asked about the value/ advantage of the DAC MGE funded events/ activities. The results indicate that most of advantages are linked to profiling/ showcasing culture which links directly to the DAC MGE objectives. Particular advantages were linked to promoting specific cultural genres and targeting specific groups. Furthermore, job creation, skills development, tourism and local cultural destination development were also highlighted which align to the DAC MGE objectives.

While the main problems identified related to funding (including delays in the release of DAC MGE funding), the importance of DAC MGE funding was highly rated across all aspects (financial, status or recognition of event, quality of cultural aspects, ability to include local communities and artists, promotion of social cohesion, and skills and employment in the cultural sector). The results indicate that according to the event organisers, DAC MGE funding is having a positive impact on cultural promotion, social cohesion, skills development and employment creation as well as event/ activity financial sustainability. Funding, and DAC funding in particular, were raised as the main concern in relation to event sustainability.



5 Reference list

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6 Appendix

Table 1A: List of Festivals and Events and status of research

No.	Name of event	Province held	Average annual amount of DAC funding (in Rands)	Status to date
1	Indian Ocean Music Market (IOMMA) and Sakifo Music Festival in Reunion Island	No information		
2	Act UJ Arts and Culture Conference 2016 Women's Theatre Festival	No information	280 000	
3	Africa Arts Institution	No information	700 000	
4	Alexander Youth in Action	No information	500 000	Emailed survey as requested
5	AML PAZ Africa/ Onkweni Royal Cultural Festival	No information	500 000	
6	Annual O.R Tambo Homage Concert	No information	550 000	Completed: email after telephone calls
7	Battle of DJ's	No information	100 000	No contact details available
8	FOTAAP Performing Arts Festival	No information	100 000	Emailed survey as requested
9	Madosini Indigenous Music Instrument Legacy	No information	300 000	Unable to contact
10	Mafube Arts Festival	No information		
11	Membership	No information	90 000	
12	South African International Film Festival	No information	4 000 000	No contact details available
13	The Divas of Kofifi	No information	1 000 000	No contact details available
14	The KwaNdebele Cultural Imbizo	No information	500 000	
15	The Romantic Train/ Baswabile	No information	75 000	No contact details available
16	Words of wings Annual Story Telling Maskandi festival July 2016	No information	300 000	Unable to contact
17	Annual Isi-Xhosa Music Festival	Eastern Cape	50 000	Completed: email after telephone calls
18	Annual Mdantsane Summer Reunion	Eastern Cape	300 000	Completed: telephonic interview
19	Abadala Music Festival	Eastern Cape	750 000	
20	Africa All in One festival	Eastern Cape	900 000	Follow-up calls
21	Annual Ebubeleni Music Festival (December 2015)	Eastern Cape	800 000	Completed: email after telephone calls
22	Bom Gospel Talent Search/ BOA	Eastern Cape	950 000	Unable to contact
23	Eastern Cape Fashion Festival	Eastern Cape	750 000	Follow-up calls
24	Malwande TV Drama	Eastern Cape	80 000	Follow-up calls
25	Pondo Culture and Heritage Festival	Eastern Cape	300 000	Follow-up calls
26	The Alfred Nzo Choral Festival	Eastern Cape	1 000 000	Follow-up calls
27	Ubuntu International Reggae Festival "Africa salute"	Eastern Cape	400 000	
28	Arts and Music live experience	Free State	500 000	
29	Creative Arts talent: Its our Art Conference	Free State	500 000	Follow-up calls
30	Event name unknown	Free State	500 000	Follow-up calls
31	TE Radebe Arts Alive	Free State	150 000	Follow-up calls
32	!Kaura Contemporary Art from Africa	Gauteng	2 000 000	



33	100% Pure Kwaito	Gauteng	500 000	Follow-up calls
34	International Marimba and Stelpam festival	Gauteng	400 000	Emailed survey as requested
35	International Women's Theatre Festival	Gauteng	350 000	Unable to contact
36	A new Song	Gauteng	500 000	Emailed survey as requested
37	Abantu Book Festival	Gauteng	500 000	Set appointment.
38	Access Art – nationwide	Gauteng	2 000 000	Completed: email after telephone calls
39	Africa Month Partnership: The Rain Dance	Gauteng	750 000	
40	Annual Hlanganani and Traditional Music and Arts celebration	Gauteng	700 000	Did not hear of DAC MGE
41	Artists Preserving Heritage Festival	Gauteng	500 000	Completed: face-to-face
42	Arts Workshop and Exhibitions	Gauteng	100 000	
43	BASA business breakfast and engagement in Mozambique	Gauteng	60 000	
44	Bassline Africa Day	Gauteng	1 000 000	Completed: face-to-face
45	Beautiful Land	Gauteng	200 000	Completed: email after telephone calls
46	Bohlabela School of Art Festival	Gauteng	200 000	Completed: email after telephone calls
47	Music Camp and Concerts	Gauteng	500 000	Completed: email after telephone calls
48	Colour me human	Gauteng	350 000	Unable to contact
49	Cultural Reconciliation	Gauteng	70 000	
50	Dance Umbrella festival	Gauteng	800 000	Unable to contact
51	Developing Young Film Makers	Gauteng	1 000 000	Follow-up calls
52	Dundee Battlefields Carnival	Gauteng	700 000	Emailed survey as requested
53	Funology	Gauteng	300 000	Follow-up calls
54	Graduate Arts Project (GAP)	Gauteng	800 000	Completed: email after telephone calls
55	International Workers Day (May Day) Commemorations	Gauteng	600 000	
56	Ixhalanga Cultural Moods	Gauteng	800 000	Follow-up calls
57	Kusina Kudedelwane Cultural Festival - Gorton Hall, Estcourt	Gauteng	300 000	Follow-up calls
58	Lesedi Music Fest	Gauteng	90 000	
59	Madiba the African Opera	Gauteng	1 000 000	
60	Mamelodi Rondavels Campus	Gauteng	300 000	Follow-up calls
61	Mams Arts Festival	Gauteng	700 000	
62	Mpumalanga Come Alive Theatre Development Project	Gauteng	500 000	Follow-up calls
63	MTN Joyous Celebration 19 and Joyous 20 recording	Gauteng	750 000	
64	Mzansi Reggae Unite	Gauteng	300 000	
65	Mzansi Reggae Splash	Gauteng	300 000	Follow-up calls
66	Mzansi traditional and Cultural shows	Gauteng	400 000	Follow-up calls
67	Mzansi International Culinary Festival	Gauteng	1 000 000	
68	N.M Mabote Craft & Development	Gauteng	100 000	Follow-up calls
69	National Professional Choirs League	Gauteng	500 000	
70	Nayanaya Pictures, Yanaya Gender Film and Dialogue Festival	Gauteng	900 000	
71	Neo Motsatse the Concert - National Arts Festival	Gauteng	300 000	Follow-up calls



72	Performing arts development project	Gauteng	700 000	Follow-up calls
73	Project of the Year	Gauteng	145 000	
74	Reggae Picnic festival	Gauteng	300 000	
75	Rock the mother tongue comedy crew	Gauteng	64 000	
76	Sihlanganisa Isizwe	Gauteng	500 000	
77	Siyafunda and training development	Gauteng	150 000	Follow-up calls
78	Speak the Mind Festival	Gauteng	300 000	
79	The Secret	Gauteng	300 000	Follow-up calls
80	Trumpet Africa Gospel Music Awards	Gauteng	1 500 000	Follow-up calls
81	Two world apart	Gauteng	800 000	
82	Udumo Entertainers	Gauteng	30 000	No contact details available
83	We are Africa 2016: Building a Better Africa and a better World	Gauteng	800 000	
84	Youth with Disability Development Arts and Culture	Gauteng	300 000	Completed: telephonic interview
85	Africa Month Partnership: Koze Kuse Mpaka Morning African Dance	KwaZulu-Natal	600 000	
86	Afrika Rize Reggae Festival	KwaZulu-Natal	300 000	Completed: telephonic interview
87	Annual Afrigospel Unity Festival	KwaZulu-Natal	500 000	Emailed survey as requested
88	Gay and Lesbian Network Pink Mynah Festival	KwaZulu-Natal	500 000	Completed: telephonic interview
89	Getalife Rural Women Craft Exhibition and Training	KwaZulu-Natal	500 000	
90	Igqophamlando Multi-cultural traditional music festival and craft exhibition.	KwaZulu-Natal	500 000	Unable to contact
91	Imbokodo Arts Festival	KwaZulu-Natal	300 000	Follow-up calls
92	Isicathamiya Revival Festival	KwaZulu-Natal	150 000	Unable to contact
93	Ixopo Indigenous Dance and Music Festival	KwaZulu-Natal	300 000	Unable to contact
94	Maria the Musical	KwaZulu-Natal	1 500 000	Emailed survey as requested
95	Mtubatuba Youth Celebrations Arts Festival	KwaZulu-Natal	200 000	Unable to contact
96	Performing Arts Youth Development Project/ Indlindo Zulu Dancers	KwaZulu-Natal	350 000	Unable to contact
97	Phuzushukela memorial Festival	KwaZulu-Natal	800 000	Emailed survey as requested
98	Qhakaza Nathi Fashion Development Project	KwaZulu-Natal	250 000	Emailed survey as requested
99	Rural Women Empowerment Festival	KwaZulu-Natal	400 000	Emailed survey as requested
100	Sistaz With Soul	KwaZulu-Natal	500 000	Follow-up calls
101	The Pietermaritzburg Jazz Festival	KwaZulu-Natal	500 000	Unable to contact
102	The Uzalo choir experience	KwaZulu-Natal	750 000	
103	The World Jam Music	KwaZulu-Natal	900 000	
104	Ugu Jazz festival	KwaZulu-Natal	1 000 000	
105	Umthayi Marula festival	KwaZulu-Natal	800 000	Completed: email after telephone calls
106	Africa Month Partnership: Africa Day Celebration	Limpopo	500 000	
107	African Fashion & Cultural Exhibition (AFACE)	Limpopo	400 000	Unable to contact
108	Blackboard trust/ Elewani Africa Month	Limpopo		Unable to contact



