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Arts and Culture
REPUBLIC OF SOUTH AFRICA



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cultural observatory

NELSON MANDELA
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M & E KDI REPORT: PUBLIC ART

Submitted to the Department of Arts and Culture

MEASURING & VALUING SOUTH AFRICA'S CULTURAL & CREATIVE ECONOMY



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South African Cultural Observatory
Evaluation of Public Art DAC MGE
Funded Category

Research Report
19 December 2017

Submitted to the Department of Arts and Culture:



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Executive Summary

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

The DAC MGE Public Arts Programme aims to assist local organisations (in the city, town or municipality where the event/ activity is held) in the Public Arts environment by providing more opportunities for creative arts practitioners, organisations and government to showcase creativity in public spaces. The Public Arts Development Programme (PADP) is intended to enable the creative arts sector to stabilise and consolidate, providing access to work and experience, build capacity/ transfer skills and create linkages to support infrastructure, enhance quality of life and support heritage and tourism. In the long-term, it aims to also promote partnerships to reduce dependency on government's financial assistance, create sustainability of the creative arts sector, including the culture and heritage sector. The PADP further aims to encourage professional planning and accountability by the sector as well as to stimulate local economic activities.

The evaluation of Public Arts events/ activities comprised a period of three funding cycles (2014-2015, 2015-2016 and 2016-2017). These events/ activities received a wide range of funding, from R25 000 to R1 500 000 with an average of R296 333 for the last year in which DAC MGE funding was received. Thus, the funding is an annual estimation. Public Arts were hosted in all nine provinces with the most dominant provinces being Gauteng (34.6%), Limpopo (14.5%), KwaZulu-Natal (13.8%) and Western Cape (11.2%). The Public Arts events/ activities focused primarily on visual arts and exhibitions displayed in public spaces, targeting mainly schools.

The findings show that different types, sizes and spatial/ geographical spread of the Public Arts events/ activities assist with meeting the broader DAC MGE objective of contributing to increased diversity of cultural offerings. However, it is unclear whether the funding has led to existing Public Arts events/ activities to be upscaled in communities which is one of the key objectives of the PADP. Organisers noted how the DAC MGE funding has permitted them to improve the quality of the event/ activity thus addressing the objective to enhance quality of productions.

An estimated 240 permanent jobs are associated with the DAC MGE Public Arts programme, specifically in developing and promoting arts, culture and heritage skills beyond that of the event/ activity being sponsored. The PADP also creates opportunities for additional employment, with most being employed on a temporary/ casual basis for a week, month and mainly more than a month, however, disaggregated information by gender, historical racial category and location of additional persons employed was not readily available. Nevertheless the results indicate that both women and men, with Africans as the main historically disadvantaged group in South Africa is the key beneficiary from the DAC MGE programme as intended. Furthermore the DAC MGE objectives of focusing on locally-based job creation and opportunities in the creative and cultural industry is evident, thus supporting livelihoods as intended by the DAC MGE. However,



temporary/ casual employment in lower paying jobs continues to be a challenge when examining job creation in the creative and cultural industry in addressing historical economic disadvantage and sustainable job creation as the PADP intends to focus on. Additional persons employed were being exposed to a range of different types of skills such as artist/ participant management which more directly relates to the creative and cultural industries which align to the skills development aspirations of PADP. Many of the Public Arts events/ activities also had volunteer programmes and both staff and/ or volunteers received training, thus underscoring the importance of skills development in the creative arts sector, and among the youth in particular. These are key objectives of the MGE programme. In terms of local beneficiation, mainly local service providers and stallholders benefitted economically from the hosting of the events/ activities, in alignment with DAC MGE objectives, thus demonstrating that DAC MGE funded events/ activities go beyond the direct benefits to organisers and employees.

While the diversity of the events/ activities supported by DAC MGE funding is evident, it was not possible to examine audience diversity and brings into question whether the extent of the audience exposure can be quantitatively determined due to a lack of disaggregated data and the methods used to estimate attendance. Although most of the media exposure leveraged was locally based, media tracking needs to be improved to achieve the DAC MGE goal of increasing the audience and exposure that each event/ activity receives.

In terms of Public Arts events/ activities' sustainability, two-thirds (66.7%) were generally unable to secure additional sponsorship thus demonstrating the heavy reliance on public funds, specifically DAC MGE funding. It is of concern that many of the organisations receiving DAC MGE funding for Public Art could not provide the required financial information. Event sustainability concerns related mainly to securing funding. The value/ advantage of the DAC MGE funded event/ activity focused on profiling/ showcasing the arts, culture and heritage sector (especially visual arts) which links directly to the DAC MGE objectives. Additionally, economic development, tourism and beautification of public spaces as envisioned by the PADP were further highlighted.



1 Introduction

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

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

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

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

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

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

The focus of this Research Report is an evaluation of the DAC MGE funded Public Art category.

The Public Art Development Programme (PADP) is a MGE workstream which is intended to be implemented in partnership with other levels of government and government agencies and civil society via the DAC PADP (DAC, n.d.a.). DAC (n.d.) solicits proposals on PADP for projects that need to take place each year. Specific emphasis is given to youth, women, children and persons with disabilities to participate and benefit from the PADP, and to strengthen and grow the arts, culture and heritage sector.



The DAC aims to use PADP to assist local organisations (in the city, town or municipality where the event/ activity is held) that are operating in the Public Art environment and to provide more opportunities for creative arts practitioners, organisations and government to showcase creativity in public spaces, either on a permanent or temporary basis. PADP is intended to enable the creative arts sector to stabilise and consolidate, providing access to work and experience, build capacity/ transfer skills and create linkages to support infrastructure (for example, urban renewal projects and parks), Expanded Public Works Programme (EPWP), enhance quality of life and support heritage and tourism (DAC, n.d.a.). In the long-term (through co-financing models), it aims to also promote partnerships to reduce dependency on government's financial assistance, create sustainability of the creative arts sector, including culture and heritage sector. Through its implementation, the PADP aims to encourage professional planning and accountability by the sector. It aims to promote contribution of the sectors to the Gross Domestic Product (GDP) and stimulate local economic activities (DAC, n.d.a.).

According to DAC (n.d.a.), the objectives of PADP are numerous, with the following as key:

- To create a nationally driven approach to PADP programming which is focused on building community ownership and pride in public and shared spaces through public art projects. It will be structured to engage these communities at all stages of the development process, with the express objectives of:
 - o Creating decent work for artists, designers, researchers, storytellers, crafters, performance artists and a range of other workers involved in the realisation and presentation of public artworks
 - o Attracting investment and economic activity to particular locations, including the 'far-flung' areas of this country
- Achieving a range of impacts in adjacent areas:
 - o Safe and decent human settlements/ housing
 - o Skills transfer and education,
 - o Community well-being and health
 - o Community-driven public works
- Catalysing work creation and economic activity in a range of associated sectors such tourism, hospitality and property development, amongst others
- To upscale existing Public Art Projects and create public interest in Public art's role in their communities – in creating real jobs, stimulating local economy, enhancing quality of life, raising awareness of local history/ heritage and allowing increased diversity of cultural offerings and/ or over longer duration for the event with obvious economic and social benefit for the location and to aim to ensure positive spin-offs/ impacts.
- The participants in the PADP will gain numerous skills and employment opportunities, which include self-employment:
 - o Life-skills: interpersonal, negotiation, conflict-management and communication skills
 - o Visual arts, performance art, storytelling and design skills
 - o Research skills
 - o Entrepreneurial and business skills



- o Presentation skills
- o Skills in applying/ bidding for (Public Art) commissions
- o Problem-solving and creative solutions skills
- o Community participation, community-liaison and appraisal skills

Applications that are focusing and meant to benefit villages/ towns/ locations that are in outlying areas or 'far-flung areas' are strongly encouraged.

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

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

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

2 Methodology

Information was derived from two sources:

- Survey implementation
- Examination of reports submitted to DAC

2.1 Survey implementation

A survey was developed in consultation with SACO and DAC. All the Public Art events/ activities derived from information provided by DAC which had contact details were approached to be interviewed. They were first asked to participate in a face-to-face or telephonic interview. They were also provided with an opportunity to complete the survey electronically if this was preferred.

A list of all Public Art events/ activities was generated from information provided by DAC officials (Table 1A). The Table also indicates the status of attempts to interview the event organisers/ representatives in relation to the events/ activities. The sampling approach adopted was to approach all events/ activities since only 40 were listed and to ensure that different types of Public Art events/ activities were chosen in relation to genre, amount of DAC MGE funding received and spatial/ geographical spread. It is important to note that where contact details provided were incomplete or not available, these events/ activities were not included in the sampling framework.



As Table 1A shows, in many cases the contact details provided were incorrect and interviewers were unable to make contact.

Forty Public Art events/ activities were identified from information provided by DAC officials. The events/ activities received different levels of funding and ranged from R25 000 (for Udumo Entertainers) to R1 500 000 (for the South African International Film Festival) with an average of R296 333 for the last year that the organiser received funding (Table 1A). In terms of the spatial distribution of the Public Arts category, Table 1 reveals that events/ activities were hosted in all nine provinces with the most dominant provinces being Gauteng (32.5%), Western Cape (20%) and North West (10%).

Table 1: Provincial distribution of Public Arts events/ activities (n=40)

	Frequency	Percentage
Eastern Cape	2	5.0
Free State	2	5.0
Gauteng	13	32.5
KwaZulu-Natal	3	7.5
Limpopo	1	2.5
Mpumalanga	2	5.0
Northern Cape	2	5.0
North West	4	10.0
Western Cape	8	20.0
Western Cape and Gauteng	1	2.5
London	1	2.5
No information	1	2.5

2.2 Examination of reports submitted to DAC

In addition to the surveys conducted, contracts and reports submitted to DAC were examined. Documents were sourced from DAC officials. For 37 of the 40 events/ activities additional documents (mainly contractual agreements and reports from the organisers submitted to DAC) were sourced. Of these, 15 (41%) did not provide information on the DAC template. However, among those using the DAC template, the information provided were often incomplete in key areas such as contact details of the organiser, expenditure details, audience figures and employment information. This indicates that limited or no information were available for most of the events/ activities. The lack of complete documentation and inconsistent information within the reports result in gaps in comparative information to inform an overall assessment. As indicated, several organisers also submitted information in their own reporting format. The reports generally focused on providing an overview of the programme rather than providing the information DAC requires.

