

SOUTH AFRICAN CULTURAL OBSERVATORY

Impact Study of the DSAC Funded BASA Supporting Grant Programme

Submitted to:

Department of Arts and Culture

Submitted by:

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In Partnership with:

Rhodes University, University of Fort Hare and University of KwaZulu-Natal

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South African Cultural Observatory
Impact Study of the DSAC Funded
BASA Supporting Grant Programme
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Researchers

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Submitted to the Department of Arts and Culture:



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Summary

DSAC has had a strategic partnership with BASA since 1997, a NPC to support the arts sector, specifically in relation to the DSAC funded BASA Supporting Grant Programme and Debut Programme which recently started in 2017. In the last 6 years the number of beneficiaries ranged from 63 in 2017 and 2019 to 99 in 2015 for the Supporting Grants Programme and declined from 197 in 2017 to 14 in 2019 for the Debut Programme. This study was intended assess the impact of DSAC funding to BASA in relation to the arts sector. However, methodological challenges were experienced in relation to beneficiary survey completion, with only 12 beneficiaries responding. The generalisability of the beneficiary survey results is therefore compromised.

In terms of the amount of DSAC funding allocated to BASA, there is a steady increase in relation to the overall annual allocation from R6 898 000 in 2014 to R8 946 000 in 2019 of the Supporting Grant Programme but a decline from R3 000 000 in 2017 to R1 000 000 in 2019 for the Debut Programme. Additionally, 3 personnel were employed on a permanent basis and 11 on a casual/ temporary basis (who were not volunteers) specifically to work on the DSAC funded BASA programmes. The organiser additionally outlined clear and objective criteria and processes to select beneficiaries.

In terms of the beneficiaries, they seem to be established in the arts sector, well educated, from different income levels and reflect a variety of arts sectors. All beneficiaries are currently in the arts sector. The funding received, however, differed considerably. The beneficiaries and the organiser expressed positive perceptions and experiences of the Programmes. The main benefits identified were providing financial/ grant support, sharing information and experiences, networking, exposure and skills development. The key challenges were in relation to funding.

Beneficiaries and BASA strongly advocated for the continued support of DSAC funding, noting the benefits for the arts sector. The reliance on DSAC support (which is about 70% of the budget) is of concern and BASA should secure more private sector sponsorships for the programmes. The methodological challenges in terms of engaging with BASA suggest that there may be issues pertaining to data management and record keeping within the organisation which DSAC should discuss with BASA.

Key Findings

- DSAC has had a strategic partnership with BASA from 1997
- More than 60 beneficiaries per year participated in the Supporting Grant Programme
- Key methodological challenges faced which undermine the results of the beneficiary survey results
- DSAC main sponsor, contributing 70% of the budget for the programmes
- High levels of satisfaction with the programmes
- Key benefits were financial/ funding, networking and business exposure
- Main challenge was inadequate funding
- Beneficiaries and BASA strongly advocate for the continued support of DSAC funding (Debut Programme will likely continue without DSAC funding but not the Supporting Grant Programme)



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Abbreviations

BASA:	Business and Arts South Africa
CEO:	Chief Executive Officer
DAC:	Department of Arts and Culture
DSAC:	Department of Sports, Arts and Culture
LGBTI+Q:	Lesbian, gay, bisexual, transgender, intersex, and questioning
M&E:	Monitoring and Evaluation
NPC:	Non-profit company
SACO:	South African Cultural Observatory
SPSS:	Statistical Package for the Social Sciences
UKZN:	University of KwaZulu-Natal



1 Introduction

The Department of Sports, Arts and Culture (DSAC) has had a strategic partnership with Business and Arts South Africa (BASA), a non-profit company (NPC) to support the arts sector, specifically in relation to the DSAC funded BASA Supporting Grant programmes. The University of KwaZulu-Natal (UKZN) has been commissioned to conduct an impact study of DSAC's funding to BASA to support the arts sector for the past six years. The results are intended to inform future decisions (including policy formulation and revision as well as activities and projects to fund) relating to the DSAC's support of the arts sector.

According to BASA's (2019) website, the company was founded in 1997 as a joint initiative of the then Department of Arts and Culture (DAC) and the business sector as a public/ private partnership. Furthermore, BASA (2019) indicates that the company is "an internationally recognised South African development agency with a suite of integrated programmes implemented nationally and internationally" that "encourages mutually beneficial partnerships between business and the arts, securing the future development of the arts sector in South Africa and contributing to corporate success through Shared Value". The Vision of BASA is to:

...be the leading connector catalyst and resource that supports a better understanding by business of the arts, and continues to advocate an arts culture in our society.

The Mission is to:

... ensure the relevance and sustainability of the arts in South Africa by providing expertise in developing partnerships between business and the arts.

Some of the online resources available are a guide to growing creatives markets, developing non-disclosure agreements to assist and support artists wanting to protect their intellectual property and sponsorship toolkits to navigate through a sponsorship cycle and measure the effectiveness of arts sponsorship (BASA, 2019).

DSAC indicates that the funding of approximately R8 million that is provided to BASA is used for specific projects (including the Supporting Grant programme and the Debut Programme which is intended to empower young people) as well as other operational aspects such as staffing.

In the context of the above discussion and as articulated by the South African Cultural Observatory (SACO), the overall intention of this research is to assess the impact of DSAC funding to BASA. Thus, the key focus areas are to:

1. Conduct an impact study of DSAC's support/ investment to BASA for the past six years, including the number of beneficiaries supported and types of support provided).
2. Establish the profile of the businesses in the arts sector supported in relation to demographic (population group, age, gender, place of residence, etc.) and business (types of businesses in the arts sector, number of years in business/ operation, location where based, number of employees, etc.) aspects.



3. Examine the progress of the businesses supported, specifically to ascertain the impact of DSAC funded BASA support on the growth and sustainability of the businesses since being supported by BASA.
4. Establish if the businesses supported by BASA are currently in the arts sector.
5. Provide recommendations on DSAC's funding of BASA.

In a broader context, examining the impact of BASA support to the arts sector is critically important given that there is growing consensus that funding support and exposure to potential markets are key challenges faced.

2 Research Design

The research approach adapted components of the SACO Monitoring and Evaluation (M&E) Framework developed for the DSAC. Specifically, Framework considers:

- The stated aims of the project/ event/ organisation; in this case DSAC's funding of BASA's Supporting Grant Programme and Debut Programme;
- What the expected impacts are; and
- Who is expected to benefit.

In terms of the methodological approach, a desktop study drawing on information provided by BASA as well as those available on the company's website were primarily used to establish background information. Four years of Annual Reports in relation to the six years focus of this study (2014, 2016, 2017 and 2018) which were available on the website were examined. It is important to note that these Annual Reports did not include specific information in relation to DSAC funding. The main methodological approach was primary data collection via two surveys (beneficiaries and organiser) to address the goals stated earlier:

1. A BASA beneficiary survey using a questionnaire (see Appendix 1) was developed to be administered to successful beneficiaries who were supported by DSAC BASA funding for the past six years (2014-2019). The questionnaire included information in relation to the socio-demographic as well as the business profiles of the beneficiaries, the support provided by BASA, perceptions and experiences in relation to the support provided, and awareness of and attitudes towards DSAC funding of BASA.
2. Information was also collected from BASA using an organiser's survey (Appendix 2) which was emailed to the organiser for completion. The data collected included information on the profile of BASA, employment and skills development profile of BASA generally and in relation to the DSAC funded programmes specifically, target beneficiaries and selection criteria, programmes' objectives and activities, programmes' budget and expenditure, and satisfaction with the programmes and future sustainability.



3 Research methods and data collection

UKZN developed the beneficiary and organiser surveys. Both surveys received feedback from SACO. The UKZN team was responsible for data inputting and analysis of results as well as the compilation of this report. Although the researchers preferred that BASA provide a list of the beneficiaries who received funding for the six years under study, BASA indicated that they would not provide this information but would themselves contact the beneficiaries to participate in the study. The beneficiary survey together with an email text to invite individuals/ organisations/ businesses to participate in the research were sent to BASA for implementation, together with highlighting the importance of follow-up engagements as well as providing the targeted beneficiaries with the option to participate in telephonic interviews to ensure a higher response rate. At the time of compiling this draft report, only 12 surveys were completed which are analysed. The UKZN research team thus had no direct involvement in the beneficiary survey completion process.

In terms of sampling, a census approach was advocated whereby it was planned that all beneficiaries for the last six years (2014 to 2019) should be approached to participate. At the time of compiling this report BASA indicated that the total number of beneficiaries approached was 143 from 2018 and 2019 beneficiaries. They planned to send the surveys to beneficiaries from 2017 to 2014 years but the progress of this was unclear at the time of writing this report.

Relying on BASA to implement the surveys as well as the low response rate to participate in the study (only 12 responses received thus far) raises concerns in relation to the results which is important to note. In terms of validation and reliability, the results cannot be viewed to be representative of the beneficiaries in general since an objective sampling process under the control of the researchers was not followed. BASA, as the company that provides the funding, approaching individuals/ organisations/ businesses supported to participate could be viewed as a potential conflict of interest. Additionally, the low response rate does not permit generalisations to be made.

The organiser survey was sent to the BASA team for self-completion. In terms of data analysis, the beneficiary survey information collected was inputted in the Statistical Package for the Social Sciences (SPSS) and analysed thematically as per the goals of the research. The event organiser survey is discussed qualitatively and thematically. The organiser and beneficiary surveys included an assurance that research ethical protocols were adhered to including the confidentiality of the responses to ensure anonymity.



4 Results of the Study

This section analyses the primary data collected from the beneficiary and organiser surveys.

4.1 Attendee demographics and activities

The majority of the respondents were between the ages of 18 and 45 years (66.7%: 16.7% between 18-25 years and 41.7% between 36-35 years with one respondent being between 26-35 years) as indicated in the Table below. The average age was calculated to be 44.3 years and ranged from 22 years to 40 years. Three respondents indicated 70 years and one respondent stated 46-55 years. The Table also indicates that half of the respondents (50%) were males and 41.7% were females. One respondent stated lesbian, gay, bisexual, transgender, intersex, and questioning (LGBTI+Q). In terms of the population group, more than half of the respondents were African (58.3%) and the rest were whites (41.7%). None of the 12 respondents were Coloureds and Indian.

TABLE 1: DEMOGRAPHIC PROFILE OF BENEFICIARIES

	Frequency	Percentage
Age of respondents (in years)		
18-25	2	16.7
26-35	1	8.3
36-45	5	41.7
46-55	1	8.3
70	3	26.0
Total	12	100
Average		44.3
Gender of respondents		
Male	6	50.0
Female	5	41.7
LGBTI+Q	1	8.3
Total	12	100
Population group of respondents		
African	7	58.3
White	5	41.7
Total	12	100

Table 2 indicates the home language of respondents which was used as a proxy for the cultural group. The results indicate that half of the respondents' home language was English (50%) followed by isiZulu (16.7%). One respondent each stated isiZulu, Sepedi, Venda and Sesotho. The home language reflects diversity.



TABLE 2: HOME LANGUAGE OF RESPONDENT

	Frequency	Percentage
English	6	50.0
isiXhosa	2	16.7
isiZulu	1	8.3
Sepedi	1	8.3
Venda	1	8.3
Sesotho	1	8.3
Total	12	100

A key focus of DSAC support for programmes and activities is to ensure that there is a provincial spread. In relation to the provincial location of the beneficiaries' businesses/ place of work and place of residence, Figure 1 illustrates that the most of the respondents in terms of location of business were from Gauteng (25%), Eastern Cape (16.7%), Free State (16.7%) and Mpumalanga (16.8%). One respondent was from Limpopo. One respondent stated all provinces and another did not respond. In relation to place of residence, most respondents were Gauteng (33.3%) and Eastern Cape (16.7%). One respondent each stated Free State, Limpopo and Mpumalanga. A quarter of the respondents (25%) did not respond.