109	Blouberg Annual Festivals	Limpopo	600 000	Completed: telephonic interview
110	Dzata Cultural Day	Limpopo	250 000	
111	Hihlurile Pot of Beads Exhibition	Limpopo	800 000	Completed: telephonic interview
112	Ke Nna Polelo	Limpopo	300 000	Unable to contact
113	Limpopo Royal Heritage Week	Limpopo	800 000	Follow-up calls
114	Limpopo, Royal Heritage Celebration	Limpopo	800 000	
115	Love and Hope Africa Gospel Music Festival	Limpopo	900 000	
116	Makgalakwena Cultural Dance Festival	Limpopo	250 000	Completed: telephonic interview
117	Mapungubultural Landscape and Heritage Music Project	Limpopo	700 000	Unable to contact
118	Masase	Limpopo	500 000	
119	Musina Cultural Heritage Festival – September	Limpopo	500 000	Emailed survey as requested
120	Ngoma-Lungundy Arts Festival	Limpopo	500 000	
121	Oppikoppi Festival	Limpopo	700 000	Unable to contact
122	Rofhiwa Annual Star Search	Limpopo	400 000	Completed: telephonic interview
123	Soulbent Day Drama and Cultural Dance Show	Limpopo	700 000	Completed: telephonic interview
124	Swilombe Music Association	Limpopo	500 000	Completed: telephonic interview
125	Venda Nga December	Limpopo	500 000	Emailed survey as requested
126	Vhuthihi African Music Extravaganza	Limpopo	700 000	Completed: telephonic interview
127	Xibelani Music Festival	Limpopo	950 000	Emailed survey as requested
128	Esiqelini Annual Cultural Event	Mpumalanga	700 000	Unable to contact
129	Performing Arts Workshop and Festivals	Mpumalanga	180 000	Completed: telephonic interview
130	Route 40 Music Festival	Mpumalanga	600 000	Unable to contact
132	Into The Lions	North West	162 000	Unable to contact
133	Maftown 60s Festival	North West	500 000	
134	Moving Performing Arts	North West	500 000	
135	Matlakala	Northern Cape	250 000	Completed: telephonic interview
136	Summer Music Explosion: 19/12/2015	Northern Cape	500 000	
137	African Women Writers Symposium	Western Cape	800 000	No contact details available
138	Building Creative and Cultural Entrepreneurs	Western Cape	700 000	Interview scheduled twice
139	Cape Town TV Arts Desk	Western Cape	500 000	Unable to contact
140	Eden International Youth Festival and Exchange	Western Cape	800 000	Unable to contact
141	Paarl Festival	Western Cape	800 000	Completed: telephonic interview
142	African Youth Theatre & Dance Festival/ Assitej	Western Cape	400 000	Completed: telephonic interview
143	Alenti 38/ Kids of Kurland School Project Plett Music Festival	Western Cape	50 000	Unable to contact
144	Azishe! Festival (JozzArt)	Western Cape	400 000	Completed: face-to-face
145	Bloekombos Arts and Culture Festival	Western Cape	400 000	Completed: telephonic interview



146	Buyelembo Arts Festival	Western Cape	150 000	Completed: telephonic interview
147	Conference + Festival to bring together Africa's film sector leaders in South Africa 2015 and Cannes 2015.	Western Cape	700 000	Unable to contact
148	Iqonga Creative Productions	Western Cape	400 000	Completed: face-to-face
149	Music and Movement Program	Western Cape	700 000	Unable to contact
150	Nomali Masembe	Western Cape	80 000	
151	Patben Projects(PTY) LTD	Western Cape	80 000	Unable to contact
152	South African Book Fair	Western Cape	500 000	Current contact was not involved in previous events and unable to contact previous event organiser
153	The Delft Big Band/Immediate – ongoing	Western Cape	300 000	Unable to contact



Table 2A: Details of Festivals and Events where interviews have been completed

	Name of event/ activity	Name of organiser/ organisation	Respondent designation
1	Afrika Rize Reggae Festival	Qhawes Entertainment Group NPO: Mr Ayanda Mkhwanazi	No response
2	Gay and Lesbian Network Pink Mynah Festival	Mandy Nothling from Gay and Lesbian Network	Media and Communications Officer
3	Hihlurile Pot of Beads Exhibition	Ms Sarah Masunga from Hihlurile Pot of Beads CC	Managing member
4	Rofhiwa Annual Star Search	Mr Rofhiwa Manyaga from Asikulibali Trading and Projects	Director
5	Soulbent Day Drama and Cultural Dance Show	Ms Millicent Mothiba from Soulbent Project	Project manager
6	Swilombe Music Association	Mr Byron Rikhotso from the Swilombe Music Association	Project manager
7	Blouberg Annual Festival	Dr Tlou Setumu from Mak Herp cc	Director
8	Makgalakwena Cultural Dance Festival	Mr Malose Samuel Rasito	Financial manager
9	Umthayi Marula Festival	Courtesy Marketing Services	Managing director
10	Bassline Africa Day	Brad Holmes	Managing director
11	Music Camp and Concert	Moribo Music Development and Promotions	Chairperson
12	OR Tambo Homage Concert	Win always project	Director
13	Performing Arts Workshop and Festivals	Performing Arts Workshop and Festivals	Project manager
14	Beautiful Land (theatre production)	Khaynathi production	Artistic Director
15	Annual Ebubeleni Music Festival	Mahambehlala Communications	Project manager
16	Iqonga cultural festival	Rainbow Arts Organisation	Project manager
17	Azishe! Festival (JazzArt)	JazzArt	Operations manager/ Artistic director
18	Access Art	Shekinah Media Pty Ltd (Ayanda-Allie Paine)	CEO
19	Artists Preserving Heritage Festival	Bongani and Fifi	Director
20	Bohlabela Schools Arts Festival	Oupa China Malatjie	Chairperson
21	Graduate Arts Project	Josias Moleele	Creative Director
22	Youth with Disability Development Arts and Culture	Sechaba Advancement Enterprise PTY LTD	Chairperson
23	African Youth Theatre and Dance Festival/ Assitej	Assitej South Africa	Director
24	Vhuthihi African Music Extravaganza	Mr Rendani Fulufhelo Mashau from Continental Entertainment CC	Founder
25	Annual Isi-Xhosa Music Festival	Mazizi Msutu	President
26	Buyelembo Arts Festival	Moses Gxothiwe	Owner
27	Bloekombos Arts and Culture Festival	Andile Ndevu	Director
28	Matlakala	Pulane Jantjies	Director
29	Annual Mdantsane Summer Reunion	Thabo Seboka	Former co-founder/ director
30	Paarl Festival	Vincent Silingile	Partner



Table 3A: Number of times organisation organised event/ activity and number of years organisation has been involved in organising events/ activities (n=30, in %)

	Number of time organised event/ activity	Number of years organisation involved in organising event/ activity
1	30.0	6.7
2	26.7	13.3
3	3.3	10.0
4	10.0	6.7
5	16.7	13.3
6	-	3.3
7	6.7	3.3
8	-	20.0
10	3.3	13.3
13	3.3	3.3
17	-	3.3
22	-	3.3
	X = 3.4	X = 6.7

Table 4A: Number of people business/ organisation employs during the course of the year on a permanent basis generally and on a permanent basis who work directly with the DAC MGE funded event/ activity (n=30, in %)

Number of persons employed on a permanent basis	In the organisation (in %)	In the organisation who work with the DAC MGE funded event/ activity (in %)
None	6.7	10.0
2	13.3	6.7
3	10.0	10.0
4	3.3	3.3
5	23.3	23.3
6	10.0	6.7
7	-	3.3
8	3.3	6.7
9	3.3	3.3
10		3.3
12	6.7	3.3
13	3.3	3.3
14	3.3	3.3
17	-	3.3
18	-	3.3
20	6.7	-
25	-	-
30	3.3	-
32	-	-
40	3.3	3.3
58	-	3.3
	X = 8.4	X = 9.3



Table 5A: Number of additional persons employed to assist in the preparation for or during the event/ activity, excluding volunteers for the last reporting year the organisation received DAC MGE funding categorised into groups (n=30)

	Frequency	Percentage
No response/ not applicable	4	13.3
5	1	3.3
7	1	3.3
8	1	3.3
10	2	6.7
13	1	3.3
15	1	3.3
20	1	3.3
21	1	3.3
22	3	10.0
30	3	10.0
40	1	3.3
50	1	3.3
55	1	3.3
58	1	3.3
60	2	6.7
180	1	3.3
235	1	3.3
300	1	3.3
554	1	3.3
610	1	3.3

X = 95



Table 6A: On average, number of additional persons employed for the event/ activity for different periods/ length of time in the different categories for the last reporting year the organisation received DAC MGE funding (n=30)

	Frequency	Percentage
Permanent		
No response/ information not available/ none	7	23.3
2	1	3.3
3	2	6.7
6	1	3.3
7	1	3.3
10	1	3.3
40	1	3.3
Temporary/ Casual - 1 day		
No response/ information not available/ none	21	70.0
1	1	3.3
4	1	3.3
7	1	3.3
22	1	3.3
25	1	3.3
30	1	3.3
41	1	3.3
200	1	3.3
456	1	3.3
Temporary/ Casual - more than a day to a week		
No response/ information not available/ none	20	66.7
1	1	3.3
3	1	3.3
4	1	3.3
8	1	3.3
12	1	3.3
30	1	3.3
33	1	3.3
86	1	3.3
100	1	3.3
571	1	3.3
Temporary/ Casual - 1 month		
No response/ information not available/ none	18	60.0
2	1	3.3
4	1	3.3
6	1	3.3
7	1	3.3
8	1	3.3
10	1	3.3
14	1	3.3
15	1	3.3
16	1	3.3
20	1	3.3
58	1	3.3
60	1	3.3
Temporary/ Casual - > month		
No response/ information not available/ none	19	63.3
2	1	3.3
4	2	6.7
6	1	3.3
10	1	3.3
15	1	3.3
17	1	3.3
21	1	3.3



33	1	3.3
50	1	3.3
86	1	3.3

Table 7A: Issues related to not being able to provide disaggregated information

Event/ activity	Issue
Afrika Rize Reggae Festival	This information was not readily available but the report submitted to DAC included such information. The documents provided do not include this report to verify the number of additional persons employed.
Gay and Lesbian Network Pink Mynah Festival	It is difficult because people performed different tasks over different durations. As such, the organisation did not have a breakdown on the different duration of employment.
Rofhiwa Annual Star Search	This information was not at hand because the organiser outsourced additional employees. The respondent stated that he would need to check his report to determine the number of individuals who were employed to assist the organisation
Blouberg Annual Festival	Respondent could not recall the number of additional persons employed and that the report needed to be consulted to confirm these numbers which was not provided by DAC to verify.
Bassline Africa Day	Information provided but not presented since the data did not tally, especially in relation to permanent staff employed.
Beautiful Land	The numbers also did not tally. The reason provided was that different persons in different categories were employed at different times.