2.3 Interviews conducted

Interviews were conducted with 15 Public Arts events/ activities (38%) (Table 2A). The 'X' in some of the Tables that present numerical information denotes averages. It is important to note that relatively senior persons in the organisations participated in the survey.



3 Analysis of results

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

3.1 Profile of organisation/ business and diversity of cultural offerings

The number of times the organisation organised the DAC MGE funded event as well as being involved in organising events ranged from one to 22 years with an average of three years and nine years, respectively (Table 3A). This shows that some of the events have been held longer than the 11 years that the DAC MGE programme has been in place. The results indicate that organisers have been involved with planning the event/ activity for a few years, less than the Flagships where the average number of times was 9.1 years. The number of times the organisation planned Public Arts events/ activities was much lower than the number of years the organisation has been involved in organising events/ activities. This is dissimilar other categories of DAC MGE funded events and activities where generally organisers have been planning events/ activities for the same period that they have been organising the DAC MGE funded event. In recent years, DAC MGE by initialising the targeted Public Arts programme is contributing to creating opportunities for more cultural events/ activities to be held in South Africa. Furthermore, opportunities are being created to expose more organisations and persons involved in showcasing creativity in public spaces.

All Public Arts events/ activities who were interviewed indicated the number years they received DAC MGE funding during the three year reporting periods. The majority (11 - 73.3%) received funding for one year and the rest (four – 26.7%) for two years during the last three years/ reporting periods. None of the Public Arts events/ activities had funding for all three years. Most (53.3%) were funded for 2015/2016 while 40% had funding for 2014/2015 and 33.3% for 2016/2017 (Figure 1). This indicates that the Public Arts events/ activities, unlike for many of the Flagships and Festivals and Events, were not supported for the entire three year period.



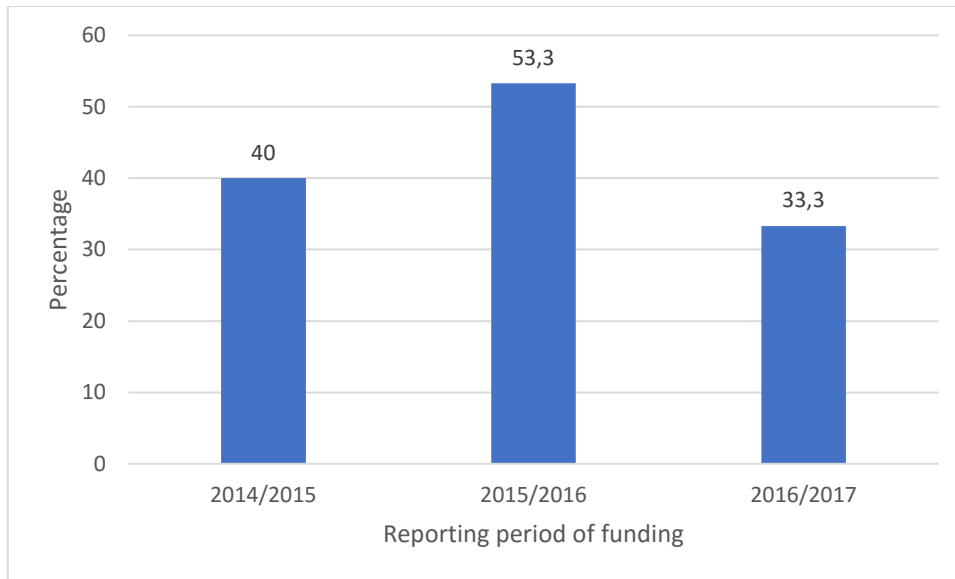


Figure 1: If DAC MGE funded the event/ activity for the last 3 years/ reporting periods (yes responses only, n=15 – in %)

The type of organisation/ business that planned the DAC MGE funded events/ activities were mainly Non-Profit Organisations (NPOs) (73.3%) followed by Proprietary Limited (20%) and Section 21 (13.3%) businesses (Table 2). One event/ activity was a Cooperative.

Table 2: Type of organisation/ business (n=15): Multiple responses

	Frequency	Percentage
Non-Profit Organisation (NPO)	11	73.3
Section 21	2	13.3
Cooperative	1	6.7
Proprietary Limited (PTY LTD)	3	20.0

The Public Arts events/ activities focused mainly on visual arts and exhibitions displayed in public spaces, targeting mainly schools. The PADP contributes to the range of different types of cultural genres and aspects including festivals, exhibitions, performances, workshops and training events that DAC MGE intends to develop and support. The different types, sizes and spatial/ geographical spread of the Public Arts events/ activities (discussed in the previous section) is meeting the broader objective of contributing to increased diversity of cultural offerings. However, it is unclear whether the funding has led to existing Public Arts events/ activities to be upscaled in communities which is one of the key objectives of the PADP. Additionally, since like the Festivals and Events as well as the Touring Ventures and unlike the Flagships which are established and have been hosted for years, Public Arts events/ activities are still emerging. In terms of the objective to enhance quality of productions, in many of the reports available for



examination organisers have noted how the DAC MGE funding has permitted them to improve the quality of the event/ activity.

3.2 Employment and job creation

The number of people the business/ organisation receiving DAC MGE funding generally employed on a permanent basis ranged from none to 33 (Table 4A and Table 3). The average number of persons employed permanently was eight. In addition to general permanent employment practices on an annual basis for the last year that DAC MGE funding was received, respondents were asked about the number of people the business/ organisation employed during the course of the year on a permanent basis who work directly with the DAC MGE funded event/ activity. The results ranged from none to 25 persons with an average of six. For 80% of the events/ activities, the number of persons employed permanently in the organisations was also the number of permanently employed persons who worked on the DAC MGE event/ activity. This suggests that the DAC MGE funded events are one of the main activities or the only activity the organisations are involved in. This again indicates the importance of DAC MGE funding in promoting and supporting the diversity of cultural events/ activities in South Africa. Among those that did not employ persons permanently, the reasons were that the event/ activity is what the Cooperative or larger organisation (such as the Funda Community College) is involved and existing employers assist or volunteer their time. Results also indicate that while the sizes of the businesses differed, however, all were relatively small enterprises (less than 10 employees) with the exception of the organisers of the Afrika Burns Festival, South African Leonardo Da Vinci Project and Afrika Motherland Festival.

Table 3: Summary of number of people business/ organisation employs during the course of the year on a permanent basis generally and on a permanent basis who work directly with the DAC MGE funded event/ activity (n=15) (derived from Table 4A)

Number of persons employed on a permanent basis	In the organisation	In the organisation who work with the DAC MGE funded event/ activity
No response	13.3%	26.7%
None	33.3%	20.0%
Average	8	6
Range	None-33	None-25

With an average of six persons being employed on a permanent basis in the organisation who worked with the DAC MGE funded event/ activity and given that 40 events/ activities were funded by the Public Arts programme, 240 permanent jobs are associated with the DAC MGE Public Arts programme which is much fewer than Flagships, Festivals and Events and Touring Ventures. This is because substantially more events/ activities were supported in the Festivals and Events and Touring Ventures programmes and while fewer were supported compared to Flagships, these are well established and large national and provincial events/ activities. It is important to note that it is unlikely that these jobs are directly created by the DAC MGE funding, rather that the funding helped support the institutions to employ persons on a permanent basis.



Respondents were also asked that other than assisting with the DAC MGE funded event/ activity, what were the functions of permanent employees. The main areas identified by 66.7% of the events/ activities were (Table 5A):

- Outreach programmes
- Promoting indigenous games
- Assisting with other events/ activities
- Training and skills development
- Administration and programme coordination
- Marketing and sponsorships

It is worth noting that several of the events/ activities specifically indicated direct involvement in developing and promoting arts, culture and heritage skills and opportunities. For example, Painting of Indigenous Games in Public Parks promoted indigenous games, the Funda Community College Africa Month was also associated with book fairs, art exhibitions, visual arts, workshops and performances, and Our Beaches Our Stories provided daily activities such theatre training for young people, performing shows in schools, theatre workshops and extra mural activities for children. These examples reveal that some DAC MGE funded organisers are contributing to arts, culture and heritage development in South Africa beyond that of the event/ activity being sponsored. They are enhancing skills development in the creative and cultural sector which is one of the objectives of the DAC MGE programme. Furthermore, there is a focus on youth which is a key objective as well.

Table 4 (derived from Table 6A) shows that the number of additional persons employed to assist in the preparation for or during the event/ activity (excluding volunteers) for the last reporting year the organisation received DAC MGE funding ranged from five (for the Kok's Wallarts Projects) to 150 (for the Afrika Burns Festival). The average number of additional persons employed was 30 which was much lower than the averages of 388 for Flagships and 95 for Festivals and Events.

Table 4: Number of additional persons employed to assist in the preparation for or during the event/ activity, excluding volunteers for the last reporting year the organisation received DAC MGE funding categorised into groups (n=15)

	Frequency	Percentage
Less than 10	6	40.0
10-20	4	26.7
21-50	3	20.0
51-100	1	6.7
More than 100	1	6.7

X = 30

Information was sourced to establish whether additional persons employed were permanent or contracted/ temporary (and if so the period of temporary employment). The different periods/ length of time on the different categories (permanent, temporary/ casual for a day, temporary/ casual for more than a day to a week, temporary/ casual for more than a week to a month and temporary/ casual for more than a month) were also examined in relation to gender, historical



racial categories and location of persons employed. Unlike the Flagships where none of the respondents indicated that additional persons were employed on a permanent basis, four events/ activities (Painting of Indigenous Games in Public Parks, Funda Community College Africa Month, Bokgabo Public Arts Festival and Afrika Motherland Festival) employed additional persons on a permanent basis.

Most additional persons were employed on a temporary/ casual basis for more than a day to a week, more than a week to a month and mainly more than a month (Table 7A). High numbers were also specifically noted for two events (Afrika Burns Festival and My Body My Space Public Arts Festival with 150 and 100 persons, respectively).

The Funda Community College Africa Month did not provide the disaggregated information on additional persons as per different periods/ length of time. The respondent stated that this was difficult to establish given the size of the organisation and the number of persons involved. Furthermore, more respondents were unable to provide information when disaggregated further by gender, historical racial category and location of additional person employed as detailed in Tables 8A, 9A and 10A. Key issues related to information not being readily available, difficulties in disaggregating information and numbers not tallying.