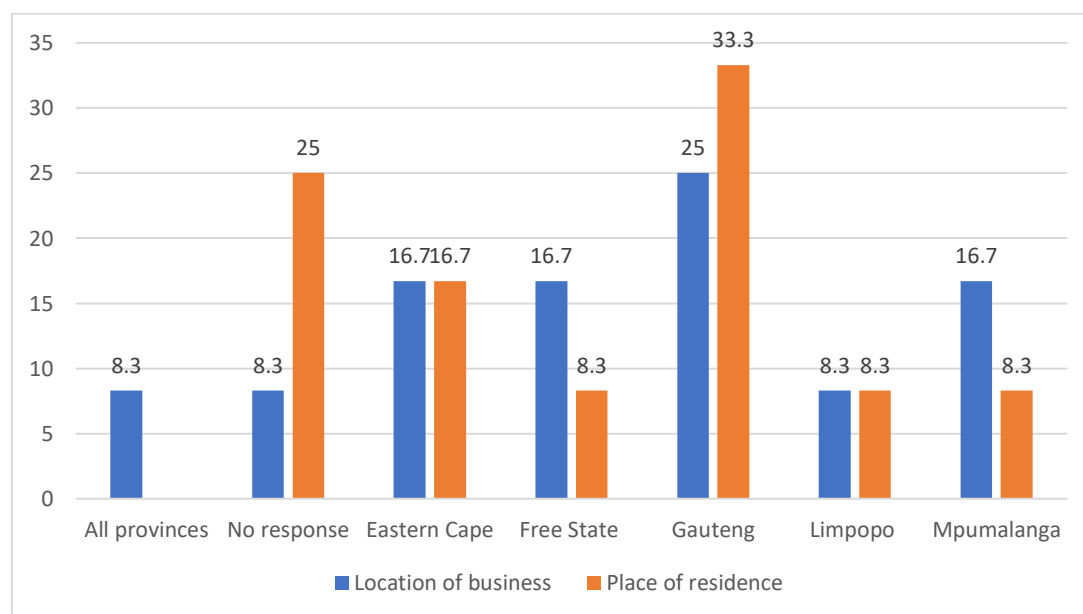


FIGURE 1: PROVINCE WHERE BUSINESS IS LOCATED AND RESIDENCE OF BENEFICIARY (N=12, IN %)



Table 3 shows that all the respondents had completed secondary schooling. Additionally, more than half of these beneficiaries (58.3% in total) had undergraduate (33.3%) and postgraduate (25%) degrees. Two respondents had certificates/ diplomas.

TABLE 3: HIGHEST EDUCATIONAL LEVEL ATTAINED BY RESPONDENT

	Frequency	Percentage
High/ secondary school completed	3	25.0
Certificate/ diploma	2	16.7
Undergraduate degree	4	33.3
Postgraduate degree	3	25.0
Total	12	100

Differences were noted in relation to respondents' net monthly income (Table 4). Twenty five percent of the respondents earned R7 000 and two respondents earned R15 000. One respondent each specified R250, R19 000, R25 000 and R35 000. Two respondents stated none and one did not respond. The average net monthly income was R14 639 and ranged from none to R35 000 which reflects the variations among these beneficiaries.

TABLE 4: NET MONTHLY INCOME OF RESPONDENT

	Frequency	Percentage
None	2	16.7
No response	1	8.3
250	1	8.3
7500	3	25.0
15000	2	16.7
19000	1	8.3
25000	1	8.3
35000	1	8.3
Total	12	100
Average		R14 639

4.2 Profile of Beneficiary

All the respondents were currently involved in the arts sector. This is unsurprising given that the respondents were among those who received recent (2018 and 2019) funding from BASA. Figure 2 indicates that half of the beneficiaries interviewed (50%) stated that they operated as a business and 41.7% as organisations. One respondent stated that he/ she operated as an individual.



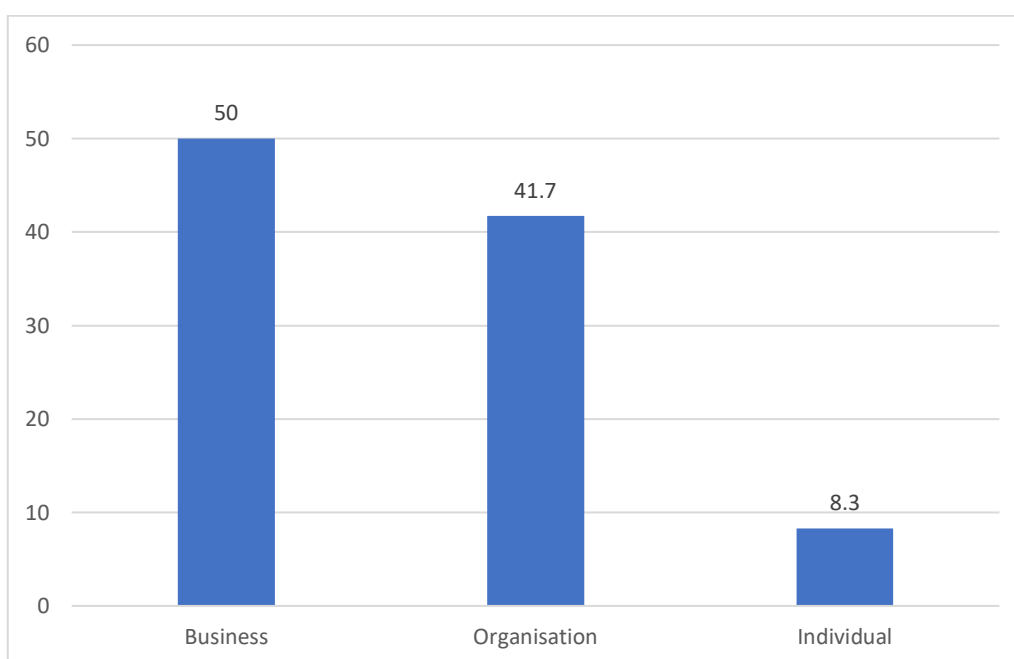


FIGURE 2: IF OPERATES AS AN INDIVIDUAL, ORGANISATION OR BUSINESS (N=12, IN %)

All the respondents indicated the type of business or organisation that was operational which is shown in Table 5. Most of these businesses were Proprietary Limited or non-profit organisations (41.7% each). One respondent each stated Closed Corporations and Section 21.

TABLE 5: TYPE OF ORGANISATION/ BUSINESS ARTIST CURRENTLY OPERATES FROM

	Frequency	Percentage
Proprietary Limited	5	41.7
Non-profit organisation	5	41.7
Closed Corporation	1	8.3
Section 21	1	8.3
Total	12	100

Table 6 indicates the number of persons employed on a permanent and temporary/ contract basis during the last year. None or not applicable was the response for one of the respondents in relation to permanent employees and two respondents in relation to temporary/ contract employees. Close to half of the respondents (41.7%) stated 1 for permanent employees with two respondents indicating 5 and one respondent each specifying 3, 8, 10 and 27. In relation to temporary/ contract employees, two respondents each stated 1 and 8. One respondent each stated 5, 6, 27, 33, 100, 150 and 300. In relation to permanent employees, the average was 5.7 persons and in terms of temporary/ contract employees, the average was 61.4



persons. The results suggest that the number of persons employed on a temporary/ contract basis is substantially higher than permanent employees. Additionally, there is considerable diversity among the respondents.

TABLE 6: NUMBER OF PERSONS EMPLOYED ON A PERMANENT AND TEMPORARY/ CONTRACT BASIS DURING THE LAST YEAR (N=72, IN %)

	Permanent	Temporary/ contract
None/ not applicable	8.3	16.7
1	41.7	16.7
3	8.3	-
5	16.7	8.3
6		8.3
8	8.3	16.7
10	8.3	-
27	8.3	8.3
33	-	8.3
100	-	8.3
150	-	8.3
300	-	8.3
Average	5.7	61.4

Table 7 indicates the arts sectors the respondents were currently involved in. Multiple responses were provided which indicates that artists participate in multiple genres. The main sectors identified were music (58.3%), performing arts (58.3%) education (50%), dance (41.7%) and festival (41.7%). Four respondents each indicated applied theatre, craft and visual arts. Three respondents specified design, literature and theatre. One respondent stated film. The results indicate that BASA funding/ support programmes attract persons/ organisations / businesses from a range of sectors.

TABLE 7: ARTS SECTOR INVOLVED IN (N=72, IN % - MULTIPLE RESPONSES)

	Frequency	Percentage
Music	7	58.3
Performing arts	7	58.3
Education	6	50.0
Dance	5	41.7
Festival	5	41.7
Applied theatre	4	33.3
Craft	4	33.3
Visual arts	4	33.3
Design	3	25.0
Literature	3	25.0
Theatre	3	25.0
Film	1	8.3



Respondents were also asked to indicate the number of years in their current position and the number of years in total they have been involved in the arts sector. The results are presented in Table 8. In relation to number of years in current position in the arts sector, 25% of the respondents indicated 5 years, One respondent each stated 1, 3, 7, 13, 15, 18, 22, 24 and 25 years. In relation to the total number of years involved in the arts sector, two respondents stated 20 years and one respondent each indicated 3, 7, 8, 10, 14, 25, 30, 35, 40 and 50 years. The average number of years in their current position in the arts sector was 11.9 years and ranged from 1 year to 25 years while the average number of years in total involved in the arts sector was higher (21.8 years) and ranged from 3 years to 50 years. The results are reflective of more established artists receiving BASA funding/ support.

TABLE 8: NUMBER OF YEARS IN CURRENT POSITION IN THE ARTS SECTOR AND NUMBER OF YEARS INVOLVED IN THE ARTS SECTOR IN TOTAL (N=12, IN %)

	Number of years in current position in the arts sector	Number of years involved in the arts sector in total
1	8.3	-
3	8.3	8.3
5	25.0	-
7	8.3	8.3
8	-	8.3
10	-	8.3
13	8.3	-
14	-	8.3
15	8.3	-
18	8.3	-
20	-	16.7
22	8.3	-
24	8.3	-
25	8.3	8.3
30	-	8.3
35	-	8.3
40	-	8.3
50	-	8.3
Average	11.9	21.8



4.3 BASA Funded Individuals/ Businesses/ Organisations Profiles

The beneficiaries who responded to the survey received BASA funding/ support over the last six targeted years with the most who responded (66.7%) having participated in 2018 followed by 2017 (58.3%) (Table 9). Half of the respondents each stated 2015, 2016 and 2019. Two respondents specified 2014.

Since information was not provided to the researchers about the individuals/ organisations/ businesses supported by the DSAC (and these were not stated in the Annual Reports as well), this study is not able to establish which individuals/ organisations/ businesses have multiple years of funding and what the funding provided is used for. However, the results from the 12 respondents clearly show multiple years of funding received by many individuals/ organisations/ businesses. It is therefore important to undertake future research to establish the extent to which BASA funded beneficiaries depend on the funding received and future sustainability of these individuals/ organisations/ businesses in the arts sector.

TABLE 9: YEAR BENEFICIARY RECEIVED BASA FUNDING/ SUPPORT (N=12, IN % - MULTIPLE RESPONSES)

	Frequency	Percentage
2014	2	16.7
2015	6	50.0
2016	6	50.0
2017	7	58.3
2018	8	66.7
2019	6	50.0

The type of arts sector respondents were involved in at the time of receiving BASA funding/ support varied and generally reflected the type of sector they are currently in (Table 10). Specifically, the main sectors identified were festival and music (33.3% each). Two respondents each stated education, literature, performing arts and visual arts. One respondent each specified craft, dance, design and live art.