Table 8A: Gender (male or female) of additional persons employed for the event/ activity for different periods/ length of time in the different categories for the last reporting year the organisation received DAC MGE funding (n=30, in %)

	Male	Female
Permanent		
No response/ information not available/ none	76.7	73.3
1	6.7	6.7
2	3.3	3.3
3	3.3	3.3
4	3.3	3.3
5	-	3.3
7	3.3	3.3
13	3.3	-
27	-	3.3
Temporary/ Casual - 1 day		
No response/ information not available/ none	73.3	80.0
1	3.3	-
2	3.3	-
3	-	3.3
4	3.3	-
15	-	3.3
16	3.3	-
17	3.3	-
25	-	3.3
27	-	3.3
35	3.3	-
36	3.3	-
153	-	3.3
303	3.3	-
Temporary/ Casual - more than a day to a week		
No response/ information not available/ none	80.0	70.0
1	-	6.7
3	3.3	6.7
5	3.3	3.3
6	3.3	-
12	-	3.3
13	-	3.3
15	3.3	-
35	-	3.3
52	3.3	-
72	3.3	-
Temporary/ Casual - more than a week to a month		
No response/ information not available/ none	66.7	66.7
1	3.3	6.7
2	6.7	-
3	6.7	6.7
4	3.3	-
5	-	3.3
6	3.3	3.3
7	3.3	-
10	-	3.3
20	-	3.3
25	-	3.3
33	3.3	-
40	3.3	-
Temporary/ Casual - > month		
No response/ information not available/ none	70.0	66.7
1	6.7	3.3



2	-	3.3
3	-	3.3
4	3.3	-
5	-	3.3
7	-	3.3
8	3.3	3.3
9	-	3.3
10	3.3	-
16	3.3	-
17	3.3	3.3
34	3.3	-
40	-	3.3
52	-	3.3



Table 9A: Historical racial groups of additional persons employed for the event/ activity for different periods/ length of time in the different categories for the last reporting year the organisation received DAC MGE funding (n=30, in %)

	African	Colored	White	Indian	Other
Permanent					
No response/ information not available/ none	76.7	93.3	93.3	100	100
1	-	-	6.7	-	-
2	3.3	6.7	-	-	-
3	3.3	-	-	-	--
4	3.3	-	-	-	--
6	3.3	-	-	-	-
10	6.7	-	-	-	-
40	3.3	-	-	-	-
Temporary/ Casual - 1 day					
No response/ information not available/ none	70.0	93.3	96.7	96.7	100
1	3.3	3.3	-	-	-
2	-	-	-	3.3	-
4	3.3	-	-	-	-
5	-	-	3.3	-	-
6	3.3	-	-	-	-
20	-	3.3	-	-	-
22	3.3	-	-	-	-
25	3.3	-	-	-	-
30	3.3	-	-	-	-
41	3.3	-	-	-	-
60	3.3	-	-	-	-
429	3.3	-	-	-	-
Temporary/ Casual - more than a day to a week					
No response/ information not available/ none	70.0	86.7	96.7	100	100
1	3.3	-	-	-	-
3	3.3	3.3	-	-	-
4	3.3	-	-	-	-
8	3.3	-	-	-	-
10	-	6.7	-	-	-
15	3.3	-	-	-	-
17	-	-	3.3	-	-
20	3.3	-	-	-	-
33	3.3	3.3	-	-	-
35	3.3	-	-	-	-
76	3.3	-	-	-	-
Temporary/ Casual - more than a week to a month					
No response/ information not available/ none	63.3	90.0	96.7	100	100
2	6.7	6.7	3.3	-	-
4	3.3	-	-	-	-
6	3.3	-	-	-	-
8	3.3	3.3	-	-	-
10	3.3	-	-	-	-
13	3.3	-	-	-	-
14	6.7	-	-	-	-
50	3.3	-	-	-	-
58	3.3	-	-	-	-
Temporary/ Casual - > month					
No response/ information not available/ none	60.0	90.0	96.7	100	100
1	-	3.3	-	-	-



2	6.7	3.3	3.3	-	-
4	6.7	3.3	-	-	-
10	3.3	-	-	-	-
11	3.3	-	-	-	-
17	3.3	-	-	-	-
19	3.3	-	-	-	-
21	3.3	-	-	-	-
33	3.3	-	-	-	-
50	3.3	-	-	-	-
86	3.3	-	-	-	-



Table 10A: Location (local is from the area (city, town or municipality) where event/ activity was held, province in which the event or activity was held, national is other provinces where event/ activity was not held and international is outside South Africa) of additional persons employed for the event/ activity for different periods/ length of time in the different categories for the last reporting year the organisation received DAC MGE funding (n=30, in %)

	Local	Provincial	National	International
Permanent				
No response/ information not available/ none	76.7	93.3	93.3	96.7
1	3.3	-	3.3	-
2	-	-	-	-
3	6.7	-	-	-
5	3.3	3.3	-	-
6	3.3	-	3.3	-
7	3.3	-	-	-
10	-	3.3	-	-
40	3.3	-	-	-
Temporary/ Casual - 1 day				
No response/ information not available/ none	70.0	90.0	86.7	96.7
1	3.3	-	-	-
2	3.3	3.3	-	3.3
3	-	3.3	-	-
4	-	-	3.3	-
5	-	-	3.3	-
7	3.3	-	-	-
8	-	3.3	-	-
22	3.3	-	-	-
23	3.3	-	-	-
25	3.3	-	-	-
28	3.3	-	-	-
30	3.3	-	3.3	-
76	-	-	3.3	-
378	3.3	-	-	-
Temporary/ Casual - more than a day to a week				
No response/ information not available/ none	70.0	93.3	93.3	100
1	6.7	-	-	-
2	-	3.3	-	-
4	3.3	3.3	-	-
8	3.3	-	-	-
9	3.3	-	3.3	-
13	3.3	-	-	-
16	-	-	3.3	-
30	3.3	-	-	-
85	3.3	-	-	-
86	3.3	-	-	-
Temporary/ Casual - more than a week to a month				
No response/ information not available/ none	63.3	96.7	96.7	100
1	3.3	-	-	-
2	3.3	-	-	-
3	-	-	3.3	-
4	6.7	-	-	-
5	-	3.3	-	-
6	3.3	-	-	-
8	6.7	-	-	-
14	3.3	-	-	-
15	3.3	-	-	-
58	3.3	-	-	-
60	3.3	-	-	-
Temporary/ Casual - > month				



No response/ information not available/ none	60.0	90.0	83.3	100
1	3.3	-	10.0	-
2	3.3	-	-	-
3	6.7	-	-	-
4	-	3.3	-	-
6	6.7	-	-	-
7	-	-	3.3	-
8	-	-	-	-
10	3.3	-	-	-
14	-	3.3	-	-
15	-	-	-	-
20	3.3	-	-	-
21	3.3	-	-	-
24	3.3	-	-	-
31	-	3.3	3.3	-
33	3.3	-	-	-
50	3.3	-	-	-

Table 11A: Aspects additional persons assisted with for the last reporting year the organisation received DAC MGE funding (n=30): Multiple responses

	Frequency	Percentage
Administrative support staff	17	56.7
Technical support (lighting, sound, etc.)	19	63.3
Drivers/ transport	13	43.3
Safety and security services	11	36.7
Infrastructural support (set-up of venue)	17	56.7
Sales and marketing	17	56.7
Hospitality (waitressing, hosting, etc.)	10	33.3
Cleaning services	8	26.7
Media and communication	12	40.0
Artist/ participant management	16	53.3
Coordinators	1	3.3

Table 12A: If organisation had WIL or any volunteers, number who assisted with the event (n=30)

	Frequency	Percentage
Not applicable	16	53.3
1	1	3.3
2	2	6.7
4	2	6.7
5	3	10.0
7	1	3.3
10	1	3.3
20	2	6.7
22	1	3.3
175	1	3.3

X = 20



Table 13A: If staff or volunteers received any training, number trained (n=30)

	Frequency	Percentage
Not applicable/ no response	11	36.7
2	3	10.0
4	1	3.3
5	2	6.7
6	1	3.3
7	3	10.0
10	2	6.7
12	1	3.3
17	1	3.3
29	1	3.3
40	1	3.3
50	2	6.7
178	1	3.3

X = 23

Table 14A: If staff or volunteers received any training, type of training received (n=30): Multiple responses