In terms of the results presented in Table 8A, in relation to gender disaggregation, more males than females are employed. The results do reveal, however, that both women and men (albeit on a temporary or casual basis) are being exposed to the job opportunities in the arts, culture and heritage sector which is a key objective of the PAPD.

In terms of historical racial groups, among the additional persons employed, these were mostly African who worked mainly for more than a day to a week, more than a week to a month or more than a month (Table 9A). Thus, Africans as the main historically disadvantaged group in South Africa is the key beneficiary from the DAC MGE programme as intended. However, it is important to underscore that temporary/ casual employment is relatively high in the arts, culture and heritage sector when persons are employed for the duration of the event or activity. Furthermore, most temporary/ casual employees are in lower paying jobs. These aspects continue to be a key challenge when examining job creation in the creative and cultural industry in addressing historical economic disadvantage and sustainable job creation as the PADP intends to focus on.

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

Additional persons who were employed assisted with a range of roles and functions (Table 11A). The main functions that additional employees assisted with were artists/ participant management (60%), administrative support (46.7%), infrastructural support (40%) and technical support (26.7%). The results suggest that additional persons employed were being exposed to a range of different types of skills which were mainly directly related to artist/ participant management and



administrative. This indicates that additional employees were involved in artist/ participant management which more directly relates to the creative and cultural industries which align to the skills development aspirations of PADP.

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

3.3 Skills development

Two thirds of the events/ activities (66.7%) had work-integrated learning (WIL) or volunteers to provide assistance. The rest (33.3%) of the events/ activities did have WIL or volunteers. This indicates that at many of the Public Arts events/ activities additional persons were also exposed to skills development which aligns to the DAC MGE objectives.

Among the events/ activities that had WIL or volunteers, the numbers ranged from one (for Gaseitiwe Murals, Live in the City and Our Beaches Our Stories) to 6 000 (for the Afrika Burns Festival) with an average of 20 which was lower than the Flagships which had an average of 615 (Table 12A). When the Afrika Burns Festival number is not considered, the average drops to 17 with a range of one to 100.

Eighty percent of the Public Arts events/ activities indicated that staff or WIL and volunteers received training. It is interesting to note that all the events/ activities that had WIL or volunteers, provided training for these groups and/ or other staff. Again, skills development emerges as an important aspect.

For the events/ activities that did train staff as well as WIL and volunteers, the numbers ranged from two (for the South African Leonardo Da Vinci Project) to 3 000 (for the Afrika Burns Festival) with an average of 266 (Table 13A). When the Afrika Burns Festival number is not considered, the average drops to 17 with a range of two to 110.

Table 5: Summary of number of WIL or volunteers who assisted with the event and who received training (n=15) (derived from Tables 12A and 13A)

	Assisted with event	Received training
Not applicable/ no response	33.3%	20.0%
Average	615	266
Range	1-6 000	2-3 000

Among the staff as well as WIL and volunteers who received training, they received training on a range of aspects (Table 14A). The main types of training received were administration and management (40%), operations in relation to physical infrastructure (20%) and design and décor (20%).



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

3.4 Audience and exposure

Given the diversity of arts, culture and heritage events/ activities that are supported by the DAC MGE programme, it is clear that audiences throughout the country are being exposed to different types and genres of events/ activities which is one of the objectives of the programme.

Table 15A (summary in Table 6) shows attendance in different categories (participants, attendees, media and support crew) associated with the event. For participants, the numbers ranged from two (for Gaseitiwe Murals and Di-Taere/ Tyres Project) to 13 000 (for the Afrika Burns Festival) with an average of 953. When the Afrika Burns Festival number is not considered, the average drops to 27 with a range of two to 120.

For attendees (that is, audiences, spectators, etc.), the numbers ranged from 40 (for the Gaseitiwe Murals and Painting of Indigenous Games in Public Parks) to 14 000 (for the Afrika Burns Festival) with an average of 2 308. When the Afrika Burns Festival number is not considered, the average drops to 1 245 with a range of 40 to 7 500.

For the media, the numbers ranged from none (for the Gaseitiwe Murals, Isangqa seNkcubeko-Zww-Zwii and Engraving the City Walls Project) to 17 (for the Afrika Burns Festival) with an average of 11. When the Afrika Burns Festival number is not considered, the average drops to two with a range of none to four.

For support crew, the numbers ranged from four (for the Afrika Motherland Festival) to 6 175 (for the Afrika Burns Festival) with an average of 456. When the Afrika Burns Festival number is not considered, the average drops to 37 with a range of 4 to 300.

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

	Participants	Attendees	Media	Support crew
No response/ could not recall/ none	6.7%	20%	40%	6.7%
Average	953	2 308	17	456
Range	2-13 000	40-14 000	1-138	4-6 175

The results again reveal the diversity of the events/ activities supported by DAC MGE funding. It is important to note that neither the surveys nor the close-out reports captured disaggregated information on the attendees. Thus, it is not possible to examine audience diversity.

For accuracy in reporting attendance figures it is important to establish the difference between number of persons attending an event/ activity and volume in terms of attendance. For example,



during a multiple day event, the same persons could be attending the event on different days. Even for a single day event, if multiple venues are used and activities held throughout the day, the same person could attend at different venues or activities and may be double counted. Thus, it is important to establish how the attendance figures were established and how multiple days, venues and shows are considered.

In relation to participant figures, while the Funda Community College Africa Month did not indicate or could not recall how the counts were determined, among the rest the main ways identified were registers/ recording keeping, contracts, crowd counts/ daily counts and known persons. It is important to note that only the Afrika Burns Festival and the Isangqa seNkcubeko-Zww-Zwii stated that the numbers considered the same people attending for multiple days, shows and exhibitions/ venues. The rest either did not respond or stated that this did not apply to the event/ activity since they were single day events/ activities.

In relation to attendee figures, the We the Transposed and Engraving the City Walls Project indicated that they were not able to determine attendance counts. Furthermore, the Funda Community College Africa Month did not respond. Among the rest, they identified:

- Ticket sales
- Crowd counts
- Attendance registers
- Numbers transported

Only the Isangqa seNkcubeko-Zww-Zwii stated that the numbers considered the same people attending for multiple days, shows and exhibitions/ venues.

In relation to media figures, 26.7% of the events/ activities interviewed did not respond or stated not applicable since media was not in attendance. Among the rest, the main ways in which media figures were determined were:

- Crowd counts
- Invitations
- Only media person/s
- Media coverage/ who covered the story
- Google Analytics

Two of the events/ activities indicated that they considered the same people attending for multiple days, shows and exhibitions/ venues in relation to media counts.

In relation to crew figures, 26.7% of the events/ activities stated not applicable or could not recall or did not have information of these counts. The rest identified the following ways in which the counts were determined:

- Exact numbers known/ known persons
- Head counts at the events
- Registers and lists/ record keeping
- Contracts



Four of the events/ activities considered the same people attending for multiple days, shows and exhibitions/ venues in relation to media counts.

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

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

Table 7: Summary of number of tickets (including registration) and complimentary tickets issued (n=15) (derived from Tables 16A and 17A)

	Tickets (including registration)		Complimentary tickets	
	Participants	Attendees	Participants	Attendees
No response/ could not recall	86.7%	80%	100%	86.7%
Average	6 521	6 067	-	1 260
Range	None-13 000	None-14 000	-	20-2 500

In relation to the number of tickets (including registration) for participants and attendees, Table 16A shows that 86.7% of the events/ activities indicated not applicable or did not respond. Only two provided figures which was 42 for the South African Leonardo Da Vinci Project and 13 000 for the Afrika Burns Festival. In relation to the number of tickets for attendees for ticketed events/ activities and/ or events/ activities that included registration, 80% of the events/ activities indicated not applicable or did not respond. Only three provided figures which was 1 700 for the Bokgabo Public Arts Festival, 2 500 for the Afrika Motherland Festival and 14 000 for the Afrika Burns Festival.

It is important to underscore that 80% of the event/ activities did not have an entrance fee. This provides individuals who cannot afford to pay for tickets to have arts, culture and heritage experiences which is also linked to the DAC MGE objective to increase exposure to the creative and cultural sector as well as increase audience numbers.

With an average of 2 308 persons attending and given that 40 events/ activities were funded in this category, 92 320 persons were exposed to Public Arts events/ activities. The possible range is likely to be between 73 856 (an underestimate) to 110 784 (a 20% overestimate).

Table 17A shows that the number of complimentary tickets issued for participants and attendees. None of events/ activities indicated complimentary tickets for participants and only the Afrika Burns Festival and Afrika Motherland Festival provided figures which was 20 and 2 500, respectively. Among the rest, the events/ activities were either free or the respondent could not provide the information.

Figure 2 indicates that the DAC MGE funded events/ activities were marketed in various ways. The main means in which marketing occurred was posters/ banners (60%), social media (60%), flyers/ pamphlets (53.3%), print/ newspapers (46.7%) and the radio (33.3%). One respondent



each also stated that brochures were distributed from the international festival that this activity was a part of, letters were handed out in schools where engravings were done, a public relations agent was used, emails were sent, the municipal database was used, promotion at other events and spontaneous marketing at the beach on the day.

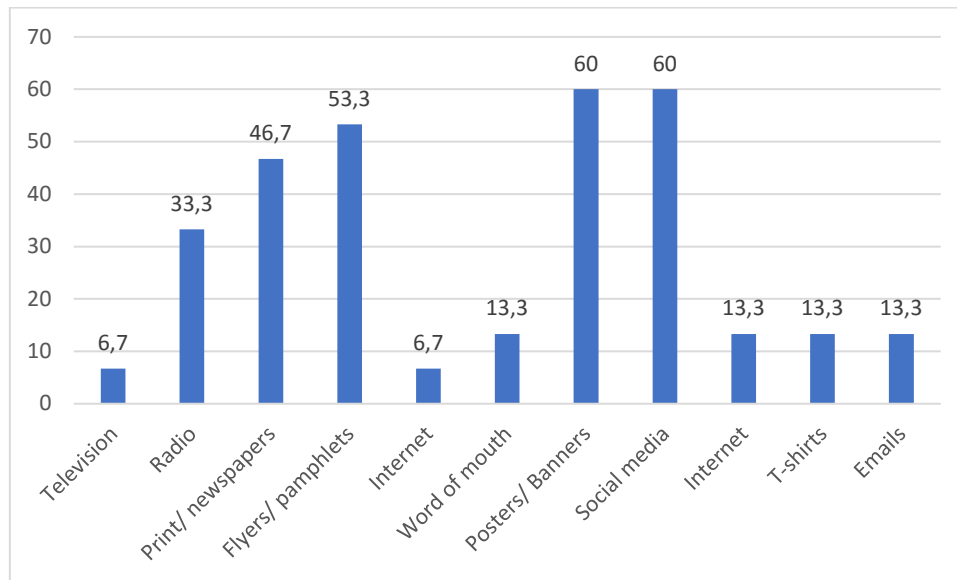


Figure 2: How the DAC MGE funded event/ activity was marketed (n=15 – in %): Multiple responses

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

The overall budget for marketing ranged from R5 000 (for the Kok's Wallarts Projects) to R90 000 (for the My Body My Space Public Arts Festival) (Table 19A). The average overall budget for marketing was R27 400.