TABLE 10: TYPE OF ARTS SECTOR INVOLVED IN AT THE TIME OF RECEIVING BASA FUNDING/ SUPPORT
(N=12, IN % - MULTIPLE RESPONSES)

	Frequency	Percentage
Festival	4	33.3
Music	4	33.3
Education	2	16.7
Literature	2	16.7
Performing arts	2	16.7
Visual arts	2	16.7
Craft	1	8.3
Dance	1	8.3
Design	1	8.3
Live art	1	8.3

Table 11 below indicates the province beneficiaries were located in at the time of receiving BASA funding/ support. The dominant respondent was Gauteng (41.7%). Two respondents stated Eastern Cape and Mpumalanga. One respondent each indicated Free State, Limpopo as well as Gauteng and Northern Cape.

TABLE 11: PROVINCE LOCATED IN AT THE TIME OF RECEIVING BASA FUNDING/ SUPPORT

	Frequency	Percentage
Gauteng	5	41.7
Eastern Cape	2	16.7
Mpumalanga	2	16.7
Free State	1	8.3
Gauteng and Northern Cape	1	8.3
Limpopo	1	8.3
Total	12	100

Table 12 indicates the numbers of years respondents were in their position in the arts sector and the number of years in total they were involved in the arts sector at the time of receiving BASA funding/ support. In relation to the number of years in current position in the arts sector, 25% stated 5 years. Two respondents each indicated 1 and 6 years. One respondent each specified 10, 12, 18, 20 and 27 years. In relation to the total number of years in the arts sector, two respondents stated 15 years. One respondent each specified 1, 2, 6, 7, 10, 13, 14, 20, 25 and 50 years. The average number of years in their current position in the arts sector was 9.7 years and ranged from 1 year to 27 years while the average the number of years in total involved in the arts sector was higher (14.8 years) and ranged from 1 to 50 years. The results again reflect more established individuals/ organisations/ businesses being supported.



TABLE 12: NUMBER OF YEARS IN CURRENT POSITION IN THE ARTS SECTOR AND NUMBER OF YEARS INVOLVED IN TOTAL IN THE ARTS SECTOR AT THE TIME OF RECEIVING BASA FUNDING/ SUPPORT (N=12, IN %)

	Number of years in current position in the arts sector	Number of years involved in arts sector in total
1	16.7	8.3
2	-	8.3
5	25.0	-
6	16.7	8.3
7	-	8.3
10	8.3	8.3
12	8.3	-
13	-	8.3
14	-	8.3
15	-	16.7
18	8.3	-
20	8.3	8.3
25	-	8.3
27	8.3	-
50	-	8.3
Average	9.7	14.8

The beneficiaries found out about BASA funding/ support programmes in a number of ways as shown in Table 13, with a few respondents noting more than one source of information. The main source identified was word of mouth (from peers, friends and/ or family) (58.3%). Two respondents stated BASA website. One respondent each specified posters/ banners/ flyers, radio, from initiation of BASA, happened to see BASA offices and went to find out what it is all about, attended the launch of BASA and met BASA's first Chief Executive Officer (CEO) in 1997 and has been aware of BASA's activities since then.

The results indicate that among the respondents, the majority learnt about BASA funding/ support from word of mouth and/ or BASA directly. While word of mouth is indicative of satisfactory experiences and positive perceptions of BASA this trend, if applicable given the small sample size, raises concerns that those in 'the know' or have access to BASA and those aware of BASA are more likely to receive BASA funding support which places them at an advantaged compared to those who are now aware of BASA.



TABLE 13: HOW RESPONDENT FOUND OUT ABOUT BASA FUNDING/ SUPPORT PROGRAMMES (N=12, IN % - MULTIPLE RESPONSES)

	Frequency	Percentage
Word of mouth (from peers, friends and/ or family)	7	58.3
BASA website	2	16.7
Posters/ banners/ flyers	1	8.3
Radio	1	8.3
From initiation of BASA	1	8.3
Happened to see BASA offices and went to find out what it is all about	1	8.3
Attended the launch of BASA	1	8.3
Met BASA's first Chief Executive Officer in 1997 and has been aware of BASA's activities since then	1	8.3

Figure 3 indicates whether respondents felt they were sufficiently informed about BASA funding/ support programmes. Most of the respondents indicated that they were well informed (83.3%). Two respondents indicated somewhat informed. None of the respondents stated insufficiently informed. There seems to be general satisfaction with the information provided about the programmes among the beneficiaries who responded to the survey.

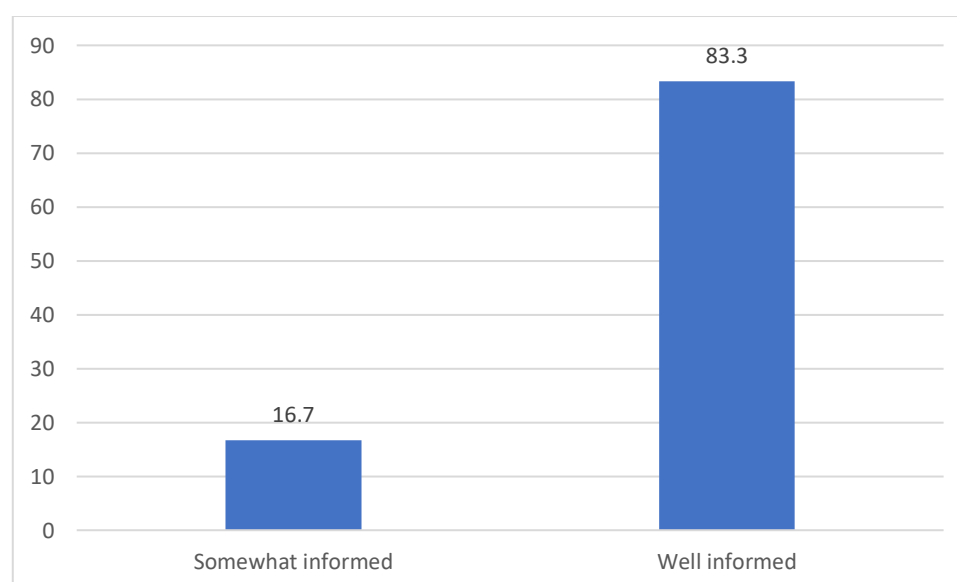


FIGURE 3: IF SUFFICIENTLY INFORMED ABOUT THE OBJECTIVES OF THE BASA FUNDING/ SUPPORT PROGRAMMES (N=12, IN %)

Additionally, 75% of the respondents stated that they were provided with sufficient resources/ funding to participate in the BASA funded programme (Table 14). One respondent stated that he/ she was not provided with sufficient resources/ funding and two did not respond. The one



respondent who indicated that he/ she was not provided with sufficient resources/ funding provided the reason as insufficient financial support.

TABLE 14: IF PROVIDED WITH SUFFICIENT RESOURCES/ FUNDING TO PARTICIPATE IN BASA FUNDED PROGRAMME

	Frequency	Percentage
No response	2	16.7
Yes	9	75.0
No	1	8.3
Total	12	100

Table 15 below indicates that a range of aspects attracted respondents to participate in BASA funding/ support programmes. The main aspects identified by more than 60% of the respondents were:

- Access to grants/ funding (83.3%)
- Networking opportunities with others (66.7%)

Fifty percent to 60% of the respondents identified the following aspects:

- Sponsorship opportunities (58.3%)
- Partnership opportunities with the private sector (58.3%)
- Small business development support (58.3%)
- Workshops/ seminars for skills development (50%)

Three respondents each stated mentoring opportunities and media coverage opportunities. One respondent each specified exhibition opportunities, showcasing work to potential buyers and participation in the BASA conference. The results indicate that the beneficiaries perceive multiple benefits expected in relation to BASA funding/ support programmes.



TABLE 15: ASPECTS OF BASA PROGRAMME THAT ATTRACTED RESPONDENT TO CONSIDER PARTICIPATING (N=12, IN % - MULTIPLE RESPONSES)

	Frequency	Percentage
Access to grants/ funding	10	83.3
Networking opportunities with others	8	66.7
Sponsorship opportunities	7	58.3
Partnership opportunities with the private sector	7	58.3
Small business development support	7	58.3
Workshops/ seminars for skills development	6	50.0
Mentoring opportunities	3	25.0
Media coverage opportunities	3	25.0
Exhibition opportunities	1	8.3
Showcasing work to potential buyers	1	8.3
Participation in the BASA conference	1	8.3

The amounts of funding/ grants received from BASA for each year during the last six years which was the focus of the research are shown in Table 16. In all years (83.3% in 2014, 58.3% in 2015, 50% in 2016 and 2017, 41.7% in 2019 and 33.3% in 2018) a substantial proportion of respondents did not respond or the amount was not applicable since funding was not received in this year. In 2014, one respondent each stated R40 000 and R80 000. In 2015, one respondent each stated R10 000, R37 500, R40 000, R50 000 and R100 000. In 2016, one respondent each stated R10 000, R15 000, R40 000, R60 000 and R100 000. In 2017, two respondents stated R50 000 and one respondent each indicated R10 000, R15 000, R25 000 and R30 000. In 2018, four respondents stated R15 000, two respondents indicated R50 000 and one respondent each specified R60 000 and R100 000. In 2019, three respondents stated R50 000, two respondents indicated R20 000 and one respondent each specified R10 000 and R40 000. The average amount per year was R60 000, R47 500, R44 583, R30 000, R40 000 and R34 286 for 2014, 2015, 2016, 2017, 2018 and 2019, respectively. The responses reveal substantial variations in the amounts of funding received. The organiser survey responses as well as the Annual Reports examine do not reveal the basis for the funding differences and what criteria specifically are used to determine the amount of funding allocated.



TABLE 16: AMOUNT OF FUNDING/ GRANTS RECEIVED FROM BASA FOR EACH YEAR DURING THE LAST 6 YEARS (N=12, IN % - MULTIPLE RESPONSES)

Amount (in Rands)	2014	2015	2016	2017	2018	2019
No response/ not applicable	83.3	58.3	50.0	50.0	33.3	41.7
10000	-	8.3	8.3	8.3	-	8.3
15000	-	-	8.3	8.3	33.3	-
20000	-	-	-	-	-	16.7
25000	-	-	-	8.3	-	-
30000	-	-	-	8.3	-	-
37500	-	8.3	-	-	-	-
40000	8.3	8.3	8.3	-	-	8.3
50000	-	8.3	-	16.7	16.7	25.0
60000	-	-	8.3	-	8.3	-
80000	8.3	-	-	-	-	-
100000	-	8.3	8.3	-	8.3	-
Average	R60 000	R47 500	R44 583	R30 000	R40 000	R34 286

Respondents were asked to identify additional support (other than direct BASA funding) received from BASA. Three respondents stated none and one respondent noted that they did not receive additional support other than being invited to enter the projects supported for BASA awards. The rest of the respondents identified different types of support provided with one respondent each stating arts based business growth, education about how to sell work professionally, exposure and networking, facilitating support from Auto and General Insurance, providing skills and knowledge, and receiving mentoring as well as small business development support and workshops for skills development. Some of these benefits are encapsulated in the response from one of the beneficiaries:

In 2015 I attended the BASA small business course and this was great help in establishing my current business. Through mentorship and support I have managed to grow my creative business and BASA has been an important supporter and partner through the years.

One respondent stated that he/ she was the co-facilitator for BASA in the Eastern Cape on the DAC Debut programme which was done in 2018 and also trained on Creative Marketing in 2016.