	Frequency	Percentage
Administration and management	7	23.3
Hospitality and catering	4	13.3
Transport logistics	1	3.3
Safety and security	5	16.7
Operations in relation to physical infrastructure (lighting, sound, fencing, etc.)	4	13.3
Advertising, media and branding	5	16.7
Sales and marketing of goods and services	5	16.7
Acting	1	3.3
Arts project management training	1	3.3
Art skills (singing, acting, dancing and writing)	1	3.3
Induction of volunteers	2	6.7
Music industry value chain	1	3.3
Participated in drama workshops	1	3.3
Performing arts	1	3.3



Table 15A: Number of people who attended the event/ activity (excludes stallholders/ exhibitors) for the last reporting year the organisation received DAC MGE funding in specific categories (n=30): Multiple responses

	Frequency	Percentage
Participants (artists, performers, entertainers, etc.) (X = 90)		
No response/ could not recall	2	6.7
1	1	3.3
6	1	3.3
10	1	3.3
12	1	3.3
17	1	3.3
18	1	3.3
20	1	3.3
23	3	10.0
25	1	3.3
34	1	3.3
35	1	3.3
39	1	3.3
40	1	3.3
50	1	3.3
65	1	3.3
100	1	3.3
114	1	3.3
120	1	3.3
124	1	3.3
170	1	3.3
173	1	3.3
200	1	3.3
224	1	3.3
240	1	3.3
614	1	3.3
Attendees (audiences, local residents, spectators, etc.) (X = 5 153)		
No response/ could not recall	5	16.7
100	1	3.3
200	2	6.7
230	1	3.3
250	1	3.3
350	1	3.3
400	1	3.3
800	1	3.3
1 000	2	6.7
1 200	1	3.3
1 376	1	3.3
1 500	1	3.3
1 972	1	3.3
2 000	1	3.3
2 500	2	6.7
3 000	2	6.7
5 000	1	3.3
9 240	1	3.3
10 000	1	3.3
15 000	1	3.3
21 000	1	3.3
45 000	1	3.3
Media (X = 11)		
No response/ not applicable	7	23.3
None	1	3.3
1	3	10.0



2	5	16.7
3	4	13.3
5	3	10.0
6	1	3.3
10	1	3.3
14	1	3.3
15	1	3.3
27	1	3.3
30	1	3.3
100	1	3.3
Support crew (technical crew, staff, volunteers, etc.) (X = 64)		
No response/ not applicable	5	16.7
None	1	3.3
3	3	10.0
5	1	3.3
8	1	3.3
9	1	3.3
10	2	6.7
12	1	3.3
14	1	3.3
18	1	3.3
25	2	6.7
28	1	3.3
29	1	3.3
31	1	3.3
46	1	3.3
50	1	3.3
95	1	3.3
203	1	3.3
220	1	3.3
244	1	3.3
460	1	3.3



Table 16A: For ticketed events/ activities and/ or events/ activities that included registration, number of tickets sold and/ or number of participants registered for the last reporting year the organisation received DAC MGE funding (n=30): Multiple responses

Not applicable/ response/ none	Participants		Attendees	
	Frequency	Percentage	Frequency	Percentage
no	25	83.3	17	56.7
10	1	3.3	-	-
17	1	3.3	-	-
50	1	3.3	-	-
100	-	-	1	3.3
114	1	3.3	-	-
250	-	-	1	3.3
400	-	-	1	3.3
960	-	-	1	3.3
1 000	-	-	1	3.3
1 360	1	3.3	-	-
1 376	-	-	1	3.3
1 400	-	-	1	3.3
2 000	-	-	1	3.3
2 500	-	-	2	6.7
9 240	-	-	1	3.3
12 000	-	-	1	3.3
21 000	-	-	1	3.3

X = 155

X = 4 210

Table 17A: Number of complimentary tickets issued or participants' registration supported for the last reporting year the organisation received DAC MGE funding (n=30): Multiple responses

Not applicable/ response/ none	Participants		Attendees	
	Frequency	Percentage	Frequency	Percentage
no	25	83.3	11	36.7
2	-	-	1	3.3
10	-	-	1	3.3
39	1	3.3	-	-
50	-	-	1	3.3
60	-	-	1	3.3
65	1	3.3	-	-
150	1	3.3	1	3.3
240	-	-	1	3.3
250	-	-	1	3.3
400	1	3.3	-	-
542	-	-	1	3.3
821	1	3.3	-	-
1 000	-	-	1	5.9
1 500	-	-	1	5.9
2 850	-	-	1	3.3

X = 295

X = 605



Table 18A: Audience for marketing of event/ activity

Name of event/ activity	Audience
Afrika Rize Reggae Festival	Anybody who liked and appreciated reggae.
Gay and Lesbian Network Pink Mynah Festival	LGBT community and everyone who believes in equality and social justice.
Hihlurile Pot of Beads Exhibition	All the people from the airport who come to South Africa as tourists and for business so that these individuals can see the African artwork and heritage through beads.
Rofhiwa Annual Star Search	It was open to anyone regardless of their background and age group.
Soulbent Day Drama and Cultural Dance Show	The event is open to all and is meant to be a family event and cater for all age and racial groups
Swilombe Music Association	Local people from the surrounding villages, and those you want to enjoy indigenous and cultural music.
Blouberg Annual Festival	It is generally open to anyone but there is an emphasis on the youth. The organisation is concerned about the lack of appreciation of their culture and heritage, so the event seeks to promote this heritage and culture to the youth.
Makgalakwena Cultural Dance Festival	Youth of Limpopo so that they can learn about their heritage and culture
Umthayi Marula Festival	Residents of the Umkhanyakude and Jozini area in KwaZulu-Natal and Swaziland.
Bassline Africa Day	25-40 age group - middle class.
Music Camp and Concert	Local community.
OR Tambo Homage Concert	Everyone from 18 years and above.
Performing Arts Workshop and Festivals	Artists and youth groups.
Beautiful Land (theatre production)	Everyone - children to the elderly.
Annual Ebubeleni Music Festival	Nelson Mandela Bay, Eastern Cape and National to encourage tourism. 80% Black and 20% other, 18-65 years.
Iqonga cultural festival	Local youth, women and children.
Azishe! Festival (JazzArt)	School learners, youth and their families.
Access Art	Stakeholders in the creative industry: ordinary residents, appreciators / consumers of art, curators, fellow artists, etc.
Artists Preserving Heritage Festival	No response
Bohlabela Schools Arts Festival	School children and community members.
Graduate Arts Project	Youth and locals of Atteridgeville and nearby areas.
Youth with Disability Development Arts and Culture	Youth.
African Youth Theatre and Dance Festival/ Assitej	International delegates and artists, local delegates and artists, researchers and students of theatre and childhood development, families and children, schools and creches, potential funders and community members in the four communities of the cultural hubs (Atlantis, Gugulethu, Phillipi and Vrygrond).
Vhuthihi African Music Extravaganza	Local people from Venda.
Annual Isi-Xhosa Music Festival	All isi-Xhosa speaking individuals.
Buyelembo Arts Festival	Local people.
Bloekombos Arts and Culture Festival	All community members.
Matlakala	Everyone.
Annual Mdantsane Summer Reunion	21-35 year olds and beyond (those with buying power).
Paarl Festival	Young people (ages of 18-40 years).



Table 19A: Overall budget for the marketing (n=30)

	Frequency	Percentage
Not applicable/ could not recall/ none	12	40.0
3 000	2	6.7
10 000	1	3.3
13 975	1	3.3
30 000	1	3.3
50 000	1	3.3
58 000	1	3.3
63 630	1	3.3
70 000	2	6.7
80 000	1	3.3
87 000	1	3.3
140 000	1	3.3
200 000	1	3.3
386 734	1	3.3
450 000	1	3.3
553 000	1	3.3
7 000 000	1	3.3

X = R514 908



Table 20A: Respective local, national and international media exposure leveraged for the event/ activity for the last reporting year the organisation received DAC MGE funding (n=30, in %): Multiple respondents

	Local	National	International
Television			
None/ no response/ don't know	80.0	80.0	3.3
Free	20.0	20.0	96.7
Radio			
None/ no response/ don't know	70.0	83.3	96.7
Free	33.3	13.3	3.3
2 500	3.3	-	-
15 000	-	3.3	-
17 300	3.3	-	-
20 000	3.3	-	-
25 000	6.7	-	-
30 000	-	3.3	-
34 300	-	3.3	-
34 840	3.3	-	-
228 000	-	3.3	-
250 000	-	3.3	-
350 000	3.3	-	-
Newspaper and magazines			
None/ no response/ don't know	63.3	83.3	86.7
Free	26.7	13.3	3.3
3 000	3.3	-	-
29 800	-	3.3	-
30 000	3.3	-	-
70 000	3.3	-	-
Posters/ banners/ flyers			
None/ no response/ don't know	60.0	90.0	100
Free	-	6.7	-
3 000	3.3	-	-
4 000	3.3	-	-
10 000	3.3	-	-
12 000	3.3	-	-
13 975	3.3	-	-
15 000	3.3	-	-
32 160	3.3	-	-
45 000	3.3	-	-
65 000	3.3	3.3	-
82 352	3.3	-	-
95 000	3.3	-	-
100 000	3.3	-	-
Social media platforms			
None/ no response/ don't know	60.0	70.0	80.0
Free	26.7	26.7	20.0
1 243	-	3.3	-
3 000	3.3	-	-
5 000	3.3	-	-
30 000	3.3	-	-
50 000	3.3	-	-
Internet			
None/ no response/ don't know	80.0	76.7	80.0
Free	20.0	23.3	20.0



Table 21: Number of service providers (including stallholders) organisation used for this event/ activity for the last reporting year the organisation received DAC MGE funding (n=30)

	Frequency	Percentage
No response/ not applicable	2	6.7
1	1	3.3
2	2	6.7
3	1	3.3
4	7	23.3
5	1	3.3
6	1	3.3
7	1	3.3
8	3	10.0
9	2	6.7
10	2	6.7
15	1	3.3
20	1	3.3
23	1	3.3
28	1	3.3
43	1	3.3
55	1	3.3
182	1	3.3