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

It is important to note that some of the events/ activities are leveraging free media exposure. The results indicate, however, that media tracking needs to be improved to expose the arts, culture and heritage sector to a broader audience. Media exposure is critical to market the event/ activity as well as achieve the DAC MGE goal of increasing the audience and exposure that each event/ activity receives.



3.5 Budget, expenditure and income: Economic benefits

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

Table 8: Summary of service providers and stallholders (n=15) (derived from Tables 21A, 22A, 23A, 24A, 25A and 26A)

	Service providers	Stallholders
No response	-	60%
None used	33.3%	-
Average number used	4	8
Range of number used	None-5	1-16
Average of proportion of locals	77%	-
Range of proportion of locals	10%-100%	-
Average of proportion of provincial	14%	-
Range of proportion of provincial	None-90%	-
Average of proportion of Black South Africans	81%	94%
Range of proportion of Black South Africans	None-100%	65%-100%

The number of service providers (including stallholders) used for the event/ activity ranged from none (for a third of the events/ activities) to 15 (for the My Body My Space Public Arts Festival) with an average of 4 (Table 21A). Slightly less than half of the respondents (46.7%) stated that the organisation has a procurement policy related to using local (within the town/ city/ municipality) rather than non-local service providers while 33.3% did not. Twenty percent indicated not applicable. The results reveal that mainly local service providers benefitted economically from the hosting of the event/ activity as targeted by most of the organisations and in alignment with DAC MGE objectives.

The estimation of the proportion of organiser spending that went to local (within the town/ city/ municipality) service providers ranged from 10% to 100% with an average of 77% (Table 22A) which again reinforces that local economic benefits were associated with the event/ activity. In terms of an estimation of the proportion of organiser spending that went to provincial (excluding local) service providers where the event/ activity was held, Table 23A shows a range from none to 90% with an average of 14%. In terms of organiser spending that went to service providers who were Black South Africans, this ranged from 33% to 100% for 20% of the events/ activities (Table 24A). The Afrika Burns Festival did not respond. The average was 81%. Black South Africans are the key beneficiaries as service providers which indicates that economic benefits associated with DAC MGE funded events/ activities go beyond the direct benefits to organisations and employees.

The number of stallholders the organisations had for the event/ activity for the last reporting year the organisation received DAC MGE funding ranged from none (not applicable) for 60% of the



events to 16 (for the My Body My Space Public Arts Festival) with an average of eight among those that did respond.

In terms of how the stallholders for the DAC MGE funded event/ activity were chosen or how they applied to be considered to be stallholders for the event/ activity, for the Public Arts events/ activities they were chosen by the organiser or others such as councillors. For the Bokgabo Public Arts Festival, a call was published in social media and distributed through emails for people to apply. Furthermore, for My Body My Space Public Arts Festival people had to register to be vendors. Nationally, the organisation asked people if they collaborated with select crafters.

In terms of the estimation of the proportion of organiser spending that went to stallholders who were Black South Africans, this ranged from 65% (for the Annual Ebubeleni Music Festival) to 100% for 26.7% of the event/ activities (Table 26A). The average was 94%. None of the stallholders were foreigners. The results reveal that in addition to local service providers benefitting from the hosting of the event/ activity, opportunities existed in some cases for stallholders who were mainly locally-based and Black South Africans to benefit at the events/ activities.

Half of the events/ activities that had stallholders (20%) indicated that the organisers did not provide training for the stallholders. Only the My Body My Space Public Arts Festival, South African Leonardo Da Vinci Project and Bokgabo Public Arts Festival provided training. Among the events/ activities that had stallholders, 40% stated that networks were established in relation to the stallholders that resulted in them being used again.

Two thirds (66.7%) of the respondents stated that there were no sponsors other than the DAC MGE funding. Among the rest of the events/ activities, a few sponsors were identified as indicated in Table 27A. Substantially fewer sponsors than Flagships, Festivals and Events and Touring Ventures were identified which suggests that Public Arts events/ activities are generally unable to secure additional sponsorships (either cash or in kind). The sponsors were mainly local and provincial government departments, organisations and retail and private businesses.

Table 9 summarises sponsorship and expenditure results. The total amount of sponsorship received (including DAC MGE funding) ranged from R49 000 for We the Transposed to R800 000 for the Afrika Burns Festival with an average of R271 846 (Table 28A) for the last year that the organiser received funding. Thus, these are annual figures and not total DAC MGE funding received for multiple years. Our Beaches Our Stories and Bokgabo Public Arts Festival did not respond. The amount of funding was lower than other categories of DAC MGE programmes. The results again reflect the differentiation among the events/ activities supported.



Table 9: Summary of sponsorship and expenditure results (n=15) (derived from Tables 28A, 29A, 30A and 31A)

	Sponsorship and expenditure results
No sponsorship responses	13.3%
Average of total amount of sponsorships received (including DAC MGE funding)	R271 846
Range of total amount of sponsorships received (including DAC MGE funding)	R49 000-R800 000
Average of proportion of total sponsorship the DAC MGE funding made up	90%
Range of total sponsorship the DAC MGE funding made up	30%-100%
Average of company's overall budget for last reporting year the organisation received DAC MGE funding	R1 770 583
Range of company's overall budget for last reporting year the organisation received DAC MGE funding	R20 000-R18 000 000
Average of capital expenditure	R105 200
Range of capital expenditure	R6 000-R350 000
Average of venue hire	R3 500
Range of venue hire	R300-R6 700
Average of salaries and wages	R76 143
Range of salaries and wages	R15 000-R210 000
Average of advertising and marketing	R22 250
Range of advertising and marketing	R5 000-R90 000
Average of travelling and accommodation	R11 750
Range of travelling and accommodation	R3 000-R200 000
Average of other costs	R26 833
Range of other costs	R1 500-R60 000

The proportion of total sponsorship the DAC MGE funding made up was generally high and ranged from 30% (for the South African Leonardo Da Vinci Project) to 100% for 66.7% of the events/ activities (Table 29A). The average was 90%. The heavy dependence on public funds, in this case specifically DAC MGE funding, is again noticeable.

In relation to whether the event/ activity received DAC MGE funding enabled the organisation to fundraise from other potential sponsors more effectively, 73.3% felt that it did while 20% stated that it did not. Funda Community College Africa Month did not respond.

The majority of the respondents (80%) indicated that the organisation mentioned to other potential sponsors that the event/ activity received DAC MGE funding while 13.3% did not. This suggests that DAC MGE funding could have been used to leverage additional sponsorships. Funda Community College Africa Month did not respond.

The company's overall budget for this event/ activity for the last reporting year the organisation received DAC MGE funding is presented in Table 30A. It is important to note that the Table only represents information derived from the surveys since while the close-out reports are expected to include expenditure and income information, this information was not provided as per the selected categories and mostly expenditure reports were not provided. For the twelve events/ activities that provided expenditure information, the overall budget ranged from R20 000 (for the Kok's Wallarts Projects) to R18 000 000 (for the Afrika Burns Festival) with an average of R1 770 583.

Table 31A presents the findings in relation to expenditure for events/ activities in relation to specific categories. For the specific categories the expenditures were:



- Capital expenditure: for 33.3% of the events/ activities, ranged from R6 000 to R350 000 with an average of R105 200.
- Venue hire: for two of the events/ activities, was R300 and R6 700 each.
- Salaries and wages: for 46.7% of the events/ activities, ranged from R15 000 to R210 000 with an average of R76 143.
- Advertising and marketing: for 53.3% of the events/ activities, ranged from R5 000 to R90 000 with an average of R22 250.
- Travelling and accommodation: for 26.7% of the events/ activities, ranged from R3 000 to R20 000 with an average of R11 750.
- All other costs: for 20% of the events/ activities, ranged from R1 500 to R60 000 with an average of R26 822.

It is important to note that 40% of the respondents indicated that they could not recall or estimate the budgets for the different categories.

Table 10 summarises the income results. Table 32A indicates income derived from the event/ activity in specific categories. For the specific categories the incomes were:

- Private sponsorships received: for two of the events/ activities the amount was R50 000 (South African Leonardo Da Vinci Project) and R60 000 (Bokgabo Public Arts Festival).
- DAC MGE funding: for 86.7% of the events/ activities, ranged from R25 000 to R800 000 with an average of R219 231. The Funda Community College Africa Month and Afrika Motherland Festival did not respond.
- Other public sponsorships: for two of the events/ activities the amount was R24 000 (for the We the Transposed) and R950 000 (for Our Beaches Our Stories).
- Ticket sales: only Afrika Burns Festival stated income for ticket sales which was R17 000 000.
- Income from merchandise: only the Kok's Wallarts Projects stated that R2 000 was derived in this category.
- Total income: for 80% of the events/ activities, ranged from R49 000 to R17 800 000 with an average of R1 703 125.

Table 10: Summary of income results (n=15) (derived from Tables 32A)

Sponsorship and expenditure results	
Average of private sponsorships	R55 000
Range of private sponsorships	R50 000-R60 000
Average of DAC MGE funding	R219 231
Range of DAC MGE funding	R35 000-R800 000
Average of other private sponsorships	R487 000
Range of other private sponsorships	R24 000-R950 000
Average of other income	R9 250
Range of other income	R1 500-R17 000
Average of total income	R1 703 125
Range of total income	R49 000-R17 800 000



Among the events/ activities that provided information, the total income was R20 437 500. Of this total, DAC MGE funding (R2 400 000) made up 12% of the funding compared to tickets sales (R17 000 000 for the Afrika Burns Festival only) making up 83% of the total income. Additionally, other public sponsorships (excluding DAC MGE funding) made up 5% (R974 000) of the income. If the Afrika Burns Festival is removed from the calculations, the total income was R2 637 500. Of this total, DAC MGE funding (R1 600 000) made up 61% of the funding compared to none for tickets sales. Additionally, other public sponsorships (excluding DAC MGE funding) made up 37% of the income. Thus, public funding made up 98% of the total income for all events/ activities excluding the Afrika Burns Festival. This again shows the substantial reliance on public funding which is similar to other DAC MGE programmes.