4.4 Perceptions and Experiences of the BASA Funded/ Support Programmes

Table 17 indicates the main aspects most liked about BASA funding/ support programmes. Unsurprisingly, the main aspect liked related to financial support as indicated by 58.3% of the respondents. A key aspect noted was being able to get financial support by the private sector and accessing grants. Other specific comments were:

- “Creative enterprises cannot just get funding, they have to engage with the private sector and can get additional support through BASA - this allows the creative economy to grow and creatives and creative businesses to go out there and establish their own partnerships and support”.
- “The programme is significant in its ability to profoundly impact on the marketing and public relations spend for arts sector partners as well as dramatically contributing to value add for private sector partners. It is a great incentive for private sector sponsorships and engagement in the arts”.
- “This funding helps us to add value to the sponsorship, for example, in terms of a function to entertain the sponsor/s, better programmes, and specifically a backdrop of photographs onstage at the Linder Auditorium, an otherwise rather dreary venue. This backdrop showcases the educational aspect of our activities, during concerts there”.

The responses also provide insights into how specific businesses use the funding provided.

In relation to exposure identified by three respondents, the specific comments highlighted visibility, exposure to potential clients and that the BASA funding complements other sponsorships, specifically that it can be used as an instrument to attract sponsors. Similar sentiments were expressed in relation to networking with the two respondents highlighting networking with the business sector and to collaborate with the arts and business sectors as well as funding assisting businesses to further promote partnership/s with the funder.

The two respondents that stated seminar specifically indicated:

- “I liked the workshops because they were very informative and equipped me with skills that turned an artist into an entrepreneur”.
- “The training and workshop where we learned a lot about how to grow the arts business, being profitable and the potential to grow the business, plus the funding”.

One respondent stated valuing the arts, noting that they were trained to understand highlighting the value proposition of their business, that is, learning how to give reasons to why work should be bought other than selling it because they wanted it sold. Another respondent stated skills and knowledge development, noting that the BASA funding/ support helped finish his/ her first project and made sure that it was of a good quality. The respondent who stated business development indicated that “the small business development allowed me the opportunity to network with others in the creative economy - this really helped me see that



we need to move away from our silo approach and broaden our way of working in order to make real traction in society”. One respondent stated the professionalism of BASA officials.

TABLE 17: ASPECTS MOST LIKED ABOUT BASA FUNDING/ SUPPORT PROGRAMMES (N=12, IN % - MULTIPLE RESPONSES)

	Frequency	Percentage
Financial support	7	58.3
Exposure	3	25.0
Networking	2	16.7
Seminar	2	16.7
Professionalism of BASA officials	1	8.3
Small business development	1	8.3
Skills development	1	8.3
Valuing the arts	1	8.3

Table 18 indicates the aspects least liked about the BASA funding/ support programmes. Four respondents indicated none. Two respondents disliked the competition approach. One respondent indicated that this approach was problematic because no art is wrong. The other respondent stated:

When winning the BASA awards only the business received certificate and prize - why is that? We were the creative energy and conceptual element - it was a partnership which should acknowledge both parties equally.

Another two respondents noted funding issues with one stating that the amount of funding was insufficient to cover all aspects needed to make sure that the project was successful with the other indicating that there was no long-term development of funding with the corporate sector.

The one respondent who stated time specifically noted the turn-around time after grant approval, indicating further that documentation can be made available at the same time as the application outcome. Another respondent specified mentorship and raised issues with online mentoring, preferring face-to-face interactions as network problems made it difficult at times to hear or communicate properly with the mentors. The respondent who stated marketing tools felt that they managed to brand their event and also exposed BASA to other partners with limited support. Another respondent stated network and specified that “there was no long-term development of partnerships with the corporate sector”. The respondent who stated report writing noted that the reports required every aspect of the business activities in relation to the work done to be covered which can be challenging.



TABLE 18: ASPECTS LEAST LIKED ABOUT BASA FUNDING/ SUPPORT PROGRAMMES (IN %, MULTIPLE RESPONSES)

	Frequency	Percentage
None	4	33.3
Competition approach	2	16.7
Funding	2	16.7
Marketing tools	1	8.3
Mentorship	1	8.3
Networking	1	8.3
Report writing	1	8.3
Time	1	8.3

Table 19 indicates how receiving BASA funding/ support assisted respondents as artists. Multiple benefits were identified with the main ones being networking in the arts sector (83.3%), sharing information and experiences (58.3%) and exposure to potential clients/ access to potential buyers (58.3%). Half of the respondents (50%) stated increased sales. One respondent each stated BASA support offers leverage when approaching potential clients and sponsors as well as winning the BASA awards was a great strategic win. Among these beneficiaries, the networking and exposure benefits are clearly evident.

TABLE 19: HOW BEING A BENEFICIARY OF THE BASA FUNDING/ SUPPORT ASSISTED RESPONDENT AS A PERSON/ BUSINESS/ ORGANISATION INVOLVED IN THE ARTS SECTOR (N=12, IN % - MULTIPLE RESPONSES)

	Frequency	Percentage
Networking in the arts sector	10	83.3
Sharing information and experiences	7	58.3
Exposure to potential clients/ access to potential buyers	7	58.3
Accessing sponsorships	6	50.0
Increased sales	5	41.7
BASA support offers leverage when approaching potential clients and sponsors	1	8.3
Winning the BASA awards was a great strategic win	1	8.3

Respondents were asked to rate the likelihood of them recommending BASA funding/ support programmes to a colleague or another artist on a scales of 1 (not at all likely to 10 (extremely likely). The average was calculated to be 9.6 and ranged from 7 to 10 (Table 20). One beneficiary did not respond. Most respondents provided a rating of 10 (75%) with one



respondent each stating 7 and 9. Among the respondents, with the exception of one, all would recommend BASA funding/ support programmes which reflects positive perceptions and experiences.

TABLE 20: LIKELIHOOD OF RECOMMENDING BASA FUNDING/ SUPPORT PROGRAMMES TO A COLLEAGUE OR ANOTHER ARTIST ON A SCALE OF 1 (NOT AT ALL LIKELY) TO 10 (EXTREMELY LIKELY)

	Frequency	Percentage
No response	1	8.3
7	1	8.3
9	1	8.3
10	9	75.0
Total	12	99.9
Average		9.6

Only one respondent who did not provide a rating in relation to the likelihood of recommending BASA funding/ support programmes to a colleague or another artist stated that “the access and opportunity to really engage with possible sponsors and/ or partners has become difficult and unclear”. This is the only respondent who expressed reservation. Another respondent also provided a comment which was positive, specifically stating that “BASA helps you to finish up your project and also makes sure you have the best ways of using the support that they provide you”.

Table 21 shows the challenges a third of the respondents (33.3%) experienced in relation to BASA funding/ support programmes. The majority of the respondents (66.7%) did not experience any challenges. The main challenge experienced was financial (25%). These three respondents’ specific comments were accessing the supporting grant timeously, late payment of the grant as well as not receiving approval for applied budget and being forced to change the original project idea. One respondent raised unfair treatment as a challenge, specifically stating that “there was no actual connection with BASA”.

TABLE 21: CHALLENGES EXPERIENCED IN RELATION TO RECEIVING BASA FUNDING/ SUPPORT (N=12, IN % - MULTIPLE RESPONSES)

	Frequency	Percentage
None	8	66.7
Financial	3	25.0
Unfair treatment	1	8.3



Most of the respondents identified various types of support they would like after receiving BASA funding/ support (Table 22). Two of the respondents stated none. The main type of support identified was networking opportunities (33.3%). Three respondents each stated financial support and business development. In terms of financial support, one respondent commented that “BASA should check the background of the artist, what amount should they give the artist to make sure the project is successful and give the time to pitch for their specific amount of funding/ grant”. Two respondents each indicated more workshops and conferences as well as assistance with marketing. One respondent each stated mentorship opportunities, following up with participants/ need for regular contact, opportunities for artists and exhibition support.

TABLE 22: TYPES OF SUPPORT RESPONDENTS WOULD LIKE AFTER RECEIVING BASA FUNDING/ SUPPORT WHICH WOULD BE HELPFUL TO BENEFICIARIES (N=12, IN % - MULTIPLE RESPONSES)

	Frequency	Percentage
None (all of the current BASA support is adequate/ beneficial)	2	16.7
Networking opportunities (including information sharing)	4	33.3
Financial support (especially more funding)	3	25.0
Business development (especially links with arts and businesses)	3	25.0
More workshops and conferences (specifically countrywide)	2	16.7
Assistance with marketing (for example, developing plans and broadening access to markets)	2	16.7
Mentorship opportunities	1	8.3
Following up with participants/ need for regular contact	1	8.3
Opportunities for artists (specifically BASA awards to target more broadly the creative economy)	1	8.3
Exhibition support (especially State-funded exhibitions)	1	8.3

All respondents indicated types of support they would need as artists, with most respondents noting more than one area (Table 23). The main types of support identified related to sponsorships/ additional grants (83.3%). Half of the respondents (50%) each stated mentorship and coaching, additional information on copyright and intellectual property legislation and seminar/ workshops. Other areas of support noted by two respondents each were web-based interactive distance learning and self-study materials. Two respondents provided additional comments for sponsorships/ additional grants which were funding for individual productions and the theatre itself (that is, naming rights).



TABLE 23: TYPES OF FUTURE SUPPORT RESPONDENTS WOULD NEED AS OPERATING IN THE ARTS SECTOR (N=12, IN % - MULTIPLE RESPONSES)

	Frequency	Percentage
Sponsorships/ additional grants	10	83.3
Mentorship and coaching	6	50.0
Additional information on copyright and intellectual property legislation	6	50.0
Seminar/ workshops	6	50.0
Web-based interactive distance learning	2	16.7
Self-study materials	2	16.7

A few respondents indicated how BASA funding/ support programmes can be improved in the future (Table 24). A third of the respondents (33.3%) stated none. Among the rest, the main suggestions forwarded were more exposure identified by three respondents and communication and financial support specified by two respondents each. One respondent each indicated better management and BASA should visit the artists' project launch. In terms of exposure, specific comments by the three respondents were:

- "BASA should adopt local progressive arts organisations and pilot few of their programmes in areas like rural areas in order to improve and artists (either individuals or groups) can access their services".
- "Connect BASA private/ business sector members with arts and culture projects - playing a more active role in facilitating the relationships".
- "They must reach more people. Most people in rural areas are not familiar with BASA".

In terms of communication, the two respondents highlighted more and improved communication, especially with project organiser and programme coordinators. One respondent added: "We would often have to wait until the very last minute to receive information regarding travelling, accommodation etc. It was often quite inconvenient as we needed to plan ahead as people in business who have clients depending on us".

TABLE 24: HOW BASA FUNDING/ SUPPORT PROGRAMMES CAN BE IMPROVED IN THE FUTURE (N=12, IN % - MULTIPLE RESPONSES)

	Frequency	Percentage
None	4	33.3
More exposure	3	25.0
Communication	2	16.7
Financial support (specifically more funding and creating relationships with potential sponsors and the arts sector)	2	16.7
Better management (specifically document turn-around time after approval must be improved)	1	8.3
BASA should visit the artists' project launch	1	8.3



4.5 DSAC Funding of the BASA Funded/ Support Programmes

The majority of the respondents (83.3%) were aware that the DSAC provides funding to support BASA programmes (Table 25). Two respondents were not aware of the DSAC support provided.

TABLE 25: IF RESPONDENT IS AWARE THAT THE DSAC PROVIDES FUNDING TO SUPPORT THE BASA FUNDING/ SUPPORT PROGRAMMES

	Frequency	Percentage
Yes	10	83.3
No	2	16.7
Total	12	100

All the respondents stated that the DSAC should continue to fund BASA to support the arts sector. The main reasons forwarded for why the DSAC should continue to provide funding were related to the support provided by BASA, especially providing funding for the arts sector. Some specific comments from the respondents were:

- “In order to allow BASA to continue with its mandate and development in the arts sector”.
- “The government should be actively supporting and investing in the arts in South Africa”.
- BASA “is the one organisation in South Africa that is creating real partnership between micro creative enterprises, the private sector and government. They are engaging, supportive and professional”.
- “BASA is a shining light for creative enterprises in South Africa”.
- “BASA provides a critical resources and platform and enabling environment for arts sector practitioners to work to build relationships with business - particularly in the current climate where the need for arts sector support far outweighs government support/ capacity”.
- BASA values the arts sector and makes sure that they “understand the business so that your brand can grow from where it is now to a bigger brand”.
- “DSAC support of BASA means that a lot more of the arts based organisation and businesses will be able to grow, unleash the talent, provide much needed support to the arts sector and allow the arts to contribute to the economy of our country”.
- “The programme gives genuine help to practitioners”.