X = 17

Table 22: Estimation of the proportion of organiser spending that went to local (within the town/ city/ municipality) service providers (n=30)

	Frequency	Percentage
Not applicable	2	6.7
Cannot recall	1	3.3
None	1	3.3
9%	1	3.3
13%	1	3.3
15%	1	3.3
22%	1	3.3
24%	1	3.3
31%	1	3.3
42%	1	3.3
50%	1	3.3
60%	2	6.7
65%	1	3.3
70%	3	10.0
74%	1	3.3
80%	1	3.3
90%	3	10.0
100%	7	23.3

X = 64%



Table 23A: Estimation of the proportion of organiser spending that went to provincial (excluding local) service providers (n=30)

	Frequency	Percentage
No response	5	16.7
Not applicable	2	6.7
None	10	33.3
5%	1	3.3
8%	1	3.3
10%	2	6.7
15%	1	3.3
19%	1	3.3
21%	1	3.3
30%	3	10.0
36%	1	3.3
50%	1	3.3
100%	1	3.3

X = 16%

Table 24A: Estimation of the proportion of organiser spending that went to service providers who were Black South Africans (n=30)

	Frequency	Percentage
No response	2	6.7
Not applicable	2	6.7
None	3	10.0
12%	1	3.3
15%	1	3.3
26%	1	3.3
40%	1	3.3
60%	1	3.3
71%	1	3.3
75%	1	3.3
77%	1	3.3
80%	2	6.7
90%	1	3.3
96%	1	3.3
98%	1	3.3
100%	10	33.3

X = 70%



Table 25A: Number of stallholders organisation had for this event/ activity for the last reporting year the organisation received DAC MGE funding (n=30)

	Frequency	Percentage
No response	1	3.3
None	10	33.3
1	4	13.3
2	2	6.7
3	1	3.3
4	2	6.7
5	3	10.0
8	1	3.3
9	1	3.3
10	1	3.3
12	1	3.3
15	2	6.7
30	1	3.3

X = 5



Table 26A: Selection process followed to choose stallholders

Name of event/ activity	Selection process
Afrika Rize Reggae Festival	The organisation approached a stallholder who was already familiar with the organiser. There was no formal process such as placing a tender.
Gay and Lesbian Network Pink Mynah Festival	On the organisation website people were asked to book a stall. Those who sold food and alcohol needed to provide their licenses.
Hihlurile Pot of Beads Exhibition	A cooperative recruited individuals on the basis of people with disabilities and were engaged with craft making.
Rofhiwa Annual Star Search	The event organisers were approached and stallholders had to provide references to show their credibility.
Soulbent Day Drama and Cultural Dance Show	No response.
Swilombe Music Association	Organisation went on local radio to request people to come and set up at the event. The respondent stated that since the organisation strongly advocates on local community empowerment, they wanted to give as many stallholders an opportunity.
Blouberg Annual Festival	Not applicable.
Makgalakwena Cultural Dance Festival	Respondent stated he met the stallholder in the local community and later approached him to be the service provider to sell his 'branded' bottle of water at the event.
Umthayi Marula Festival	No applicable.
Bassline Africa Day	Managed by venue.
Music Camp and Concert	No response.
OR Tambo Homage Concert	Stalls were sold to those selling beverages and offer for free to the two selling food as they were very small businesses.
Performing Arts Workshop and Festivals	Confirmation letter.
Beautiful Land (theatre production)	No response.
Annual Ebubeleni Music Festival	Vendors/ stallholders who wanted to sell their wares were charged R500 to register to receive accreditation
Iqonga cultural festival	An announcement was made to participants to spread the word and it was open to anyone who wanted to come forward,
Azishe! Festival (JazzArt)	No response.
Access Art	No response.
Artists Preserving Heritage Festival	Chosen because established and recognised in the area
Bohlabela Schools Arts Festival	No response.
Graduate Arts Project	No response.
Youth with Disability Development Arts and Culture	No response.
African Youth Theatre and Dance Festival/ Assitej	A coffee supplier made a suggestion to the organisers and they agreed to the request.
Vhuthihi African Music Extravaganza	Stallholder proposed to organisation after hearing on radio about the event.
Annual Isi-Xhosa Music Festival	Selected from an online competition that was run by a local radio station.
Buyelembo Arts Festival	The stallholders submitted proposals and selections were made based on proposals.
Bloekombos Arts and Culture Festival	There was a community call aimed at allowing the unemployed opportunities to earn income.
Matlakala	No response.
Annual Mdantsane Summer Reunion	They registered with the municipality.
Paarl Festival	Stallholders approached the organisation.



Table 27A: Estimation of the proportion of stallholders who were Black South Africans (n=30)

	Frequency	Percentage
Not applicable	11	36.7
No response	1	3.4
None	1	3.3
6%	1	3.3
63%	1	3.3
90%	1	3.3
95%	1	3.3
97%	1	3.3
100%	12	40.0

X = 86%

Table 28A: Main and supporting sponsors (other than DAC MGE funding) for the last reporting year the organisation received DAC MGE funding (n=30): Multiple responses

	Frequency	Percentage
None	12	40.0
Government Departments/ Institutions		
Department of Economic Development and Environmental Affairs	1	3.3
Eastern Cape Parks and Tourism Agency	1	3.3
Mbomela Municipality		
National Lottery Commission (NLC)	2	6.7
Western Cape Provincial Government		
City of Cape Town	1	3.3
Department of Arts and Culture (DAC)	1	3.3
KZN Arts and Culture	1	3.3
KZN Tourism Association	1	3.3
Department of Cultural Affairs and Sport (DCAS)	2	6.7
Gauteng Tourism		
Sport Arts and Culture	1	3.3
Mpumalanga Provincial Government		
Department of Agriculture	1	3.3
Drakenstein Municipality	1	3.3
Local Municipality	1	3.3
Mhlatuze Municipality	1	3.3
Nelson Mandela Bay Municipality	2	6.7
Nelson Mandela Bay Tourism	1	3.3
Mandela Bay Development Agency	1	3.3
Msunduzi Tourism Association	1	3.3
Tembe Traditional council	1	3.3
Flemish Government	1	3.3
Spanish Embassy	1	3.3
Spanish Embassy	1	3.3
Provincial departments of Limpopo, Free State, Northern Cape and Western Cape	1	3.3
National Research Foundation	1	3.3
Organisations		
National Arts Council	2	6.7
Goethe Institute	1	3.3
Business and Arts South Africa (BASA)	1	3.3
Airports Company South Africa (ACSA)	1	3.3
Speeltheatre	1	3.3
Artscape	1	3.3



Media sponsors		
New Print	1	3.3
Umhlobo WeneneFM	1	3.3
SABC	1	3.3
Kaya FM	1	3.3
Retail and private		
Splitbeam	1	3.3
Nandos	1	3.3
Pick n' Pay	1	3.3
SABS	1	3.3
Spar	1	3.3
Ngoma Trading	1	3.3
Elements	1	3.3
Golden Arrow	1	3.3
Distell	2	6.7
Kbept funding	1	3.3
Quick Café	1	3.3
SAB	1	3.3
East 3 Route	1	3.3
ETA	1	3.3
Event Hire Network	1	3.3
My Name is Rose (Film screening company)	1	3.3
Rand Merchant Bank	1	3.3
City Lodge	1	3.3
Michael Ashdy (Private donor)	1	3.3
Castle	1	3.3
Pride Shoes (Spanish Company)	1	3.3
Pro Helvetia	1	3.3
Bacardi	1	3.3
Expo Centre	1	3.3

Table 29A: Total amount of sponsorship received (including DAC MGE funding) (n=30)

	Frequency	Percentage
No response	1	3.3
200 000	2	6.7
250 000	3	10.0
270 000	1	3.3
300 000	1	3.3
400 000	2	6.7
450 000	2	6.7
500 000	3	10.0
527 000	1	3.3
570 000	1	3.3
600 000	1	3.3
630 000	1	3.3
700 000	2	6.7
800 000	3	10.0
1 000 000	1	3.3
1 883 000	1	3.3
2 000 000	1	3.3
2 600 000	1	3.3
3 700 000	1	3.3
11 208 750	1	3.3

X = R1 153 060



Table 30A: Proportion of the total sponsorship the DAC MGE funding made up (n=30)

	Frequency	Percentage
No response	1	3.3
14%	1	3.3
22%	1	3.3
31%	1	3.3
40%	1	3.3
42%	1	3.3
47%	1	3.3
56%	1	3.3
80%	1	3.3
87%	1	3.3
89%	1	3.3
95%	1	3.3
100%	18	60.0

X = 83%

Table 31A: Company's overall budget for this event/ activity for the last reporting year the organisation received DAC MGE funding (n=30)

	Frequency	Percentage
No response/ don't know	9	30.0
67 117	1	3.3
155 148	1	3.3
200 000	2	6.7
250 000	3	10.0
300 000	2	6.7
360 000	1	3.3
400 000	1	3.3
527 000	1	3.3
700 000	1	3.3
720 000	1	3.3
800 000	1	3.3
900 000	1	3.3
130 0000	1	3.3
2000000	1	3.3
2500 000	1	3.3
4 000 000	1	3.3
16 000 000	1	3.3

X = R1 532 346



Table 32A: Expenditure for the event/ activity in specific categories for the last reporting year the organisation received DAC MGE funding (n=30)