No income was derived for any of the events/ activities that responded for hospitality packages, broadcasting/ media rights, participants/ delegates registration fees and stallholder/ exhibitor fees.

3.6 Greening initiatives

The majority of the respondents (73.3%) stated that the event/ activity supported by DAC MGE funding initiated greening initiatives to reduce negative environmental impacts and be more environmentally responsible while the rest did not. This question was prefaced by a statement that “there is increasing concern over the impacts of events, festivals or activities on the environment”.

Among the respondents who indicated that greening initiatives were activated, several types were identified (Table 33A). The main initiatives were recycling (53.3%), proper disposal of waste (33.3%) and promoting green behavioural change/ information on environmentally-friendly behaviour (20%).

Respondents were also asked what DAC MGE funded events/ activities (such as the one the organisation is involved in) can do to be environmentally responsible. The South African Leonardo Da Vinci Project did not respond. The rest of the events/ activities provided the responses which are captured in Table 34A. The main aspects relate to promoting and enabling environmental awareness and education at events/ activities, proper dispose of waste, planting more trees, audience involvements and expose environmental issues in the events/ activities.

While environmental aspects are not directly stipulated in the DAC MGE objectives, this is an important component of sustainability. It is pleasing to note that many of the DAC MGE Public Arts events/ activities considering environmental issues.

3.7 Social/ charitable initiatives

With the exception of the Gaseitiwe Murals, the rest of the events/ activities (93.3%) stated that the event/ activity supported by DAC MGE funding initiated social/ charitable initiatives to contribute to social inclusivity, cohesion and empowerment. This question was prefaced by a



statement that “cultural events/ festivals/ activities are linked with social impacts that can contribute to social inclusivity, cohesion and empowerment”.

Table 35A shows that among the 93.3% of the respondents who stated that social/ charitable initiatives were activated, several were identified, namely, education (73.3%), culture/ arts (73.3%), youth (60%), programmes for women (33.3%), disability (26.7%) and environmental programmes (26.7%). The results indicate that the Public Arts events/ activities are contributing to addressing social issues which is a key component of the DAC MGE programme.

Respondents were also asked what DAC MGE funded events/ activities (such as the one the organisation is involved in) can do to be socially responsible. All the events/ activities responded (Table 36A). The main suggestions related to uplifting communities and disadvantaged groups in particular (such as the youth and targeting schools), promoting social cohesion and nation building, supporting local development and creating awareness of social issues. Thus, the event organisers highlighted that more could be done to meet the DAC MGE objective of enhancing social cohesion in specific locations via their respective events/ activities.

3.8 Satisfaction with event/ activity

Several aspects were identified in relation to the value/ advantage of the DAC MGE funded event/ activity by all the events/ activities interviewed as indicated in Table 37A. The results reveal that most advantages are linked to profiling/ showcasing the arts, culture and heritage sector (especially visual arts) with links directly to the DAC MGE objectives. Other advantages included:

- Tourism benefits
- Building social cohesion
- Economic development, especially promoting local entrepreneurship in the arts, culture and heritage sector
- Exposure of art (paintings, murals, etc.) in public spaces, especially in local communities, which is a specific objective of the PADP
- Beautification of public spaces
- Job creation and skills development

Table 38A encapsulates the problems experienced in relation to DAC MGE funded events/ activities and suggestions forwarded by the respondents about how these can be addressed. The Fundu Community College Africa Month did not respond while Live in the City and the South African Leonardo Da Vinci Project did not experience any problems. The main problems identified related to funding (including delays in the releasing of DAC MGE funding and the inability to source additional sponsorships), poor communication and feedback from DAC, visibility and exposure for the event/ activity, unreliable service providers, relationships with local cities/ municipalities and maintenance of paintings/ murals in the public spaces. Logistical challenges related to the venues were also noted. The suggestions to address the concerns were DAC releasing funding timeously and more effective communication, developing relationships with potential sponsors and local municipalities, and increasing security.



3.9 Event/ activity sustainability

With the exception of the Kok's Wallarts Projects and Live in the City, the rest of the respondents pointed out that their respective organisations planned to have the event/ activity next year. The Kok's Wallarts Projects stated that funding was the key issue while Live in the City indicated that the event was once off and the organisation organises different events every year (Table 39A).

While 66.7% of the respondents noted that the organisation would have the event/ activity next year or in the future without DAC MGE funding, the rest (33.3%) would not. These events were the Isangqa seNkcubeko-Zww-Zwi, Funda Community College Africa Month, Our Beaches Our Stories, South African Leonardo Da Vinci Project and Bokgabo Public Arts Festival. The main reason was the funding constraints since DAC MGE is the main and, in many cases, only funder of the event/ activity (Table 40A).

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

Table 11: Rating of statements in relation to specific aspects regarding the importance of MGE funding for various aspects of the event on a scale of 1-5 where 1 is not at all important and 5 is very important (n=15, in %): Multiple responses

Importance of MGE funding for:	1	2	3	4	5
The financial sustainability of the event/ activity	-	6.7	-	20.0	73.3
The status or recognition of the event	-	-	30.0	13.3	66.7
The quality of the cultural aspects	-	6.7	6.7	-	86.7
Ability to include local communities and artists	-	-	-	13.3	86.7
Promote social cohesion	-	-	13.3	20.0	66.7
Improve skills and employment opportunities in the cultural sector	-	-	13.3	20.0	66.7

Respondents were asked if they had any other concerns regarding the future sustainability of the event. Comments were forwarded by 93.3% of the event/ activities as shown in Table 41A (with the exception of the Afrika Motherland Festival). The responses echo earlier concerns and generally underscore funding issues already raised. Additionally, issues related to future uncertainty also linked to funding emerged. Assistance and feedback from DAC were also highlighted.



4 Conclusion

The evaluation is based on an analysis of 40 Public Art events/ activities of which 15 were interviewed and documentary analysis of 37 initiatives undertaken. The PADP aims to assist local organisations that are operating in the Public Arts environment in order to provide more opportunities for creative arts practitioners, organisations and government to showcase creativity in public spaces. PADP enables the creative arts sector to stabilise and consolidate, providing access to work and experience, build capacity/ transfer skills and create linkages to support infrastructure (for example, urban renewal projects and parks), EPWP, enhance quality of life and support heritage and tourism. In the long-term, it will also promote partnerships to reduce dependency on government's financial assistance, create sustainability of the creative arts sector, including the culture and heritage sector. The PADP further aims to encourage professional planning and accountability by the sector as well as to stimulate local economic activities.

The events/ activities received different levels of funding and ranged from R25 000 to R1 500 000 with an average of R296 333. In terms of the spatial distribution, Public Arts events/ activities were hosted in all nine provinces with the most dominant provinces being Gauteng, Limpopo, KwaZulu-Natal and Western Cape, thus demonstrating the national reach of the programme.

The Public Arts programme has contributed to creating opportunities for more cultural events/ activities to be held in South Africa, and enabled more organisations and persons involved in showcasing creativity in public spaces. The majority of the events/ activities received funding for one year and the rest received funding for two years during the last three years reporting periods, thus demonstrating DAC's long-term goal to promote partnerships to reduce dependency on government's financial assistance albeit still an emerging category.

The Public Arts events/ activities focused mainly on visual arts and exhibitions displayed in public spaces, targeting mainly schools. The PADP contributes to a range of different types of cultural genres and aspects including festivals, exhibitions, performances, workshops and training events that DAC MGE intends to develop and support. The different types, sizes and spatial/ geographical spread is meeting the broader DAC MGE objective of contributing to increased diversity of cultural offerings. However, it is unclear whether the funding has led to existing Public Arts events/ activities to be upscaled in communities which is one of the key objectives of the PADP. In terms of the objective to enhance quality of productions, organisers have noted how the DAC MGE funding has permitted them to improve the quality of the event/ activity.

With an average of 6 persons being employed on a permanent basis in the organisation that worked with the DAC MGE funded event/ activity and given that 40 events/ activities were funded by the Public Arts programme, 240 permanent jobs are associated with the DAC MGE Public Arts programme. In relation to the type of employment, several of the events/ activities specifically indicated direct involvement in developing and promoting arts, culture and heritage skills and opportunities beyond that of the event/ activity being sponsored. They are enhancing skills development in the creative and cultural sector, with a specific focus on the youth, which are key objectives of the DAC MGE programme.



The PADP also creates opportunities for additional employment, with most being employed on a temporary/ casual basis for a week, month and mainly more than a month. It is important to note, however, that in comparison to the Flagships, Festivals and Events and Touring Ventures categories, fewer jobs were created. Furthermore, since the job creation is mainly at the level of individuals supported by the DAC MGE funding, the objective of PADP to develop skills among participants and artists specifically is likely to have positive outcomes. The results suggest that both women and men are being exposed to the job opportunities in the arts, culture and heritage sector which is a key objective of the PADP. Furthermore, as per the other event categories as well, Africans as the main historically disadvantaged group in South Africa is the key beneficiary from the DAC MGE programme as intended. The results also indicate that DAC MGE objectives of catalysing work creation and economic activity locally linked to the creative and cultural industry is also evident, thus supporting livelihoods as intended by the DAC MGE. Temporary/ casual employment in lower paying jobs continues to be a challenge when examining job creation in the creative and cultural industry in addressing historical economic disadvantage and sustainable job creation as the PADP intends to focus on. Additional persons employed were being exposed to a range of different types of skills such as artist/ participant management which more directly relates to the creative and cultural industries which align to the skills development aspirations of PADP. Many of the Public Arts events/ activities also had volunteer programmes and both staff or volunteers received training thus underscoring the importance of skills development in the creative arts sector, a key objective of the MGE programme.

While the diversity of the events/ activities supported by DAC MGE funding is evident, neither the surveys nor the close-out reports captured disaggregated information on the attendees and it is also unclear how multi-day attendance is being considered. Thus, it is not possible to examine audience diversity and brings into question whether the extent of the audience exposure can be quantitatively determined.