One respondent emphasised the huge need for funding in the arts sector stating:

There were over 3000 applicants for this programme. Only 25 from each province were chosen. There are still thousands of young artists who need this programme to grow their business



The important role that the arts plays in society was also indicated with one respondent stating that the arts is “the finest process to uplift all in every way” and therefore “support is essential”. The importance of building relationships/ partnerships was noted with one respondent commenting that “forging inter-governmental relationships is very key to preserve arts growth in the country”.

The respondent who stated more exposure elaborated that that there is a need to “recognise that arts practitioners are mostly dependent on their craft for a living and therefore be more involved in helping to make people recognise that this area needs more exposure like other sectors and should be treated as professionals”. The respondent who indicated that the departments should be encouraged to pay fairly for services stated further: “We are always swindled with less payment, or asked to perform for what they call EXPOSURE”.

TABLE 26: HOW ELSE THE DSAC CAN SUPPORT THE ARTS SECTOR IN SOUTH AFRICA (N=12, IN % - MULTIPLE RESPONSES)

	Frequency	Percentage
None/ no responses	3	25.0
Make more funding available/ creating sustainable funding opportunities	3	25.0
Target previously disadvantaged persons/ organisations in the arts sector	2	16.7
More exposure	2	16.7
Encourage departments to pay fairly for services when called to provide interventions, services and products	1	8.3
Support local events and take the potential artists out of those local events into bigger festivals that they support	1	8.3
Should make sure that 50% of local artists are in the festivals	1	8.3
Offering free workshops in disadvantaged communities to the applicants that did not make it into the program	1	8.3
Business-related education (for example, marketing, taxes, etc.)	1	8.3
Supporting venues that support the arts (also generates work)	1	8.3
Enhance Community Arts Centres/ organisations as Centres of Excellence in arts development	1	8.3
Create exchange programmes focusing on rural areas to minimise the movement of local talented artists to leave rural areas	1	8.3
Radical attention and action is urgently required to address what appears to be a failing State Arts Funding ecosystem	1	8.3

Respondents were asked if there were any other concerns that they would like to raise regarding BASA funding/ support programmes. The majority of the respondents (83.3%)



stated none with two of those respondents reiterating the need for more funding and that “BASA should forge partnerships with rural organisations to support and share skills with them throughout the country”. Among the two respondents who did indicate additional comments, one cautioned against competitions, emphasising the need to provide support to different types of artists since “no art is the same so comparing the practitioners seems impractical”. The other respondent stated that staff have a “lack lustre approach when dealing with clients” and expressed a need for the “support grant officer and CEO to be accessible”.

4.6 Organiser Survey Results

Information from BASA was obtained via a questionnaire which was completed by the Head of Research and emailed to the researchers. BASA, as indicated is a NPC. BASA received funding from DAC/ DSAC to support the arts sector for 22 annual allocations for Supporting Grant and operations, and one allocation for the DAC Debut programme.

The main ways in which BASA supports the arts sector specified by the organiser were:

- Advocacy for private sector investment in the arts sector and for the value of the arts:
 - Supporting Grant programme
 - Membership
 - Awards
 - Media partners
 - Research, presentations and publications
- Direct support for artists and arts organisations:
 - Training programmes:
 - Debut programme
 - Scale-Up programme
 - COSY programme
 - Funding
 - Supporting Grant Programme
 - Debut Programme grants
 - Special projects
 - Mentorship (included in the Debut programme)
 - BoardBank
 - Pro-bono legal advice
 - Membership
 - Awards
 - Media partners
 - Research, presentations, publications, templates and toolkits/ guides



The organiser indicated that BASA employed 11 persons on a permanent basis and 15 on a temporary/ contract basis during 1 April 2018 and 31 March 2019 (last financial year). Furthermore, 3 personnel were employed on a permanent basis and 11 on a casual/ temporary basis (who were not volunteers) specifically to work on the DSAC funded programmes.

A range of approaches were used to market/ communicate information about the DSAC funded BASA support programmes for the arts sector. The specific approaches used for the Supporting Grant Programme were the radio, word of mouth (from peers, friends and/ or family), newspapers and magazines, social media platforms, BASA website, other websites and direct mail (via BASA's database and Artslink). The specific approaches used for the Debut Programme included television, radio, word of mouth (from peers, friends and/ or family), newspapers and magazines, posters/ banners/ flyers, social media platforms, BASA website, other websites and direct mail (via BASA database, partner databases and Artslink). The small beneficiary sample size does not reveal that the beneficiaries who accessed the information from these multiple sources.

The organiser rated the current marketing approaches used as effective, indicating that BASA has "a strong social media presence that has yielded positive impact in the engagements with the different audiences in BASA owned media such as Facebook, Twitter, Instagram, Newsletter and Website". The organiser further stated that the Return On Investment for BASA "has increased massively with the new implementation of strategies, video, broadcast interviews, social media presence, etc.". In relation to how the marketing/ communication be improved in the future, the organiser stated, "by being consistent with daily management of content being posted in social media, this can be done by analysing the data in the platforms to understand the type of audience we have that will help us with the type of content we will provide". It was further indicated that BASA needs to create confidence among targeted audience by "positioning BASA as a go-to organisation that holds important information that could be used by different arts organisations".

The organiser was asked to indicate efforts taken to attract/ target persons from historically disadvantaged groups and areas (such as rural communities). The efforts identified with the DAC Debut Programme included BASA having interviews on community-based radio stations (for example, Thetha FM, VUT FM, Hope FM, Sedibeng FM, Pheli FM, VOW FM, Kaya FM, Metro FM) and television programmes (for example, Joburg TV, Gau TV, Soweto TV, and the Morning Live Show) to educate the communities about the different programmes BASA has and how it will assist emerging artists from disadvantaged areas. In relation to the Supporting Grant Programme, BASA's training programmes were used to communicate information so that people from historically disadvantaged groups and areas can learn about and access these funds.

The number of applications for 2014 to 2018 for the Supporting Grant Programme was not specified while 148 was indicated for 2019. The number of beneficiaries selected were indicated for all six years and ranged from 63 in 2017 and 2019 to 99 in 2015. Seventy one



applicants were supported in 2016, 73 in 2014 and 84 in 2018. The Debut Programme was initiated in 2017 when more than 2 000 applications were received and 197 were supported. In 2018 197 applications were received and 77 were supported, and in 2019 77 applications were received and 14 were supported. There is a substantial decrease in the number of applications received and supported in the Debut Programme for the last three years of funding. The organiser commented that the 197 applications in 2018 for the Debut Programme applied for grants and for further training while in 2019 the 77 applicants applied for grants and mentorship. Furthermore, the 197 selected applicants in 2017 included 9 co-facilitators in addition to the 197 participants. The 2018 selected Debut Programme participants received further training and R15 000 each in catalyst grants. In relation to the 14 selected participants in 2019, 9 participants received mentorship and R50 000 launch grants each, 4 participants received Special Awards to the value of R20 000 each and one to the value of R25 000.

TABLE 28: NUMBER OF APPLICATIONS AND BENEFICIARIES PER YEAR (2014-2019) (NR – NO RESPONSE AND NA – NOT APPLICABLE)

	2014	2015	2016	2017	2018	2019
Supporting Grant Programme						
Number of applications	NR	NR	NR	NR	NR	148
Number selected	73	99	71	63	84	63
Debut Programme						
Number of applications	NA	NA	NA	> 2000	197	77
Number selected	-	-	-	197	77	14

The main reasons for applicants being unsuccessful in relation to the Debut Programme were people not meeting the criteria especially in terms of the age and sector they work in as well as those who missed the extended deadline. In relation to the Supporting Grant Programme, the main reasons identified were the inability to confirm sponsorship from the business sponsor, strength or lack of clear artistic merit of the project, low sponsorship value from the project (that is, less than R5 000 of total sponsorship) or applying with other grants entities such as a trust or a government department mandated to support the arts, as opposed to a private sector business providing sponsorship.

BASA has a committee that screens the applications and makes decisions on who should be supported. The process followed for the Supporting Grant Programme included BASA's Grants Officer screening the applications to ensure only complete and eligible applications with verified sponsorship are considered for funding. Thereafter, the Grants Officer and the CEO make recommendations to the BASA Board of Directors who decide which applications receive funding and how much, based on the information provided in the application and the grant rules and guidelines. For the Debut Programme, the original group of participants was screened and chosen by the Programme team based on eligibility, need, geographical location, and most likely to be positively impacted through the programme. Thereafter, a panel



of adjudicators (comprising representatives from BASA, DSAC and the arts sector) reviewed the proposals and selected the top participants in each province to continue with training or mentorship and receive grants or special awards.

According to the organiser, the criteria used to select participants for the Debut Programme were:

- Emerging arts and cultural organisation/ company or individual who is active in the community, with a project/ venture.
- Individuals between the ages of 18-35 operating in provinces.
- Young artists/ creatives working in all disciplines of the arts sector.

According to BASA (2019), the criteria stipulated in the Supporting Grant Scheme Guidelines, are:

- All arts organisations (must be a not-for-profit entity) or artists operating within South Africa are eligible to apply
- Must have a sponsor (including both parties completing application forms)
- Mutual benefits to the applicants and the sponsors
- The viability of the sponsored project must not be dependent upon receiving the grant
- Applications need to be received at least 12 weeks before the start date of the sponsored project

The general proportionate allocations of successful beneficiaries from specific categories for the two programmes are indicated in Table 29. Clearly, there is no equal distribution among the categories. Additionally, some sectors (such as festivals, music, theatre and visual arts in relation to the Supporting Grant Programme as well as music, advertising/ arts management/ events/ public relations/ radio, visual arts, film and arts centres in relation to the Debut Programme) tends to dominate. This dominance is despite the organiser stating that all art forms are targeted and are eligible, except in the case of film for the Supporting Grant Programme since the National Film and Video Foundation funds film. The organiser further stated that BASA may fund a film festival with sponsorship, but not production costs.



TABLE 29: GENERAL PROPORTIONATE ALLOCATION OF FUNDING

	Supporting Grant Programme	Debut programme
Applied theatre	0.2%	0%
Craft	2.49%	3.2%
Dance	8.74%	1.6%
Design	0.07%	(fashion) 3.2%
Education	3.43%	0%
Festival	16.95%	1.6%
Literature	2.62%	(poetry) 1.6%
Music	20.65%	22.6%
Theatre	17.75%	9.7%
Visual arts	18.16%	11.3%
Heritage	0.13%	-
Multidiscipline	5.65%	-
Film	-	11.3%
Gaming	-	1.6%
Arts centres	-	9.7%
Advertising/ arts management/ events/ public relations/ radio	-	22.6%
Other not specified	3.16%	-

The organiser felt that potential beneficiaries were somewhat informed about the objectives of the DSAC funded BASA support programme. The reasons forwarded for the response was that “those who are informed tend to be well informed, but there are challenges in reaching communities who don’t have access to information, community (arts) centres, internet, the English language and, in some communities, smart phones, television and radio stations”.

The organiser indicated that successful beneficiaries are provided with sufficient resources/ funding by BASA to participate in the Supporting Grant Programme but not for the Debut Programme. The reasons in relation to the Debut Programme was that in terms of the funding, the original goal was to disburse grants to more participants but this was not possible considering that the programme was implemented with a much smaller budget from the DSAC than was originally proposed. The smaller budget affected numerous aspects of the programme and saw a lesser number of participants receiving grants and challenges with regards to logistics. Another challenge that the organiser identified was selecting accessible venue spaces for the workshops as there was insufficient resources to provide transportation for each individual. In some cases, BASA through the DSAC funding, organised backpackers or guesthouses and in some provinces, partnerships with local government to provide support or shuttles to and from the venues.