	Frequency	Percentage
Capital expenditure (X = R296 720)		
No response/ don't know/ none	14	46.7
6 000	2	6.7
50 000	1	3.3
50 525	1	3.3
60 000	2	6.7
100 000	1	3.3
105 000	1	3.3
150 000	1	3.3
200 000	1	3.3
360 000	1	3.3
400 000	3	10.0
1 200 000	2	6.7
Venue hire (X = R41 320)		
No response/ don't know/ none	19	63.3
400	1	3.3
2 000	1	3.3
5 000	2	6.7
11 000	1	3.3
16 000	1	3.3
35 000	1	3.3
50 000	2	6.7
57 555	1	3.3
263 890	1	3.3
Salaries and wages (X = R239 904)		
No response/ don't know/ none	17	56.7
4 000	1	3.3
30 000	1	3.3
40 000	2	6.7
50 000	1	3.3
64 250	1	3.3
80 000	1	3.3
90 000	1	3.3
100 000	1	3.3
150 000	1	3.3
400 000	2	6.7
1 670 500	1	3.3
Advertising and marketing (including media and broadcasting costs (X = R172 210)		
No response/ don't know/ none	16	53.3
3 000	1	3.3
10 000	1	3.3
13 965	1	3.3
30 000	1	3.3
41 550	1	3.3
50 000	1	3.3
63 630	1	3.3
70 000	1	3.3
80 000	1	3.3
140 000	1	3.3
200 000	1	3.3
350 000	1	3.3
488 800	1	3.3
870 000	1	3.3
Travelling and accommodation (X = R345 600)		



No response/ don't know/ none	20	66.7
2 500	1	3.3
6 000	1	3.3
10 000	1	3.3
15 000	1	3.3
21 600	1	3.3
31 850	1	3.3
40 000	1	3.3
52 000	1	3.3
65 964	1	3.3
3 211 084	1	3.3
Budget for all other costs (X = R705 518)		
No response/ don't know/ none	17	56.7
3 500	1	3.3
27 660	1	3.3
30 000	1	3.3
40 000	1	3.3
50 000	1	3.3
75 200	1	3.3
120 000	1	3.3
260 000	1	3.3
400 000	1	3.3
434 520	1	3.3
800 000	1	3.3
900 000	1	3.3
6 736 371	1	3.3



Table 33A: Income derived from the event/ activity in specific categories for the last reporting year the organisation received DAC MGE funding (n=30)

	Frequency	Percentage
Private sponsorships received (X = R1 043 153)		
No response/ don't know/ none	26	86.7
80 000	1	3.3
120 000	1	3.3
500 000	1	3.3
3 472 612	1	3.3
DAC MGE funding (X = R620 000)		
No response	1	3.3
150 000	1	3.3
200 000	2	6.7
250 000	3	10.0
260 000	1	3.3
270 000	1	3.3
400 000	4	13.3
500 000	5	16.7
550 000	1	3.3
600 000	1	3.3
700 000	2	6.7
800 000	5	16.7
1 000 000	1	3.3
2 000 000	1	3.3
2 500 000	1	3.3
Other public sponsorships received (X = R1 386 696)		
No response/ don't know/ none	23	76.7
15 000	1	5.9
15 210	1	5.9
50 000	1	5.9
1 000 000	1	5.9
1 083 000	1	5.9
3 200 000	1	3.3
4 343 664	1	3.3
Income from ticket sales (X = R251 936)		
No response/ don't know/ none	17	56.7
1 800	1	3.3
15 000	1	3.3
18 000	1	3.3
20 000	1	3.3
25 000	1	3.3
33 804	1	3.3
70 000	1	3.3
120 000	1	3.3
150 000	1	3.3
200 000	1	3.3
641 094	1	3.3
698 000	1	3.3
1 282 466	1	3.3
Income from participants/ delegates registration fees (X = R768 603)		
No response/ don't know/ none	29	96.7
1 537 206	1	3.3
Income from stallholders/ exhibitor fees (X = R10 367)		
No response/ don't know/ none	27	90.0
1 600	1	3.3
4 500	1	3.3
25 000	1	3.3



Income from merchandise		
No response/ don't know/ none	29	96.7
2 000	1	3.3
Income from other (X = R369 301)		
No response/ don't know/ none	27	90.0
136	1	3.3
10 000	1	3.3
1 097 768	1	3.3
Total income (X = R1 329 833)		
No response/ don't know/ none	5	16.7
200 136	1	3.3
218 000	1	3.3
250 000	3	10.0
260 000	1	3.3
340 000	1	3.3
400 000	1	3.3
450 000	1	3.3
470 000	1	3.3
500 000	3	10.0
543 600	1	3.3
550 000	1	3.3
600 000	1	3.3
700 000	1	3.3
725 000	1	3.3
775 000	1	3.3
800 000	1	3.3
801 800	1	3.3
2 700 000	1	3.3
3 169 966	1	3.3
3 700 000	1	3.3
13 592 344	1	3.3

Table 34A: If event/ activity initiated any greening initiatives, type/s of greening initiatives activated (n=30): Multiple responses

	Frequency	Percentage
Recycling	10	33.3
Proper disposal of waste	13	43.3
Conservation of water	7	23.3
Conservation of electricity	5	16.7
Use of alternative/ renewable energy sources e.g. solar	1	3.3
Green building standards eg. use of natural lighting and cooling		
Promoting green behavioural change/ information on environmentally-friendly behaviour	6	20.0
Registered with 110% Green	1	3.3
Use of mobile toilet instead of the stadium toilets and also bottled water instead of taps to save water	1	3.3



Table 35A: Suggestions to make DAC MGE funded events/ activities environmentally responsible

Name of event/ activity	Suggestions
Afrika Rize Reggae Festival	Performers should be asked to promote pro-environmental messages. Respondent stated that he believes that given the status of artists in the country, they have a far reaching audience, and that the public is most likely to have a positive reception on being informed about the environment by a prominent individual.
Gay and Lesbian Network Pink Mynah Festival	Recycling of all waste generated from the event can help reduce the direct impact of the event. There is a need to raise awareness of the pollution left behind once the event is over.
Hihlurile Pot of Beads Exhibition	Depending on the type of event being hosted, organisers can try including messages that convey the importance of nature.
Rofhiwa Annual Star Search	Organisers and DAC should collaborate to bring in people from other departments who deal with water and the environment to raise awareness during events.
Soulbent Day Drama and Cultural Dance Show	Organiser should make sure that the venue is cleaned before and after the events; Additionally there is a need to promote proper disposal of waste
Swilombe Music Association	None
Blouberg Annual Festival	Organisers need to assist in cleaning up litter before and after the event as a symbolic gesture for trying to improve the appearances of rural areas where there are limited resources to adequately dispose of waste.
Makgalakwa Cultural Dance Festival	Promote the importance of nature and natural resources; try get together and campaign at local schools about proper disposal of waste, and effects of pollution.
Umthayi Marula Festival	No response.
Bassline Africa Day	Use green diesel for generator.
Music Camp and Concert	No response.
OR Tambo Homage Concert	Use more environmentally friendly lights for the concerts, Plant trees in the areas where the concerts are held. Educate the people on environmental practices.
Performing Arts Workshop and Festivals	Training and festivals and workshops.
Beautiful Land (theatre production)	DAC could provide more funding so that the organisation organise production that has to deal with raising awareness around environmentally friendly activities.
Annual Ebubeleni Music Festival	Use cleaning companies that recycle waste and also encourage attendees to use cans instead of bottles, etc.
Iqonga cultural festival	Water saving measures.
Azishe! Festival (JazzArt)	Outdoor performances have a lower impact. Use environmental products in productions.
Access Art	Events such as Access Art can encourage staff and participants to abstain from littering, opt to use one vehicle for the crew (instead of separate cars which increase greenhouse gas emissions) and call on stakeholders to be more mindful of how they dispose of their waste during production.
Artists Preserving Heritage Festival	No response.
Bohlabela Schools Arts Festival	Choose greening as one of the themes and include this in their productions. Partner with Department of Environment and request samples of their material during the event. Encourage poetry reading and songs composition about conservation of nature.
Graduate Arts Project	Create sets, costumes and props from recycled materials.
Youth with Disability Development Arts and Culture	Create more environmentally awareness programmes for the youth, especially those with disability.
African Youth Theatre and Dance Festival/ Assitej	Create a toolkit to assist organisations to consider environmentally friendly measures through their activities. Research and publish findings around offsetting and mitigating negative environmental factors at festivals.



Vhuthihi African Music Extravaganza	Recycle the litter generated from the event.
Annual Isi-Xhosa Music Festival	No response.
Buyelembo Arts Festival	Recycle and dispose of waste properly.
Bloekombos Arts and Culture Festival	Maintain sound cleaning/ waste disposal standards.
Matlakala	Conserve water.
Annual Mdantsane Summer Reunion	Don't know.
Paarl Festival	No response.

Table 36A: If event/ activity initiated any social/ charitable initiatives, type/s of social/ charitable initiatives activated (n=30)

	Frequency	Percentage
Education	18	60.0
Health	4	13.3
Youth	15	50.0
Disability	8	26.7
Sport	2	6.7
Culture/ arts	13	43.3
Orphanages	3	10.0
Programmes for women	5	16.7
Rural programmes	6	20.0
Environmental programmes	2	6.7
Community programme which tries to bring together African and white racial groups	1	3.3
Human rights	1	3.3
Prisons	1	3.3
Profits are used to buy the local rugby team uniform	1	3.3
Local artists empowered to boost the economy of the local municipality	1	3.3