With regard to marketing and audience development, most of the media exposure leveraged was locally base, however, media tracking needs to be improved to achieve the DAC MGE goal of increasing the audience and exposure that each event/ activity receives.

In terms of local beneficiation mainly local service providers and stallholders benefitted economically from the hosting of the event, in alignment with DAC MGE objectives. Black South Africans were the key beneficiaries and further underscores that DAC MGE funded events/ activities go beyond the direct benefits to organisers and employees.

In terms of Public Arts events/ activities' sustainability, they are generally unable to secure additional sponsorship thus demonstrating the heavy reliance on public funds, specifically DAC MGE funding. It is of concern that many of the organisations receiving DAC MGE funding for Public Arts could not provide the required financial information.

The Public Arts events/ activities are contributing to addressing social issues which is a key component of the DAC MGE programme and acknowledged that more could be done to meet the DAC MGE objective of enhancing social cohesion in specific locations via their respective events/ activities.



The value/ advantage of the DAC MGE funded event/ activity focused on profiling/ showcasing the arts, culture and heritage sector (especially visual arts) which links directly to the DAC MGE objectives. Furthermore, economic development, tourism and beautification of public spaces as envisioned by the PADP were further highlighted. Concerns raised related to DAC releasing funding timeously and more effective communication, developing relationships with potential sponsors and local municipalities, and increasing security. Concerns regarding event sustainability related mainly to securing funding.

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6 Appendix

Table 1A: List of Public Art events/ activities and status of research

No.	Name of event	Province held	Average annual amount of DAC funding	Status to date
1	National English Literary Museum (NELM)	No information	R400 000	Unable to make contact
2	Isangga seNkcubeko-Zww-Zwii	Eastern Cape	R250 000	Completed: telephonic
3	Africa Day Parade and Carnival	Eastern Cape	R1 500 000	Survey sent via email
4	Abadae Project	Free State	R80 000	Survey sent via email
5	Tshego Arts and Craft	Free State	R150 000	Survey sent via email
6	Afrika Burns Festival	Gauteng	R800 000	Completed: telephonic
7	Our Heritage in Drum and Dance Project	Gauteng	R86 900	Same event as in the Touring Ventures list
8	Painting of Indigenous Games in Public Parks	Gauteng	R300 000	Completed: telephonic
9	Di-Taere (Tyres) Project	Gauteng	R150 000	Completed: telephonic
10	Funda Community College Africa Month: A Tribute	Gauteng	R500 000	Completed: email
11	Joachim Schonfeldt - Venice Biennale 2015	Gauteng	R300 000	Same event as in the Touring Ventures list
12	Kok's Wallarts Projects	Gauteng	R90 000	Completed: telephonic
13	South African Leonardo da Vinci's Project	Gauteng	R450 000	Completed: email
14	Engraving the City Walls Project	Gauteng	R50 000	Completed: telephonic
15	Mural Art Cancer project	Gauteng	R250 000	Unable to make contact
16	Pop Art - Bokgabo Festival	Gauteng	R150 000	Completed: email
17	SA Coat of Arms and Emblems Mosaic	Gauteng	R450 000	Unable to make contact
18	Sibikwa Community Project	Gauteng	R540 000	Survey sent via email
19	Implementation of community arts programs at Khular Arts Centre	KwaZulu-Natal	R300 000	Unable to make contact
20	Africa Motherland Festival	KwaZulu-Natal	R500 000	Completed: email
21	Imbuyesilo Music Festival	KwaZulu-Natal	R300 000	Unable to make contact
22	Maluleke Africa Day Celebrations	Limpopo	R800 000	Unable to make contact
23	Autonomous Times	London	R50 000	Unable to conduct interview
24	My Body My Space Public Arts Festival	Mpumalanga	R300 000	Completed: telephonic
25	Sinempatho Pre-School	Mpumalanga	R85 500	Survey sent via email
26	Curling Wire Public Art Installation project	Northern Cape	R250 000	Unable to make contact
27	Heritage Week-ender Project	Northern Cape	R95 580	Unable to make contact
28	Walls that Teach - Veneration of Images Project	North West	R400 000	Unable to make contact
29	Botaki Jwa Diatla	North West	R250 000	Email sent and refusal
30	Gaseitiwe Murals	North West	R70 000	Completed: telephonic
31	Women in the Arts Street Festival	North West	R99 500	Unable to make contact
32	Individual Extra Soles	Western Cape		Unable to conduct interview
33	Complicit Geographies	Western Cape	R360 000	Same event in the Touring Ventures
34	Mural Art on Walls of Correctional Facilities in Pollsmoor	Western Cape	R300 000	Survey sent via email



35	I Hear What You Are Saying	Western Cape	R34 500	Unable to make contact
36	Infecting the City - Build Ups/ Those Ghels	Western Cape	R100 000	Unable to make contact
37	Live in the City	Western Cape	R50 000	Completed: telephonic
38	Our Beaches Our Stories	Western Cape	R190 000	Completed: telephonic
39	We the Transposed	Western Cape	R25 000	Completed: telephonic
40	Young artists travelling exhibition	Western Cape and Gauteng	R500 000	Unable to conduct interview

Table 2A: Details of Touring Ventures where interviews were completed

	Name of event/ activity	Name of organiser/ organisation	Respondent designation
1	Afrika Burns Festival	Monique Schiess	Credit director and liaison
2	Gaseitiwe Murals	Stoffol Chokwe	Director
3	Isangqa seNkcubeko-Zww-Zwii	Nompucuko Zakaza	Director
4	Painting of Indigenous Games in Public Parks	Johannes Matheta	Managing Director
5	Funda Community College Africa Month	Sokhaya Charles Nkosi	Head of Department: Funda community College
6	Kok's Wallarts Projects	Samuel Motlhakane	Secretary
7	Live in the City	Janni Younge	Director
8	My Body My Space Public Arts Festival	PJ Sabagha	Artistic Director
9	Our Beaches Our Stories	Vincent Myburgh	Artistic Director
10	We the Transposed	Louise Coetzer	Artistic Director
11	South African Leonardo Da Vinci Project	Floyd George Marlow	CEO
12	Bokgabo Public Arts Festival (formerly Pop Art)	Baswa Temong Pty Ltd	Festival Manager
13	Afrika Motherland Festival	KwaMashu Community Advancement Projects (K-CAP)	Artistic Director
14	Di-Taere (Tyres) Project	Mr Alfred Kgwanape from Alexandra Art Quorum Cooperative	Chairperson
15	Engraving the City Walls Project	Vincent Malusi from Sipiwe Malusi Creative Works and Arts Foundation	Chairperson

Table 3A: Number of times organisation organised event/ activity and number of years organisation has been involved in organising events/ activities (n=15, in %)

	Number of time organised event/ activity	Number of years organisation involved in organising event/ activity
1	46.7	6.7
2	20.0	6.7
3	6.7	6.7
4	13.3	-
5	6.7	20.0
6	-	-
7	-	13.3
9	-	6.7
10	-	6.7
11	6.7	6.7
13	-	13.3
20	-	6.7
22	-	6.7

X = 3

X = 9



Table 4A: Number of people business/ organisation employs during the course of the year on a permanent basis generally and on a permanent basis who work directly with the DAC MGE funded event/ activity (n=15, in %)

Number of persons employed on a permanent basis	In the organisation (in %)	In the organisation who work with the DAC MGE funded event/ activity (in %)
No response	13.3	26.7
None	33.3	20.0
2	6.7	6.7
3	6.7	6.7
5	6.7	13.3
7	13.3	13.3
8	-	6.7
16	6.7	-
25	6.7	6.7
33	6.7	-
	X = 8	X = 6

Table 5A: Other than assist with the DAC MGE funded event, other activities/ functions are permanent employees involved in (n=15)

Name of event/ activity	Other activities/ functions involved in
Afrika Burns Festival	Other events that the organisation deals with and an outreach programme
Gaseitiwe Murals	None
Isangqa seNkcubeko-Zwww-Zwii	None
Painting of Indigenous Games in Public Parks	Promoting indigenous games, run a restaurant and also make/ promote music
Funda Community College Africa Month	Panel discussions, book fairs, art exhibitions, visual arts, workshops, performances
Kok's Wallarts Projects	NA
Live in the City	NA
My Body My Space Public Arts Festival	Development, outreach and education programmes
Our Beaches Our Stories	Daily activities such theatre training for young people, performing shows in schools, theatre workshops and extra mural activities for children
We the Transposed	NA
South African Leonardo Da Vinci Project	Running of the arts and culture school
Bokgabo Public Arts Festival (formerly Pop Art)	Financial and projects manager, artistic director, sponsorships and partnerships manager, administration, marketing and publicity and business manager
Afrika Motherland Festival	Training, facilitation, programmes coordination, cleaning, security, management, administration and interns
Di-Taere (Tyres) Project	Assist with administration related to the different projects the organisation is involved with
Engraving the City Walls Project	Everyone who works for the organisation is a volunteer and are employed elsewhere.