In terms of the types of support provided as part of the DSAC funded programmes, the organiser stated that in relation to the Supporting Grant Programme small grants are provided



to arts projects/ events that have secured business sponsorship (cash or in-kind). These funds must be used towards leveraging added benefits to the sponsor, usually through increased marketing and visibility of the partnership. In relation to the Debut Programme, the organiser indicated that skills development/ training/ knowledge, mentorship, and small grants are provided to emerging artists and arts organisations, in order for them to shift from amateur to professional.

The organiser identified aspects of support provided that should be revised which included:

- In terms of the Debut Programme, more collaboration with other organisations and companies in the different provinces is needed to offer support in terms of mentorship, space, transportation and accommodation to ensure that access is increased, especially for those living in disadvantaged communities. This will allow for more participants to receive this seed funding and further support post the workshops.
- A key aspect that needs revision is post workshop support for the alumni and those who do not make it through all the phases. BASA is looking at potential ways of offering support to these individuals through a DSAC Debut Alumni Network. Research is being conducted to look at which model(s) would be best suited for the targeted audience.
- The agreement and recruitment of the co-facilitators should also be revised. These individuals should come with more knowledge and skills in facilitating the relationship with BASA and the participants pre, during and post the training.

The specific types of training that beneficiaries received while being supported identified by the organiser were:

- 9 Debut Programme co-facilitators received 4 days of training on programme content, philosophy and values, and facilitation skills.
- 197 Debut Programme participants received 4 days of training on Asset-Based Community-Driven Development, understanding and crafting the venture idea and its value proposition, and market research.
- 77 Debut Programme participants received 4 days of training on mission, vision, objectives, refining the value proposition, marketing, operational management, budgeting, monitoring and evaluation, and developing a Business Model Canvas for their venture.
- 9 Debut programme participants engaged in a 3-month mentorship specific to their individual needs. They received 5 webinars on the following subjects:
 - Monitoring and evaluation
 - Governance and operations
 - Marketing and publicity
 - Finance
 - Sustainable Business Models

The organiser indicated that the main reasons that individuals/ businesses/ organisations from the arts sector were attracted to the Supporting Grant Programme and the Debut Programme were:



- Access to grants/ funding
- Partnership opportunities with the private sector
- Sponsorship opportunities
- Media coverage opportunities

Other reasons identified in relation to the Debut Programme specifically were:

- Networking opportunities with others
- Mentoring opportunities Workshops/ seminars for skills development
- Exhibition opportunities
- Showcasing work to potential buyers
- Participation in the BASA conference
- Small business development support

The organiser was also asked to indicate how participating in the DSAC funded BASA support programme assisted individuals/ businesses/ organisations from the arts sector. For both the Supporting Grant Programme and the Debut Programme accessing sponsorships and media coverage opportunities were identified. For the Debut Programme specifically exposure to potential clients/ access to potential buyers, increased sales, sharing information and experiences, and networking were also identified.

The organiser stated that BASA tracks beneficiaries after they have participated in the DSAC funded BASA support programmes. Specifically, the Supporting Grant Programme recipients need to submit a report on their grant spend and project. Thereafter, they are not directly tracked for that same project, but if they submit applications for future projects BASA tracks that and follows their progress, and some are selected as case studies, which are researched further. In relation to the Debut Programme, which was initiated in 2017, there is a Facebook group where BASA will continue to track participants and their progress, and will conduct post-programme impact interviews. BASA will also be forming an alumni network to continue tracking beneficiaries and engaging with them.

The organiser stated that BASA provides support to beneficiaries after they have participated in the programmes. Specifically, there is a Facebook group and alumni network for the Debut Programme participants where they can access and share information and network. Additionally, participants have resources available to them via the BASA website. Additionally, participants can apply for the scale-up and supporting grant programmes, if they are eligible. They can also become BASA members to access additional support.

The organiser identified additional support that individuals/ businesses/ organisations from the arts sector need after participating in program. For the Debut Programme these were:

- A resourced network (platform) for further access to resources, support, information and events.
- More funding, to help them in the growth of their ventures/ enterprises post the programme. Many of these young artists have reported the need to increase the grant



amounts and others have reported exponential growth post the programme which requires further capital.

- Increased access to mentorship in both the arts and business sector to help scale-up them up to the next level, in terms of their processes, people, and/ or profits.
- Support in understanding and drafting of contracts and reports. The cost of all this administration is usually high for small enterprises who need to use an internet café, etc. so support with regards to such would highly benefit the participants.
- Follow-up.

In relation to the Supporting Grant Programme, the organiser stated that the funded projects need to be better documented and be showcased (together with their business sponsors) on both BASA and DSAC websites so that they can be acknowledge and be credited and incentivised for future business partnerships.

The organiser identified challenges experience in relation to implementing DSAC funded BASA support programmes. In relation to the Debut Programme, the challenges identified were:

- Having to work with a lower budget and still having to implement the programme across all nine provinces. This posed numerous challenges in terms of reach and visibility of the programme. One of the biggest challenge was selecting accessible venue spaces for the workshops as there was not enough resources to provide transportation for each individual as indicated earlier.
- Attendance: although the programme had a high rate of attendance, especially in cases where there was support in terms of accommodation such as in Mpumalanga and Limpopo, participants attended all sessions whereas in some instances, participants emphasised the need to attend to other matters pertaining to their work or personal lives.
- Co-facilitators: out of the 9 that were initially selected, only 5 successfully completed the process.
- Securing the independent panels for the adjudication. Considering that there was no payment, some people cancelled at the last minute which became challenging.
- Contracts and reports: the majority of the participants struggled to understand the contracts and reporting templates. The printing and scanning of these documents was a challenge even after the documents were revised.

In relation to the Supporting Grant Programme, the organiser stated that some applicants do not fully understand the nature of a programme and do not do their research before contacting us or applying, for example, applicants who think the programme is another form of grant funding which results in some of them wanting to use the grant to implement the project instead of using it to market the project and give added exposure to partnerships that they have with those business sponsors.

Suggestions were also forwarded by the organiser on how to improve the DSAC funded BASA



support programmes in the future. In relation to the Debut Programme, the suggestions were:

- Revised marketing and recruitment campaign that is accessible.
- The name of the programme should be revised to include DSAC's name change.
- BASA should begin the programme with a baseline research to offer evidence and insights of the needs on the ground. This can guide the revision of the curriculum and overall implementation of the programme.
- The training of the co-facilitators should include a stronger admin component to help in coordinating and managing the administration of the programme between BASA, the participants and relevant stakeholders in the various communities.
- BASA should be targeting two communities in each province to increase access to the programme.
- BASA should be increasing the number of grant recipients and participants who receive mentorship.
- There should be a shorter turn-around time between the training, reporting and adjudication.
- Clearer communication and accessible platforms should be used.

In relation to the Supporting Grant Programme, the organiser suggested digitising the application process which will provide persons with a smartphone an opportunity to apply more easily.

Table 30 indicates the amount of funding received from the DSAC (former DAC) to support BASA funding/ support programmes for the last 6 years. The results show a steady increase in relation to the overall annual allocation from R6 898 000 in 2014 to R8 946 000 in 2019. The Debut Programme decreased from R3 000 000 in 2017 to R1 000 000 in 2019.

TABLE 30: AMOUNT OF FUNDING (IN RANDS) RECEIVED FROM DSAC (FORMER DAC) TO SUPPORT BASA FUNDING/ SUPPORT PROGRAMMES FOR THE LAST 6 YEARS (2014-2019)

	2014	2015	2016	2017	2018	2019
Annual allocation	6898000	7312000	7648000	8053000	8456000	8946000
Debut Programme allocation	-	-	-	3000000	NR	1000000

The aspects that funding was used for were:

- Advertising and marketing of the programme
- Funding/ grant allocation for successful applicants
- BASA salaries/ project management costs
- Travel for the beneficiaries
- Accommodation for the beneficiaries
- Venue costs
- Facilitator/ trainee costs
- Equipment and supplies



Another source of funding the organiser identified to support the DSAC funded BASA programmes specifically and not BASA activities generally was the National Lotteries Council that provided funding towards the Debut Programme. In relation to the other source of funding, the proportion of DSAC's funding in relation to the total funding available was 78.09% which indicates that the DSAC funding was the main source of funding.

The organiser stated that the DSAC should continue to fund the programmes. The reasons for continued funding of the Debut Programme was that there was potential to increase access for young artists and creatives living and working in disadvantaged communities. More than the funding aspects, the Programme also aims to equip these individuals with holistic 21st Century skills that are useful, not only in the arts and culture sector, but in various aspects of their careers and lives. It also cultivates a sense of motivation, entrepreneurial thinking and courage for youth who may be unemployed, excluded or marginalised by offering a space for support and development. The organiser included a comment from the North West Winner Rehilwe Moeketsi:

“The programme has enabled me to articulate a creative and entrepreneurial direction, which is meaningful for myself and my community back home. The obligation the programme has put me under – as an individual and an organisation – to account for the financial activities, accept responsibility for them, and to disclose the results to the funder, has set me up for the future. As I've realised that accountability is central to the problems in the local music sector, through the mentorship programme I've developed a strong characteristic of accountability and discipline. I've become accountable, not only towards myself, but to others, and the sector I am reimagining”.

In relation to continued funding for the Supporting Grant Programme, the reasons were that the Programme seems to be encouraging and enabling artists and arts organisations to seek sponsorship from the private sector instead of looking only at government and other grant making bodies as the sole sources of funding. Additionally, the organiser stated that BASA research from the Programme and the biannual ArtsTrack research shows an increase in private sector support for the arts, hence it is proving successful in catalysing partnerships between business and the arts, growing support for the arts and strengthening the sector.

The organiser stated that the Debut Programme would continue should DSAC funding be stopped but not the Supporting Grant Programme. The organiser did note that for the Debut Programme, it would not be at the same scale and not in the same way, but considering that BASA prioritises skills development and training already, new partnerships would be sought to ensure that the education programmes continue and that they prioritise those with limited or minimal access to resources, funding and support. Additionally, if funding for the Debut Programme was stopped, the impacts identified were:

- Lesser or no participants will receive funding, as skills and knowledge sharing will be prioritised.



- The programme may only be able to prioritise provinces with more minimal or less access to funding, training and development.
- Potential young artists will miss out on the opportunities that the current and past participants gained from the programme such as: exchange of knowledge and skills gained from this programmes.
- Relationship with DSAC may be compromised considering the number of participants that are impatiently waiting for the next iteration.

For the Supporting Grant Programme specifically, it would be very difficult for BASA to raise funds for this type of national funding programme without the support of the Department. The organiser reiterated that BASA would be unlikely to have sufficient funds available to disburse these grants, or at the very least would be able to disburse far fewer grants of smaller value, thus limiting the impact of the funds to the business and arts partners and placing immense strain on the organisation's resources.

The main benefits of the DSAC providing funding/ support for the Debut Programme as identified by the organiser were:

- It profiles and positions DSAC to be viewed as that the Department is making an effort towards meeting the needs of young artists in the country. Through the graduations, the awards and the wrap event, DSAC has been communicated as not only a key funder, but a key partner in responding to the development of the sector through this programme. Going forward, efforts will be made through the roadshow and alumni network for example to communicate other relevant opportunities provided by DSCA and its agencies.
- As part of redressing the past injustices of the country, the support from the DSAC is crucial as it assists in alleviating the current issues around poverty and unemployment. especially for the youth.
- The support also helps in the creation of artistic and creative works that promotes social cohesion and tolerance; and illuminates the value of the arts and culture sector amongst citizens and immigrants in South Africans.