Table 37A: Suggestions to make DAC MGE funded events socially responsible

Name of event/ activity	Suggestions
Afrika Rize Reggae Festival	Organisations who receive this funding should establish programmes which can support initiatives on a long-term basis. Simply making donations will not contribute to the upliftment of the communities where the events are held.
Gay and Lesbian Network Pink Mynah Festival	Promote the diversity of society.
Hihlurile Pot of Beads Exhibition	Depending on availability funding and resources, organisers should identify specific charitable organisations that support a cause which is close to the heart of the organisation. For example, the respondent stated that her daughter has a disability and as such, the respondent seeks to increase the capacity of individuals with disabilities.
Rofhiwa Annual Star Search	Focus on recruiting local unemployed youth from the communities where the event is hosted. This can boost the youth's chances of getting gainful employment.
Soulbent Day Drama and Cultural Dance Show	Need to give back to those communities in poverty. Involve the local youth to encourage the mentality of seeking to better themselves. Since these organisers are funded by DAC, they should assist the youth in accessing DAC bursaries, scholarships or internships.
Swilombe Music Association	Promote the local and indigenous music, culture and knowledge of the people where the event is hosted, especially in the smaller and remote towns.
Blouberg Annual Festival	Within the rural communities, there is a need to tap into local knowledge and skills that can contribute to hosting the events. Their recruitment should focus on empowering local community members and provide skills and knowledge that can contribute to individuals getting employed.
Makgalakwena Cultural Dance Festival	Promote cultural identity in the communities or city the event is hosted.
Umthayi Marula Festival	No response.
Bassline Africa Day	Unclear comments.
Music Camp and Concert	No response.
OR Tambo Homage Concert	Used the event as a platform to educate the public on the advantages of this such events, get more youth involved in the programme and create employment which will assist to uplift the lives of local people.
Performing Arts Workshop and Festivals	Education and training. Target disabilities.
Beautiful Land (theatre production)	DAC could provide more funding so that the organisation organises productions that deal with raising awareness around environmentally friendly activities. Funding the organisation further will ensure that the organisations assist children in the community and empower them with their passion.
Annual Ebubeleni Music Festival	Set aside a budget for social development programmes for youth and art development. The festival should also cater for all races and age groups to encourage social cohesion in fun environments.
Iqonga cultural festival	The event gave people in the local community the opportunity to interact with each other and network as well as share their ideas. The community now has something to look forward to and to work towards together. Educate local people about theatre and give them a feeling of unity outside the stresses of the township.
Azishe! Festival (JazzArt)	Take the event to the local people too. Focus on community engagement - get the community to come to the event - create access.
Access Art	Shows such as Access Art can actively seek to profile women excelling in a male dominated industry, showcase more disabled creative, unearth talent in rural areas and give young artists a platform.
Artists Preserving Heritage Festival	Invest more in social cohesion programmes.



Bohlabela Schools Arts Festival	Design competitions that includes different races by requesting the Department of Education to select schools according to ethnic and racial groups.
Graduate Arts Project	Creating more ambassadors for social cohesion through live shows, film and other social media platforms.
Youth with Disability Development Arts and Culture	Increase programmes not to only be beneficial for the youth with disability but other youth.
African Youth Theatre and Dance Festival/ Assitej	Support organisations to ensure participation and access from all relevant demographics to an event. The focus of the Assitej event was intercultural exchange and this happened at every level of the organisation and content of the programme.
Vhuthihi African Music Extravaganza	Ensure the project collaborates with people from different cultural backgrounds. Particularly, non-South Africans should be invited to address the issues of xenophobia.
Annual Isi-Xhosa Music Festival	Get more involved in supporting such initiatives. Be regular in funding these initiatives for longer term impacts.
Buyelemba Arts Festival	Promote arts and culture. This is especially important now because people are becoming more westernised so craft helps bring people back to their culture. Additionally, events can reduce the dependence of society on government and grants by creating jobs. Here people can make and sell handmade traditional food and clothing.
Bloekombos Arts and Culture Festival	Direct engagement with communities. Also gives exposure to local talent.
Matlakala	Educate communities on drug use and alcohol abuse.
Annual Mdantsane Summer Reunion	Can use local artists, thus creating job opportunities. In this way the people are empowered and the local economy enhanced.
Paarl Festival	Bringing together people from different racial groups by making their events accessible to all people. This can be done by hosting events closer to everyone.



Table 38A: Value/ advantage of DAC MGE funded event/ activity

Name of event/ activity	Value/ advantage
Afrika Rize Reggae Festival	The event promotes reggae as an art form which has a presence in other African countries. As such, this event celebrates a common appreciation of a culture which all Africans can relate to.
Gay and Lesbian Network Pink Mynah Festival	To raise awareness of Lesbian Gay Bisexual and Transgender rights, and social injustices
Hihlurile Pot of Beads Exhibition	It showcases African heritage. All the beads that are incorporated into the craftwork have a story and history and is not limited to aesthetic appeal.
Rofhiwa Annual Star Search	The event has helped with exposing participants to the music industry. The community of Venda has also become proud that such an event can be hosted in their community.
Soulbent Day Drama and Cultural Dance Show	It has exposed arts as a career path to those in the rural areas and provide information on the music industry and the potential employment opportunities.
Swilombe Music Association	Most of the artists have become independent and become more recognised. The event also help up and coming artists/performers by teaching them how to read and write music, how to produce quality videos and enhance the sound quality of their performance and music.
Blouberg Annual Festival	The local artists which are part of the event are given the opportunity to record their music and have the CDs distributed, which in turn gives them exposure. These artists also undergo skills development to improve their skills. Additionally, the organisation assists artists on getting registered on the South African Music Rights Organisation (SAMRO). The event has also in establishing pride within the communities and promoted the celebration of cultural identity.
Makgalakwena Cultural Dance Festival	It promotes cultural identity among the youth; it has also inspired others in the community to start up their own groups that celebrate culture through dance.
Umthayi Marula Festival	Providing funding.
Bassline Africa Day	Credibility, concert is about tolerance, diversity - need more funding.
Music Camp and Concert	Exposure of community to ancestral music.
OR Tambo Homage Concert	It assists to boost the economy as the events attracted a lot of people to the area and most of the accommodation benefit. Also the garages made a profit. Tourism in the areas was boosted.
Performing Arts Workshop and Festivals	Creating jobs and skills.
Beautiful Land (theatre production)	People learn from the project. It goes to the whole community and educates the community and assists youth.
Annual Ebubeleni Music Festival	Local economic development, SSME development opportunities, strong media partners to encourage tourism, platform for artists to showcase their talents and earn an incomes, youth empowerment and development.
Iqonga cultural festival	Bringing community together, exposing the community to the arts, assisting with those who want a career in the arts.
Azishe! Festival (JozzArt)	Showcasing what people in communities have learnt - providing underprivileged and marginalised youth access to the theatre.
Access Art	The value of the DAC MGE funding is crucial! Without the funds Access Art would not have been produced. Tough economic times have limited broadcasters' budgets, as a result, many are unable to commission new socially relevant content. Receiving funds from MGE allowed two community broadcasters to air wholesome, developmental and empowering information. The funds also empowered a wholly Black owned SMME (Shekinah Media) and provided a much needed platform for creatives to market themselves. Viewers also received information on National days, iconic sites and art.
Artists Preserving Heritage Festival	Youth empowerment and community development.



Bohlabela Schools Arts Festival	It helps to motivate the young people in rural areas realise that they have the capacity to succeed and compete with the outside world because the event had young people from urban townships who attended and performed in the event as to close the gap between rural and urban. It affords young people a platform of sharing ideas about their challenges in different parts of the world.
Graduate Arts Project	Job creation, addressing NDP needs and creating healthy societies.
Youth with Disability Development Arts and Culture	Community advancement, reviving arts and culture.
African Youth Theatre and Dance Festival/ Assitej	Assisted organisers to achieve objectives and in some cases exceed expectations. Energise the field of theatre for young audiences in South Africa, ensuring that local artists are empowered to create and disseminate work both locally and internationally. Legacy of cultural participation for current and future generations, especially for those disadvantaged or excluded from such opportunities. Support youth development through several inter-related programmes.
Vhuthihi African Music Extravaganza	Promote social cohesion and respect amongst the diverse cultures in Africa. This event promotes unity amongst nationalists as well. The organisation has brought in artists from other African countries to expose South Africans to the common interest of music. It also brings in events to Venda which helps in the promotion of Venda as tourist destination.
Annual Isi-Xhosa Music Festival	Social cohesion, promotion of arts and culture. Language development and preservation. Heritage development and preservation.
Buyelembo Arts Festival	Reminds people of their past and that they should never forget their history.
Bloekombos Arts and Culture Festival	Exposes local talent.
Matlakala	Was a great opportunity for the organisation because they were given the platform to educate communities on domestic violence.
Annual Mdantsane Summer Reunion	The event was done in townships as opposed to the majority of such events that take place in the suburbs. Moreover, a platform was given to local artists.
Paarl Festival	The event was a first of its kind, which motivated the initiation of other similar events. Exhibitors (artists, traditional dancers and musicians) from different races were given a platform. This made the event different, as it had not been done in the area before.



Table 39A: Problems experienced in relation to DAC MGE funded event/ activity and suggestions to address problems

Name of event/ activity	Problems experienced	Suggestions
Afrika Rize Reggae Festival	Funding has been the biggest challenge which influences the standards and quality of hosting the event.	To solve this problem, DAC needs to fulfil its obligations when they state that they will provide funding for the event.
Gay and Lesbian Network Pink Mynah Festival	Funding is difficult to access and know where the organisation can increase its funding. Additionally, getting private sponsors particularly difficult for the organisation given that their main focus is on LGBT right.	To address the funding from DAC MGE, the programme should focus on long-term funding rather than providing one year funding which can ensure long-term planning and sustainability of the event. Homophobia also plays a role in gaining support for the event. Such an issue is difficult to overcome as this would require raising public awareness and changing perceptions towards the LGBT community.
Hihlurile Pot of Beads Exhibition	Respondent stated that the organisation has not experienced anything that can be considered genuine challenges or problem. The only difficulty the organisation experienced was receiving short notice from the airport that a venue has been made available for the exhibition. This limited the organisation's ability to organise for the event as this confirmation of the venue was only received three weeks prior to the event.	
Rofhiwa Annual Star Search	There is limited funding received from DAC. It is hard to address this matter as DAC controls the source of funding.	The assessment by DAC should prioritise those who have been hosting events for a long-time as these organisers have proven themselves as being capable to host events on a long-term basis.
Soulbent Day Drama and Cultural Dance Show	Due to the limited budget, it is challenge to transport the youth who are the participants, and their parents/ guardians.	DAC should consider providing assistance to events in rural/remote communities that need to transport locals.
Swilombe Music Association	Artists not affiliated with the organisation try to exploit the organisations financial resources and networks. These artists only want a platform to perform but do not want to participate in workshops. Service providers charge too much.	To address this problem, artists need to be trained by the DAC through workshops. Need to conduct workshops with service providers so that they understand the expenses of hosting such events.
Blouberg Annual Festival	People think that the event organisers will simply give money to the communities and expect hand-outs.	The organisation has since provided opportunities that will empower local artists by supporting and encouraging local talent.
Makgalakwena Cultural Dance Festival	People do not come to the event because they want more 'modernised' entertainment and artists. The DAC hosts big heritage events but will not provide local indigenous artists with an opportunity and that further creates an	To address this problem, the DAC must support and include local indigenous artists as headline acts rather than being supporting acts at major events.