Table 6A: Number of additional persons employed to assist in the preparation for or during the event/ activity, excluding volunteers for the last reporting year the organisation received DAC MGE funding categorised into groups (n=15)

	Frequency	Percentage
5	1	6.7
6	3	20.0
8	1	6.7
9	1	6.7
10	1	6.7
12	1	6.7
15	1	6.7
17	1	6.7
30	1	6.7
33	1	6.7
42	1	6.7
100	1	6.7
150	1	6.7

X = 30

Table 7A: On average, number of additional persons employed for the event/ activity for different periods/ length of time in the different categories for the last reporting year the organisation received DAC MGE funding (n=15)

	Frequency	Percentage
Permanent		
No response/ information not available/ none	11	73.3
5	1	6.7
6	1	6.7
7	1	6.7
10	1	6.7
Temporary/ Casual - more than a day to a week		
No response/ information not available/ none	11	73.3
6	1	6.7
12	1	6.7
15	1	6.7
37	1	6.7
Temporary/ Casual - more than a week to a month		
No response/ information not available/ none	12	80.0
5	1	6.7
6	1	6.7
100	1	6.7
Temporary/ Casual - > month		
No response/ information not available/ none	6	40.0
5	1	6.7
6	1	6.7
8	1	6.7
9	1	6.7
10	1	6.7
15	1	6.7
17	1	6.7
33	1	6.7
150	1	6.7



Table 8A: Gender (male or female) of additional persons employed for the event/ activity for different periods/ length of time in the different categories for the last reporting year the organisation received DAC MGE funding (n=15, in %)

	Male	Female
Permanent		
No response/ information not available/ none	80.0	80.0
2	-	6.7
3	13.3	-
4	-	6.7
5	6.7	-
7	-	6.7
Temporary/ Casual - more than a day to a week		
No response/ information not available/ none	80.0	80.0
3	6.7	6.7
4	-	6.7
6	6.7	-
17	6.7	-
20	-	6.7
Temporary/ Casual - more than a week to a month		
No response/ information not available/ none	73.3	73.3
2	-	6.7
3	13.3	6.7
7	-	6.7
8	6.7	-
30	6.7	-
70	-	6.7
Temporary/ Casual - > month		
No response/ information not available/ none	40.0	53.3
2	-	13.3
3	6.7	-
4	6.7	13.3
5	6.7	-
6	6.7	-
7	6.7	6.7
8	6.7	6.7
10	6.7	-
13	-	6.7
20	6.7	-
75	6.7	6.7



Table 9A: Historical racial groups of additional persons employed for the event/ activity for different periods/ length of time in the different categories for the last reporting year the organisation received DAC MGE funding (n=15, in %)

	African	Colored	White	Indian	Other
Permanent					
No response/ information not available/ none	80.0	100.0	100.0	100.0	100.0
5	6.7	-	-	-	-
7	6.7	-	-	-	-
17	6.7	-	-	-	-
Temporary/ Casual - 1 day					
No response/ information not available/ none	100.0	100.0	93.3	93.3	100.0
1	-	-	6.7	6.7	-
Temporary/ Casual - more than a day to a week					
No response/ information not available/ none	80.0	93.3	100.0	100.0	100.0
1	-	6.7	-	-	-
5	6.7	-	-	-	-
16	6.7	-	-	-	-
37	6.7	-	-	-	-
Temporary/ Casual - more than a week to a month					
No response/ information not available/ none	73.3	93.3	86.7	100.0	100.0
1	-	6.7	-	-	-
2	6.7	-	6.7	-	-
4	6.7	-	6.7	-	-
15	6.7	-	-	-	-
98	6.7	-	-	-	-
Temporary/ Casual - > month					
No response/ information not available/ none	40.0	73.3	73.3	86.7	100.0
1	-	13.3	6.7	13.3	-
2	-	-	6.7	-	-
4	-	-	6.7	-	-
5	6.7	-	-	-	-
6	13.3	-	-	-	-
9	6.7	-	-	2.6	-
10	13.3	2.6	-	-	-
11	6.7	-	-	-	-
15	6.7	-	-	-	-
20	-	6.7	-	-	-
22	-	6.7	-	-	-
23	6.7	-	-	-	-



Table 10A: Location (local is from the area where event/ activity was held, province in which the event or activity was held, national is other provinces where event/ activity was not held and international is outside South Africa) of additional persons employed for the event/ activity for different periods/ length of time in the different categories for the last reporting year the organisation received DAC MGE funding (n=15, in %)

	Local	Provincial	National	International
Permanent				
No response/ information not available/ none	80.0	100.0	100.0	100.0
5	6.7	-	-	-
7	6.7	-	-	-
16	6.7	-	-	-
Temporary/ Casual - more than a day to a week				
No response/ information not available/ none	93.3	93.3	93.3	100.0
2	-	-	6.7	-
3	-	6.7	-	-
37	6.7	-	-	-
Temporary/ Casual - more than a week to a month				
No response/ information not available/ none	80.0	100.0	100.0	100.0
5	6.7	-	-	-
6	6.7	-	-	-
60	6.7	-	-	-
Temporary/ Casual - > month				
No response/ information not available/ none	46.7	100.0	100.0	93.3
6	6.7	-	-	-
8	6.7	-	-	-
9	6.7	-	-	-
10	6.7	-	-	-
15	6.7	-	-	-
17	6.7	-	-	-
30	6.7	-	-	-
33	6.7	-	-	-
120	-	-	-	6.7

Table 11A: Aspects additional persons assisted with for the last reporting year the organisation received DAC MGE funding (n=15): Multiple responses

	Frequency	Percentage
Administrative support staff	7	46.7
Technical support (lighting, sound, etc.)	4	26.7
Drivers/ transport	3	20.0
Safety and security services	4	26.7
Infrastructural support (set-up of venue)	6	40.0
Sales and marketing	2	13.3
Hospitality (waitressing, hosting, etc.)	3	20.0
Cleaning services	2	13.3
Media and communication	3	20.0
Artist/ participant management	9	60.0
Organising the event	1	6.7



Table 12A: If organisation had WIL or any volunteers, number who assisted with the event (n=15)

	Frequency	Percentage
Not applicable/ no response	5	33.3
1	3	20.0
2	1	6.7
3	1	6.7
4	1	6.7
6	1	6.7
33	1	6.7
100	1	6.7
6 000	1	6.7

X = 615

Table 13A: If staff or volunteers received any training, number trained (n=15)

	Frequency	Percentage
Not applicable/ no response	3	20.0
2	1	6.7
3	1	6.7
5	1	6.7
6	2	13.3
7	1	6.7
8	1	6.7
10	1	6.7
12	1	6.7
20	1	6.7
110	1	6.7
3 000	1	6.7

X = 266

Table 14A: If staff or volunteers received any training, type of training received (n=15): Multiple responses

	Frequency	Percentage
Administration and management	6	40.0
Hospitality and catering	1	6.7
Transport logistics	1	6.7
Safety and security	1	6.7
Operations in relation to physical infrastructure (lighting, sound, fencing, etc.)	3	20.0
Design and décor	3	20.0
Advertising, media and branding	1	6.7
Sales and marketing of goods and services	1	6.7
Arts administration, report writing, story-telling and running a community reading club	1	6.7
Mixing paint/ painting	1	6.7
Performing and production	1	6.7
Performing arts skills	1	6.7
Skills development	1	6.7
Introduced them to theatre, teach them how to play instruments and organised other activities	1	2.6
On-the-job training as well	1	2.6
Performing, music	1	2.6



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

	Frequency	Percentage
Participants (artists, performers, entertainers, etc.) (X = 953)		
No response/ could not recall	1	6.7
2	2	13.3
6	2	13.3
7	1	6.7
8	1	6.7
9	1	6.7
12	1	6.7
15	1	6.7
16	1	6.7
42	1	6.7
100	1	6.7
120	1	6.7
13 000	1	6.7
Attendees (audiences, local residents, spectators, etc.) (X = 2 308)		
No response/ could not recall	3	20.0
40	2	13.3
60	2	13.3
300	2	13.3
600	2	13.3
1 700	1	6.7
2 500	1	6.7
7 500	1	6.7
14 000	1	6.7
Media (X = 17)		
No response/ not applicable/ none	6	40.0
1	2	13.3
2	4	26.7
3	1	6.7
4	1	6.7
138	1	6.7
Support crew (technical crew, staff, volunteers, etc.) (X = 456)		
No response/ not applicable	1	6.7
4	1	6.7
7	1	6.7
8	2	13.3
10	1	6.7
11	1	6.7
12	1	6.7
15	1	6.7
17	1	6.7
20	1	6.7
28	1	6.7
45	1	6.7
300	1	6.7
6 175	1	6.7



Table 16A: For ticketed events/ activities and/ or events/ activities that included registration, number of tickets sold and/ or number of participants registered for the last reporting year the organisation received DAC MGE funding (n=15): Multiple responses

	Participants		Attendees	
	Frequency	Percentage	Frequency	Percentage
Not applicable/ response/ none	13	86.7	12	80.0
42	1	6.7	-	-
1 700	-	-	1	6.7
2 500	-	-	1	6.7
13 000	1	6.7	-	-
14 000	-	-	1	6.7

X = 6 521

X = 6 067

Table 17A: Number of complimentary tickets issued or participants' registration supported for the last reporting year the organisation received DAC MGE funding (n=15): Multiple responses

	Participants		Attendees	
	Frequency	Percentage	Frequency	Percentage
Not applicable/ response/ none	15	100.0	13	86.7
20	-	-	1	6.7
2 500	-	-	1	6.7

X = 1 260

Table 18A: Audience for marketing of event/ activity

Name of event/ activity	Audience
Afrika Burns Festival	Everyone interested
Gaseitiwe Murals	All age groups
Isangqa seNkcubeko-Zwww-Zwii	Anyone from the village and surrounding villages
Painting of Indigenous Games in Public Parks	Everyone
Funda Community College Africa Month	Soweto community, arts custodians, learning from schools, art educators, media, tertiary institutions and professional artists
Kok's Wallarts Projects	No response
Live in the City	Anyone
My Body My Space Public Arts Festival	Rural youth and other provinces who were interested in arts
Our Beaches Our Stories	Schools, families, children, parents, grandparents and local beach goers
We the Transposed	Ages 18-35
South African Leonardo Da Vinci Project	No response
Bokgabo Public Arts Festival (formerly Pop Art)	Youth between 14-36 years
Afrika Motherland Festival	Youth and KwaMashu community in particular
Di-Taere (Tyres) Project	No response
Engraving the City Walls Project	Young people in schools and the community at large



Table 19A: Overall budget for the marketing (n=15)

	Frequency	Percentage
Not applicable/ could not recall/ none	5	33.3
5 000	2	13.3
6 000	1	6.7
11 000	1	6.7
13 000	1	6.7
14 000	1	6.7
30 000	2	13.3
70 000	1	6.7
90 000	1	6.7

X = R27 400

Table 20A: Respective local, national and international media exposure leveraged for the event/ activity for the last reporting year the organisation received DAC MGE funding (n=15, in %): Multiple respondents

	Local	National	International
Television			
None/ no response/ don't know	80.0	80.0	93.3
Free	20.0	20.0	6.7
Radio			
None/ no response/ don't know	53.3	86.7	93.3
Free	40.0	13.3	6.7
8 000	6.7	-	-
Newspaper and magazines			
None/ no response/ don't know	60.0	86.7	93.3
Free	40.0	13.3	6.7
3 000	6.7	-	-
Posters/ banners/ flyers			
None/ no response/ don't know	66.7	93.3	93.3
Free	13.3	6.7	6.7
6 000	6.7	-	-
13 850	6.7	-	-
15 000	6.7	-	2.6
16 000	13.3	-	-
Social media platforms			
None/ no response/ don't know	73.3	93.3	93.3
Free	26.7	6.7	6.7
2 000	6.7	-	-
5 000	6.7	-	-
Internet			
None/ no response/ don't know	86.4	93.3	93.3
Free	13.3	6.7	6.7
1 000	6.7	-	-
Other			
None/ no response/ don't know	80.0	100.0	100.0
800	6.7	-	-
5 000	6.7	-	-
13 000	6.7	-	-