The main benefits of the DSAC providing funding/ support for the Supporting Grant Programme as identified by the organiser were that the Programme incentivises private sector support of the arts and helps arts projects leverage support from business, taking some pressure off the DSAC and broadening the pool and sources of funds available, and adding to the ways in which the Department supports the sector.

The organiser was asked to rate on a scale of 1-5, where 1 is not at all important, and 5 is very important, how important DSAC funding was for the BASA funding/ support programmes in relation to specific aspects:

- The financial sustainability of the programme supporting the arts sector
- The status or recognition of the programme supporting the arts sector
- The quality of the programme supporting the arts sector



- Ability to include local individuals/ businesses/ organisations in the arts sector
- Improve skills and employment opportunities in the arts sector

All the aspects were rated as 5 (very important) which again indicates the importance of DSAC funding and support for the BASA Programmes.

The organiser was also asked how else DSAC can support the arts sector in South Africa. The suggestions were:

- Creating more access for the artists and creatives to be able to work or have access to all other DSAC hubs, agencies and institutions.
- Being more involved in developing and supporting local/ regional art community hubs.
- Making sure that all the information about programmes and opportunities that are available through the DSAC are distributed to and through those hubs.
- Hosting more Ministerial Imbizos in different parts of South Africa and listening to different needs of artists in different regions of the country.
- Encouraging and creating an enabling space for in-kind support and inclusion of the young creatives/ artists in form of mentorship, traineeships, policy making, etc.

The organiser also indicated an additional concern in relation to the Debut Programme which was the delay in contractual processes which sometimes clashes with the programme implementation plan. These delays filter down to the individuals on the grounds who need to organise and arrange things on their side to be able to participate in the activities of the programme.

5 Concluding Remarks

DSAC has had a strategic partnership with BASA since 1997, a NPC to support the arts sector, specifically in relation to the DSAC funded BASA Supporting Grant Programme and Debut Programme which recently started in 2017. This study was intended assess the impact of DSAC funding to BASA in relation to the arts sector. The key methodological approach adopted, given the limited information related directly to the Supporting Grant Programme and Debut Programme on the BASA website (including the Annual Reports for some of the years under study), was beneficiary and organiser survey implementation. In relation to the beneficiary surveys, BASA opted to not provide the researchers with the contact details of the beneficiaries but chose to take responsibility to contact the beneficiaries to participate in the research. At the time of the compilation of this report, only 12 surveys were completed which are analysed. However, it is important to note that relying on BASA to implement the surveys as well as the low response rate to participate in the study (only 12 responses received thus far) raise concerns in relation to the reliability and validity of the results, including the inability to generalise from the results about the beneficiaries. Despite these concerns, the results are summarised in this conclusion.



For the last six years, the number of beneficiaries ranged from 63 in 2017 and 2019 to 99 in 2015 for the Supporting Grants Programme. For the three year period of the Debut Programme, the number of beneficiaries declined from 197 in 2017 to 77 in 2018 and 14 in 2019. In terms of the amount of DSAC funding allocated to BASA, the results show a steady increase in relation to the overall annual allocation from R6 898 000 in 2014 to R8 946 000 in 2019 for the Supporting Grant Programme but a decline from R3 000 000 in 2017 to R1 000 000 in 2019 for the Debut Programme. The results reveal that 3 personnel were employed on a permanent basis and 11 on a casual/ temporary basis (who were not volunteers) specifically to work on DSAC funded BASA programmes. The organiser additionally outlined clear and objective criteria and processes to select beneficiaries.

In relation to the beneficiary profile, the average age of the 12 respondents was 44.3 years, with almost equal proportions of male and female beneficiaries. In relation to the population group, all 12 respondents were African or whites. The main home language was English. In terms of educational level, all the respondents had completed secondary schooling with most having post-matric qualifications. Beneficiaries interviewed were from a range of income groups. In terms of provincial location, Gauteng was dominant. In relation to the number of years in the arts sector, among the 12 respondents, more established artists received BASA funding/ support.

All the respondents were currently involved in the arts sector. The main types of arts sectors respondents were from were music, performing arts, education, dance and festival. BASA funding/ support programmes attract persons/ organisations / businesses from a range of sectors. Almost equal proportion of respondents operated as organisations and businesses, with most being Proprietary Limited or non-profit organisations. In terms of employees, the number of persons employed on a temporary/ contract basis is substantially higher than permanent employees with considerable diversity among the respondents.

The beneficiary responses reveal substantial variations in the amounts of funding received. The beneficiaries who responded to the survey received BASA funding/ support over the last six targeted years with the most who responded having participated in 2018 followed by 2017. Although information was not provided to the researchers about the individuals/ organisations/ businesses supported by the DSAC, the results from the 12 responses indicate that many beneficiaries received multiple years of funding. Thus, future research is needed to ascertain the extent to which BASA funded beneficiaries depend on the funding received and future sustainability.

While the organiser noted that the BASA funding/ support programmes were marketed in numerous ways (which they were generally satisfied with), the 12 beneficiaries generally found out about the programmes from word of mouth sources and/ or BASA directly. It is important to note that while word of mouth is indicative of satisfactory experiences and positive perceptions of BASA, the results suggest that those in 'the know' are more likely to access information and benefit from the funding opportunities and programmes available. It is also



important to note that the organiser indicated that marketing included efforts to attract/ target persons from historically disadvantaged groups and areas (such as rural communities). Among the 12 beneficiaries who responded, almost all indicated that they were well informed about the programme they were participating in and that sufficient resources/ funding was provided. While several aspects attracted respondents to participate in BASA funding/ support programmes, the main ones were access to grants/ funding and networking opportunities with others. Additional support identified that was provided by BASA (by the organiser and some of the beneficiaries) were training and education, business development support, exposure, networking and mentoring.

The main benefits associated with participating in the programmes identified by both the beneficiaries interviewed and the organiser were providing financial/ grant support, sharing information and experiences, networking with the private/ business and the arts sectors, business and marketing exposure, and skills development. The networking and exposure benefits are clearly evident. Almost all beneficiary respondents would recommend BASA funding/ support programmes to a colleague or another artist. The key challenge identified were in relation to inadequate/ lack of funding, dislike of the competition approach and some administrative concerns (especially in relation to turn-around times for applications). The main types of support needed for artists identified by the respondents were sponsorships/ additional grants, mentorship, and access to information and training.

Both beneficiaries and the organiser strongly advocated for the continued support of DSAC funding. The main reasons for continued support were the benefits to the arts sector, developing partnerships and opportunities for networking, and the professionalism and value of BASA as the implementing agency. The important role of BASA was also emphasised by the organiser who indicated that BASA plays an advocacy role for private sector investment in the arts sector and provides direct support for artists and arts organisations.

Additionally, the DSAC is currently the main sponsor of the BASA Supporting Grant Programme and Debut Programme, contribution approximately 70% of the overall budget. BASA should attempt to increase sponsorships from other sources, especially the private sector. Given the high levels of satisfaction expressed by the organiser and the beneficiaries interviewed, the DSAC should continue to provide support for the Supporting Grant Programme and Debut Programme. The decline in funding for the Debut Programme could threaten its sustainability.

It should be noted, as indicated earlier, that there were difficulties in accessing relevant information from BASA, including beneficiary details. Additionally, the slow pace of BASA to invite beneficiaries to participate and the piecemeal approach of not inviting all beneficiaries who received support for the past years suggest that beneficiary information is not readily available or accessible. Initially as well, it took some time for BASA to cooperate and this was after DSAC and SACO intervention. The challenges in terms of engaging with BASA suggest



that there may be issues pertaining to data management and record keeping within the organisation which DSAC should discuss with BASA.



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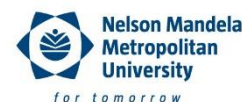
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Appendixes

Appendix 1: Attendee survey



BUSINESS AND ARTS SOUTH AFRICA (BASA) BENEFICIARY SURVEY

We are conducting a survey in relation to organizations and activities supported by the Department of Sports, Arts and Culture (DSAC). The study is being undertaken on behalf of the DSAC-sponsored South African Cultural Observatory (SACO) affiliated to Nelson Mandela University (NMU). The University of KwaZulu-Natal (UKZN) is a partnering university and has been commissioned to conduct an impact study of DSAC's support/ investment to the Business and Arts South Africa (BASA) to support the arts sector for the past six (6) years. As a past beneficiary of BASA, you are invited to complete the survey. Please note that all answers will be kept confidential and presented anonymously in any reports or publications. Please email completed survey to: bobu@ukzn.ac.za and gumede1@ukzn.ac.za.

Thank you for your participation!

NAME OF BENEFICIARY: _____

A. PROFILE OF BENEFICIARY

1. Are you currently involved in the arts sector?

Yes	No (Please go to question 2 in this section)
-----	--

1.1. If yes, do you operate as an individual or as an organization/ business? _____

1.1.1. If as a business, specify the type of organization/ business?

Non-Profit Organisation (NPO)	
Section 21	
Closed Corporation (CC)	
Proprietary Limited (PTY LTD)	
Other (specify)	

1.1.2. Please indicate the number of persons the business employed on a permanent and temporary/ contract basis during the last year?

	None other than self	1	2	3	4	5	> 5 (specify)
Permanent							
Temporary							



1.2. If yes, what is the specific categories in the arts sector are you involved in? (Tick all that apply)

Applied theatre	
Craft	
Dance	
Design	
Education	
Festival	
Literature	
Music	
Performing arts	
Theatre	
Visual arts	
Other (specify)	

1.3. If yes, how many years have you been in your present position in the arts sector? _____

1.3.1. If yes, how many years in total have you been involved in the arts sector? _____

1.4. What was your previous position before being involved in the arts sector?

Not applicable (was always involved in the arts sector)	
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2.1. If not involved in the arts sector, what is your current job/ profession?

2.2. If not If not involved in the arts sector, why did you not pursue this career path?

B. SUPPORT PROVIDED BY BASA

1. During which year/s were you supported by BASA? (Tick all that apply)

2014	2015	2016	2017	2018	2019
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2. What was the specific categories in the arts sector you were involved in at the time of receiving BASA support? (Tick all that apply)

Applied theatre	
Craft	
Dance	
Design	
Education	
Festival	
Literature	
Music	
Performing arts	
Theatre	
Visual arts	
Other (specify)	



3. Please indicate where you or the business/ organization was located at the time of receiving BASA support in relation to the city/ town/ community and the province.

Name of city/ town/ community	Name of province								
	EC	FS	GT	KZN	LP	MP	NC	NW	WC

4. How many years were you involved in your position in the arts sector at the time of being supported by BASA? _____

4.1. How many years in total were you involved in the arts sector at the time of being supported by BASA? _____

5. How did you find about the BASA support program? (Tick all that apply)

Television	
Radio	
Word of mouth (from peers, friends and/ or family)	
Newspapers and magazines	
Posters/ banners/ flyers	
Social media platforms	
BASA website	
Other websites	
Other (specify)	

6. Were you sufficiently informed about the objectives of the BASA support program?

Insufficiently informed	Somewhat informed	Well informed
-------------------------	-------------------	---------------

7. Were you provided with sufficient resources/ funding to participate in the BASA support program?

Yes	No
-----	----

7.1. If no, provide a reason?

8. Which aspects of the BASA support program attracted you to consider participating? (Tick all that apply)

Access to grants/ funding	
Sponsorship opportunities	
Partnership opportunities with the private sector	
Networking opportunities with others	
Mentoring opportunities	
Workshops/ seminars for skills development	
Exhibition opportunities	
Showcasing work to potential buyers	
Media coverage opportunities	
Participation in the BASA conference	
Small business development support	
Other (specify)	



9. If you received funding/ grants from BASA, please specify the amount received for each year during the last 6 years. Please leave blank for years in which funding was not received.