	expectation that other DAC events will also have the more popular artists.	
Umthayi Marula Festival	None.	Not applicable.
Bassline Africa Day	Communication and political issues, and receiving later payments,	No response.
Music Camp and Concert	No persons at event who represented DAC, no branding from DAC. Money was deposited two days after the concert. Official from DAC was not helpful.	No response.
OR Tambo Homage Concert	Securing financial sponsorship from local people and also from the provincial department of arts and culture. If the National department did not come in to assist in 2016, event would not have been hosted.	No response.
Performing Arts Workshop and Festivals	Should not focus on festivals only,	DAC should support all projects that will have an impact in the community.
Beautiful Land (theatre production)	The process of signing the documents once the letter was issued that the funds has been granted took about two to three months which is a long time.	The department should try to cut down on this time.
Annual Ebubeleni Music Festival	There is no continuity with the grant which makes it difficult to sustain the project and attract private sponsors,	There should be an option for a multi-year grants like how the NLC has for three years
Iqonga cultural festival	Funding as there was not much money made from ticket sales – people do not have the money for this and also they are not educated on what theatre is. The kids involved in the production are school going and are often hungry and tired. They then need to be fed and there is little funding for this and no sponsors. Participants and audience struggle with transport to the event. On some days some participants would not arrive because of no transport.	No response.
Azishe! Festival (JozzArt)	Funding. Managing groups of participants. Crime in local communities. Transport.	No response.
Access Art	The allocation and dispensing of funds were delayed for an extensive period of time. This threw us off schedule and negatively impacted upon the quality of the programme. It also frustrated our efforts to raise additional funding and hampered relations with our service providers. There is still R200 000 payment outstanding. Secondly, there was miscommunication between DAC and Shekinah Media, regarding contact details of artists on DAC's database.	No response.
Artists Preserving Heritage Festival	Lack of funds.	More funding required.
Bohlabela Schools Arts Festival	DAC MGE funds were processed very late and made it difficult to achieve aims and objectives desired for the project. The project was designed for Women's Month and only processed funding on the 22nd of September 2015.	No response.
Graduate Arts Project	Amount of funding is usually not enough to address the large capacity of unemployed youth. Funding takes long and sometimes have to start project with own funding.	No response.



Youth with Disability Development Arts and Culture	Lack of support from the local government.	The local MEC should get more involved in such project and open room for more communication.
African Youth Theatre and Dance Festival/ Assitej	Lack of secure funding through the planning period.	Secure long term DAC funding.
Vhuthihi African Music Extravaganza	Timing of receiving funding is the main issue.	DAC needs to supply funding on time to help preparations instead of having the transaction being processed less than 2 months before the event.
Annual Isi-Xhosa Music Festival	Inconsistency in funding. Payments being done way after the event was held literally does not help the event at all.	
Buyelembo Arts Festival	Funding - the event could have been bigger and better but funding issues made it difficult. The department did not communicate with the organisation beforehand to say whether or not they have received funding and so this made it difficult to plan effectively.	DAC should communicate with organisations in advance about funding.
Bloekombos Arts and Culture Festival	Power struggles with community leaders who want to claim political victories unnecessarily. These leaders think that this event is a money-making scheme for them.	This can be addressed by hosting community workshops with all stakeholders to ensure that they understand the event objectives and understand that this event is funded by the department for a specific purpose - money cannot be used for anything outside the stipulated budget.
Matlakala	Delay of payment from the department which results in shows having to be postponed.	Does not know how this can be addressed by department but serious measures do need to be taken.
Annual Mdantsane Summer Reunion	People not buying tickets on time. Another challenge is how Black suppliers do not respect the organisers of the event. These suppliers arrive late, thus causing a delay for the whole event. They are unprofessional.	This can be addressed by selling tickets very early to give people sufficient time to purchase. To address this issue Black businesses, especially those owned by young people, need to invest in workshops aimed at equipping them with skills needed to run a business efficiently. In this way they become professional.
Paarl Festival	Funding from the department was received late and this had a negative impact on the planning process.	Funding must be given to organisers in proper time so they can market the event well. The way the funding is allocated also put the organisation under pressure in terms of paying for suppliers.



Table 38: Additional comments/ concerns

Name of event/ activity	Comments/ concerns
Afrika Rize Reggae Festival	Get funding from DAC is very crucial to continue as there are limited sources of funders. Although the organisation has tried to bring in other sponsors, there has been no delivery on promises. Additionally, it is difficult to secure additional persons to assist with the project as there is not enough funding to provide gainful income to potential employees that help with preparations with the event.
Gay and Lesbian Network Pink Mynah Festival	Ensure that the organisation derives more funding and income so contribute to the financial sustainability of the event. Additionally, the organisation would want to get licenses for food and beverage that can reduce spending on stallholders and contribute to the organisations financial self-sustainability.
Hihlurile Pot of Beads Exhibition	The funding from DAC should not be once off as this limits the continued impact of the exhibition. The funding cycle could at least be for three years to empower the organisation and the participants who display their artwork.
Rofhiwa Annual Star Search	The organisation would like to expand the size of the event but there is a lack of funding which limits the potential growth of the event.
Soulbent Day Drama and Cultural Dance Show	Although the organisation will attempt to host the event in the future, the limited amount of funding means less schools can be involved, which also reduces the number of youth that are participants in the events.
Swilombe Music Association	Need more funding to expand on hosting a more diverse event which includes cultural background of cultures all over Limpopo. DAC should conduct the workshops and training for additional persons and service providers as they are more expensive than the department thinks. This training diverts the limited funding.
Blouberg Annual Festival	The organisation does not get enough support as the art and culture sector is perceived to be something that is not important. Financial allocation from national, provincial and local governments to their arts and culture departments are crumbs in comparison to the available budget. This then limits the potential for the events to truly make a significant contribution towards skills, talent and employment.
Makgalakwena Cultural Dance Festival	The lack of appreciation of culture makes it difficult to market the event. The Department must try to merge crafts and dance festivals and make it one major event rather than having a system of funding which differentiates and categorises according to whether an event is focused on traditional dances or crafts.
Umthayi Marula Festival	None.
Bassline Africa Day	Funding on time.
Music Camp and Concert	None.
OR Tambo Homage Concert	Main concern is that of lack of finances. If funding cannot be secured in the future, not sure if it is possible to expand the events and make it grow.
Performing Arts Workshop and Festivals	Source funding from other funders/ sponsors and donations.
Beautiful Land (theatre production)	Expanding the event and making it grow bigger due to finances.
Annual Ebubeleni Music Festival	Securing main sponsors.
Iqonga cultural festival	The biggest concern is funding. The dream is for this to be an annual event but without the funding this is not possible.
Azishe! Festival (JazzArt)	Uncertainty from year to year since event is completely dependent on funding. Funding needs to be secured for a 3 year period. This will help with strategic planning.
Access Art	Shekinah Media hopes to attract additional funding from other stakeholders. This will allow Access Art to be broadcast on bigger platforms and to a much broader audience, thus further impacting all stakeholders involved (artists, viewers, society as a whole) positively.
Artists Preserving Heritage Festival	Funding.



Bohlabela Schools Arts Festival	Need the DAC MGE to recognise that young people in rural areas have totally nothing to do after school and they are the ones who understand the traditional and cultural way of living because they are not exactly exposed to fast life which is slowly leading to a devastating consequences in the overall future of the country. Funding is required to help identify these talents at an early age, develop and promote them. Not enough has been done in arts development in the rural areas and these young people feel like the only way to make it to the top in the arts industry is to leave the rural area and go live in Gauteng Province.
Graduate Arts Project	Desires to take the programme to all provinces and therefore requires more funding. The threshold of R2 million limits such an endeavour.
Youth with Disability Development Arts and Culture	Lack of funds and communication with the local government.
African Youth Theatre and Dance Festival/ Assitej	Concerned about the sustainability of the sector more generally, and this event is one way to stimulate the sector and ensure access to the arts for children and young people through the nurturing of excellence in the field.
Vhuthihi African Music Extravaganza	Festival attendance is an issue as people are still not convinced on by events that do not have mainstream and commercial artist. Funding also limits the scope of hosting the event at a scale where artists from across Africa can come and perform.
Annual Isi-Xhosa Music Festival	Inconsistency in funding. DAC should be funding events like these annually without fail. It is vital to take at least a 3-year view in support of the event to be able to assess the social impacts the event is making. Funding should not come to the organisers after the event.
Buyelembo Arts Festival	Funding constraints.
Bloekombos Arts and Culture Festival	None.
Matlakala	The issue of only receiving funding once off. It would be more sustainable if the funding was received annually to ensure that the event is on-going.
Annual Mdantsane Summer Reunion	The infrastructure (stadium) could result in issues because the people running the stadium do not receive help from the municipality in terms of maintenance. The facilities are not properly maintained; for instance one wall fell during heavy rains and has not been fixed. If it does not get fixed the organisation cannot host the event there because people could get in without paying/ buying a ticket.
Paarl Festival	The issue of late funding and the lack of funding.