Year	2014	2015	2016	2017	2018	2019
Amount						

10. What support other than direct funding did you receive from BASA? Please explain.

C. PERCEPTIONS AND EXPERIENCES

1. What aspects did you like the most about the support provided by BASA and why?

2. What aspects did you like the least about the about the support provided by BASA and why?

3. How has being a beneficiary of the BASA support program assisted you as a person/ business/ organization involved in the arts sector? (Tick all that apply)

Accessing sponsorships	
Exposure to potential clients/ access to potential buyers	
Increased sales	
Sharing information and experiences	
Networking	
Other (specify)	

5. If you are no longer involved in the arts sector, how has being supported by the BASA program assisted you? If no benefit, please indicate none.

6. How likely is it that you would recommend the BASA support program to a colleague or another person/ business/ organization involved in the arts sector?

NOT AT ALL LIKELY

EXTREMELY LIKELY

1	2	3	4	5	6	7	8	9	10
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6.1. If you have reservations to recommend, why?



7. What challenges, if any, did you experience in relation to being supported by the BASA program?

8. What type/s of support do you think would be helpful to individuals/ businesses/ organizations involved in the arts sector?

9. What type/s of future support do you need as an individual/ business/ organization involved in the arts sector? Please also specify topics/ areas/ aspects that should be covered. (Tick all that apply)

Grants/ funding	
Sponsorship	
Seminar/ workshops	
Self-study materials	
Web-based interactive distance learning	
Mentorship and coaching	
Additional information on copyright and intellectual property legislation	
Other (specify)	

10. How can the BASA support program be improved in the future?

D. DSAC FUNDING OF THE BASA SUPPORT PROGRAM

1. Are you aware that the Department of Sport, Arts and Culture (DSAC) provides funding to BASA to support the arts sector?

Yes	No
-----	----

2. Should the DSAC continue to fund BASA to support the arts sector?

Yes	No
-----	----

2.1. Please provide a reason for your response.

3. How else can DSAC support the arts sector in South Africa?



4. Please indicate any other concerns you would like to raise regarding the BASA support program for the arts sector in South Africa.

E. SOCIO-DEMOGRAPHIC PROFILE OF BENEFICIARY

The last section of the questionnaire is about you. While the managers of this project fully support a non-discriminatory policy, certain demographic information is needed for analysis and development of the program, as well as to track transformation over time. Remember that you can choose not to answer these questions if you don't want to.

1. Please indicate whether you prefer to identify as a man, woman, other or if you prefer not to answer.

I choose not to respond	Male	Female	Other (specify)
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2. Please indicate your population group. Please also note that while the researchers of this project fully support a non-discriminatory policy, certain demographic information is needed for analysis, as well as to track industry transformation over time.

I choose not to respond	African	White	Colored	Indian	Other (specify)
-------------------------	---------	-------	---------	--------	-----------------

3. What is your age or can you provide us with an age range? _____ Years

I choose not to respond	18-25	26-35	35-45	46-55	55-65	65-75	75+ (specify)
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4. What is your home language?

I choose not to respond	isiZulu	English	Shona	Afrikaans	Other (specify)
-------------------------	---------	---------	-------	-----------	-----------------

5. Please indicate the place where the arts business or operation is located in relation to the city/ town/ community and the province.

Name of city/ town/ community	Name of province								
	EC	FS	GT	KZN	LP	MP	NC	NW	WC

5.1. Please indicate your place of residence if not the same as where the arts business or operation is located in relation to the city/ town/ community and the province.

Name of city/ town/ community	Name of province								
	EC	FS	GT	KZN	LP	MP	NC	NW	WC

6. Highest level of education you have completed.

No formal education	Primary completed (7 years of schooling)	Partial secondary completed (8-11 years of schooling)	High/ secondary school completed	Apprenticeship/ short course
Certificate / diploma	Undergraduate degree	Postgraduate degree	Other (specify)	



7. What is your average monthly net income (after deduction of taxes) or can you provide us with a monthly income range? _____

I prefer not to answer	Don't know	None	< R5 000	R5 001 – R10 000	R10 001 – R20 000	R20 001 – R30 000	R30 001 – R40 000	R40 001 – R60 000	> R50 000 (specify)
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THANK YOU FOR YOUR PARTICIPATION! For queries contact, Prof Urmilla Bob (bobu@ukzn.ac.za) or Ms Amanda Gumede (gumede1@ukzn.ac.za).



Appendix 2: Organiser survey



arts & culture
Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA



**Nelson Mandela
Metropolitan
University**
for tomorrow

BUSINESS AND ARTS SOUTH AFRICA (BASA) ORGANISER SURVEY

We are conducting a survey in relation to the activities supported by the Department of Sports, Arts and Culture (DSAC). The study is being undertaken on behalf of the DSAC-sponsored South African Cultural Observatory (SACO) affiliated to Nelson Mandela University (NMU). The University of KwaZulu-Natal (UKZN) is a partnering university and has been commissioned to conduct an impact study of DSAC's support/ investment to BASA to support the arts sector for the past six (6) years. As the organization receiving the DSAC funding, you are invited to complete the survey as well as participate in a follow-up telephonic or face-to-face interview to discuss aspects raised in the survey and provide any additional information if need be. Please also provide any additional information such as feedback reports, criteria for selection, selection committee members, etc. Please note that all answers will be kept confidential and presented anonymously in any academic publications. Please email completed survey to: bobu@ukzn.ac.za and gumede1@ukzn.ac.za.

Thank you for your participation!

DESIGNATION OF PERSON RESPONDING WITHIN THE ORGANIZATION: _____

A. PROFILE OF THE ORGANIZATION

1. How many times has BASA received funding from DAC/ DSAC to support the arts sector? _____

2. Please indicate the number of persons BASA employed on a permanent and temporary/ contract basis during the last year?

	None other than self	1	2	3	4	5	> 5 (specify)
Permanent							
Temporary							

2.1. Please indicate the number of persons BASA employed on a permanent and temporary/ contract basis during the last year to work specifically on the DSAC funded program?

	None other than self	1	2	3	4	5	> 5 (specify)
Permanent							
Temporary							

3. What are the main ways in which BASA supports the arts sector?



B. IMPLEMENTATION OF THE DSAC FUNDED BASA SUPPORT PROGRAM

1. How did you market/ communicate information about the DSAC funded BASA support program for the arts sector? (Tick all that apply)

Television	
Radio	
Word of mouth (from peers, friends and/ or family)	
Newspapers and magazines	
Posters/ banners/ flyers	
Social media platforms	
BASA website	
Other websites	
Other (specify)	

1.1. How effective is the current marketing approaches used?

Very effective	Effective	Not effective
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1.1.1. Please provide a reason for the above response?

1.2. How can marketing/ communication be improved in the future?

1.3. Please indicate efforts taken to attract/ target persons from historically disadvantaged groups and areas (such as rural communities), if any?

2. Please indicate the number of applications for the DSAC funded BASA support program that were received for each year tabulated below and the number that were selected?

	2014	2015	2016	2017	2018	2019
Number of applications						
Number selected						

2.1. What are the main reasons for applicants being unsuccessful (for example, incomplete applications, do not meet the criteria, etc.)?

2.2. Do you have a committee that screens the applications and makes decisions on who should be supported?

Yes	No
-----	----



2.2.1. If yes, how is the committee constituted (that is, the membership of the committee)?

2.2.2. If no, how is the decision made on who should be supported?

3. What are the criteria used to select participants for the DSAC funded BASA support program?

4. What is the general proportionate allocation of successful beneficiaries from each of the categories of the arts sector indicated below or is there an equal distribution?

Equal distribution	
Applied theatre	
Craft	
Dance	
Design	
Education	
Festival	
Literature	
Music	
Performing arts	
Theatre	
Visual arts	
Other (specify)	

4.1. Are specific categories of the arts sector targeted and, if so, why?

5. Are potential beneficiaries sufficiently informed about the objectives of the DSAC funded BASA support program?

Insufficiently informed	Somewhat informed	Well informed
-------------------------	-------------------	---------------

5.1. If insufficiently informed or somewhat informed, please provide reasons.

6. Do you think that successful beneficiaries are provided with sufficient resources/ funding by BASA to participate in the DSAC funded BASA support program?

Yes	No
-----	----



6.1. If no, provide a reason?

7. What types of support are provided as part of the DSAC funded program?

7.1. In your opinion, which aspects of the support provided should be revised and why?

7.2. Should the support provided have additional aspects/ components?

Yes	No
-----	----

7.2.1. If yes, indicate which aspects/ components?

8. Please can you specify the types of training (for example, business management, marketing, etc.) that beneficiaries received while being supported?

9. Why do you think are the main reason/s that individuals/ businesses/ organizations from the arts sector were attracted to the program? (Tick all that apply)

Access to grants/ funding	
Sponsorship opportunities	
Partnership opportunities with the private sector	
Networking opportunities with others	
Mentoring opportunities	
Workshops/ seminars for skills development	
Exhibition opportunities	
Showcasing work to potential buyers	
Media coverage opportunities	
Participation in the BASA conference	
Small business development support	
Other (specify)	



10. How has participating in the DSAC funded BASA support program assisted individuals/ businesses/ organizations from the arts sector? (Tick all that apply)

Accessing sponsorships	
Exposure to potential clients/ access to potential buyers	
Increased sales	
Sharing information and experiences	
Networking	
Other (specify)	

11. Do you track beneficiaries after they have participated in the DSAC funded BASA support program?

Yes	No
-----	----

11.1. If yes, how do you track them?

12. Do you provide support to beneficiaries after they have participated in the DSAC funded BASA support program?

Yes	No
-----	----

12.1. If yes, what can of support do you provide?

13. What type of additional support do you think individuals/ businesses/ organizations from the arts sector need after participating in program?

14. What challenges, if any, did you experience in relation to implementing DSAC funded BASA support program?

15. How can DSAC funded BASA support program be improved in the future?



C. DSAC FUNDING FOR BASA TO SUPPORT THE ARTS SECTOR

1. Please indicate the amount of funding provided by DSAC to support the BASA program for each year indicated in the Table below?

2014	2015	2016	2017	2018	2019

2. What are the aspects that funding is used for? (Tick all that apply)

Advertising and marketing of the program	
Funding/ grant allocation for successful applicants	
BASA salaries/ project management costs	
Travel for the beneficiaries	
Accommodation for the beneficiaries	
Venue costs	
Facilitator/ trainee costs	
Conference attendance fees	
Equipment and supplies	
Security	
Other (specify)	

3. What other sources of funding are there to support the DSAC funded BASA support program specifically and not BASA activities generally? Please indicate the names of sponsors/ funders, if applicable.

3.1. If there are other sources of funding, what is the proportion of DSAC's funding (for example, 50%) in relation to the total funding available? _____

4. Should the DSAC continue to fund the program?

Yes	No
-----	----

4.1. Please provide a reason for your response.

5. Would the program/ support provided continue should DSAC funding be stopped?

Yes	No
-----	----

5.1. Please provide a reason for your response.

5.2. What would be the impacts on the DSAC funded BASA support program if you are able to continue without DSAC funding?



6. What are the main benefits of the DSAC providing funding/ support?

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

	1	2	3	4	5
The financial sustainability of the program supporting the arts sector					
The status or recognition of the program supporting the arts sector					
The quality of the program supporting the arts sector					
Ability to include local individuals/ businesses/ organizations in the arts sector					
Improve skills and employment opportunities in the arts sector					

8. How else can DSAC support the arts sector in South Africa?

9. Please indicate any other concerns/ issues you would like to raise.

THANK YOU FOR YOUR PARTICIPATION! For queries contact, Prof Urmilla Bob (bobu@ukzn.ac.za) or Ms Amanda Gumedede (gumedede1@ukzn.ac.za).