Table 21A: Number of service providers (including stallholders) organisation used for this event/ activity for the last reporting year the organisation received DAC MGE funding (n=15)

	Frequency	Percentage
None	5	33.3
3	1	6.7
4	2	13.3
5	3	20.0
6	1	6.7
7	1	6.7
10	1	6.7
15	1	6.7

X = 4

Table 22A: Estimation of the proportion of organiser spending that went to local (within the town/ city/ municipality) service providers (n=15)

	Frequency	Percentage
Not applicable/ cannot recall	5	33.3
10%	1	6.7
18%	1	6.7
70%	2	13.3
100%	6	40.0

X = 77%

Table 23A: Estimation of the proportion of organiser spending that went to provincial (excluding local) service providers (n=15)

	Frequency	Percentage
Not applicable/ no response	5	33.3
None	7	46.7
15%	1	6.7
30%	1	6.7
90%	1	6.7

X = 14%

Table 24A: Estimation of the proportion of organiser spending that went to service providers who were Black South Africans (n=15)

	Frequency	Percentage
Not applicable/ no response	6	40.0
33%	1	6.7
50%	1	6.7
75%	1	6.7
80%	1	6.7
90%	1	6.7
99%	1	6.7
100%	3	20.0

X = 81%



Table 25A: Number of stallholders organisation had for this event/ activity for the last reporting year the organisation received DAC MGE funding (n=15)

	Frequency	Percentage
Not applicable/ no response/ none	9	60.0
1	1	6.7
2	1	6.7
4	1	6.7
13	1	6.7
14	1	6.7
16	1	6.7

X = 8

Table 26A: Estimation of the proportion of stallholders who were Black South Africans (n=15)

	Frequency	Percentage
Not applicable	9	60.0
65%	1	6.7
98%	1	6.7
100%	4	26.7

X = 94%

Table 27A: Main and supporting sponsors (other than DAC MGE funding) for the last reporting year the organisation received DAC MGE funding (n=15): Multiple responses

	Frequency	Percentage
None	10	66.7
Government Departments/ Institutions		
Mpumalanga Department	1	6.7
National Lottery Commission	1	6.7
Local municipality	1	6.7
National Arts	1	6.7
Organisations		
Assitej-SA	1	6.7
Sabido eAcademy	1	6.7
Pitsong Museum of National History	1	6.7
Media sponsors		
Crowd funding campaign	1	6.7
Retail and private		
Local tourism providers	1	6.7
Redlife Marketing	1	6.7
Guesthouses charged less for accommodation	1	6.7



Table 28A: Total amount of sponsorship received (including DAC MGE funding) (n=15)

	Frequency	Percentage
No response	2	13.3
49 000	1	6.7
50 000	2	13.3
70 000	1	6.7
90 000	1	6.7
150 000	1	6.7
225 000	1	6.7
300 000	2	13.3
450 000	1	6.7
500 000	2	13.3
800 000	1	6.7

X = R271 846

Table 29A: Proportion of the total sponsorship the DAC MGE funding made up (n=15)

	Frequency	Percentage
No response	2	13.3
30%	1	6.7
49%	1	6.7
95%	1	6.7
100%	10	66.7

X = 90%

Table 30A: Company's overall budget for this event/ activity for the last reporting year the organisation received DAC MGE funding (n=15)

	Frequency	Percentage
No response/ don't know/ can't estimate	3	20.0
20 000	1	6.7
50 000	1	6.7
150 000	1	6.7
190 000	1	6.7
192 000	1	6.7
210 000	1	6.7
225 000	1	6.7
300 000	2	13.3
760 000	1	6.7
850 000	1	6.7
18 000 000	1	6.7

X = R1 770 583



Table 31A: Expenditure for the event/ activity in specific categories for the last reporting year the organisation received DAC MGE funding (n=15)

	Frequency	Percentage
Capital expenditure (X = R105 200)		
No response/ don't know/ none	10	66.7
6 000	1	6.7
20 000	1	6.7
40 000	1	6.7
110 000	1	6.7
350 000	1	6.7
Venue hire (X = R3 500)		
No response/ don't know/ none	13	86.7
300	1	6.7
6 700	1	6.7
Salaries and wages (X = R76 143)		
No response/ don't know/ none	8	53.3
15 000	1	6.7
18 000	1	6.7
30 000	1	6.7
60 000	1	6.7
80 000	1	6.7
120 000	1	6.7
210 000	1	6.7
Advertising and marketing (including media and broadcasting costs (X = R22 250)		
No response/ don't know/ none	7	46.7
5 000	2	13.3
6 000	1	6.7
13 000	1	6.7
14 000	1	6.7
15 000	1	6.7
30 000	1	6.7
90 000	1	6.7
Travelling and accommodation (X = R11 750)		
No response/ don't know/ none	11	73.3
3 000	1	6.7
9 000	1	6.7
15 000	1	6.7
20 000	1	6.7
Budget for all other costs (X = R26 833)		
No response/ don't know/ none	12	80.0
1 500	1	6.7
19 000	1	6.7
60 000	1	6.7



Table 32A: Income derived from the event/ activity in specific categories for the last reporting year the organisation received DAC MGE funding (n=15)

	Frequency	Percentage
Private sponsorships received (X = R55 000)		
No response/ don't know/ none	13	86.7
50 000	1	6.7
60 000	1	6.7
DAC MGE funding (X = R219 231)		
No response/ don't know	2	13.3
25 000	1	6.7
50 000	2	13.3
70 000	1	6.7
90 000	1	6.7
150 000	2	13.3
190 000	1	6.7
225 000	1	6.7
300 000	2	13.3
450 000	1	6.7
800 000	1	6.7
Other public sponsorships received (X = R487 000)		
No response/ don't know/ none	13	86.7
24 000	1	6.7
950 000	1	6.7
Income from ticket sales		
No response/ don't know/ none	14	93.3
17 000 000	1	6.7
Income from merchandise		
No response/ don't know/ none	14	93.3
2 000	1	6.7
Income from other (X = R9 250)		
No response/ don't know/ none	13	86.7
1 500	1	6.7
17 000	1	6.7
Total income (X = R1 703 125)		
No response/ don't know/ none	3	20.0
49 000	1	6.7
50 000	2	13.3
70 000	1	6.7
92 000	1	6.7
150 000	1	6.7
210 000	1	6.7
225 000	1	6.7
300 000	2	13.3
1 141 500	1	6.7
17 800 000	1	6.7



Table 33A: If event/ activity initiated any greening initiatives, type/s of greening initiatives activated (n=15): Multiple responses

	Frequency	Percentage
Recycling	8	53.3
Proper disposal of waste	5	33.3
Conservation of water	2	13.3
Conservation of electricity	1	6.7
Use of alternative/ renewable energy sources e.g. solar	2	13.3
Green building standards e.g. use of natural lighting and cooling	1	6.7
Use of green products	1	6.7
Promoting green behavioural change/ information on environmentally-friendly behaviour	3	20.0
Use of waste to create art materials that can be sold and generate income	1	6.7

Table 34A: Suggestions to make DAC MGE funded events/ activities environmentally responsible

Name of event/ activity	Suggestions
Afrika Burns Festival	Adopt environmental policies and promote environmentally-friendly behaviour during the events.
Gaseitiwe Murals	Collect waste and dispose of their waste properly.
Isangqa seNkcubeko-Zww-Zwii	Create ongoing awareness on the benefits of environmentally-friendly behaviour.
Painting of Indigenous Games in Public Parks	Research ways to prevent harm on the environment.
Funda Community College Africa Month	Funding of Afrika Month to educate about the level of creativity and sustainability among artists and educational institutions.
Kok's Wallarts Projects	Don't know
Live in the City	Plant more trees.
My Body My Space Public Arts Festival	Be aware of what you need and what you want so as to avoid unnecessary consumption. Reduce consumption of resources.
Our Beaches Our Stories	Get audience involved in picking up litter.
We the Transposed	Reuse, recycle and have awareness campaigns.
South African Leonardo Da Vinci Project	No response
Bokgabo Public Arts Festival (formerly Pop Art)	Encourage environmentally friendly arts, use of waste material to create art materials that can be sold and create income.
Afrika Motherland Festival	No response
Di-Taere (Tyres) Project	Organisations should focus on reducing their carbon footprint. This can include recycling and proper disposal of waste.
Engraving the City Walls Project	Have workshops that educate communities on the importance of the environment.



Table 35A: If event/ activity initiated any social/ charitable initiatives, type/s of social/ charitable initiatives activated (n=15)

	Frequency	Percentage
Education	11	73.3
Health	2	13.3
Youth	9	60.0
Disability	4	26.7
Sport	2	13.3
Culture/ arts	11	73.3
Orphanages	3	20.0
Programmes for women	5	33.3
Rural programmes	2	13.3
Environmental programmes	4	26.7
Getting people together, playing indigenous games	1	6.7
Skills development	1	6.7
Outreach programme	1	6.7

Table 36A: Suggestions to make DAC MGE funded events socially responsible

Name of event/ activity	Suggestions
Afrika Burns Festival	Organisations need to take a proper look at what they do and why they are doing it to see barriers they might have and put in measures to overcome these barriers.
Gaseitiwe Murals	Reach out to people and try to find a way to be involved in community programmes.
Isangqa seNkcubeko-Zwww-Zwii	Give guidance to people to empower communities.
Painting of Indigenous Games in Public Parks	Work with communities, empower them. Let the project not be a once off.
Funda Community College Africa Month	Important for an event of this nature to assume a role of mentor in learning to identify with the element of oneness in order to ideally attune potential target groups to adhere to goals aligned to nationhood building.
Kok's Wallarts Projects	Can create awareness of social ills such as drug abuse.
Live in the City	Can try to integrate different communities in their events.
My Body My Space Public Arts Festival	Include communities and a diverse representation of the different races.
Our Beaches Our Stories	Content needs to be local and promote our common heritage and events need to happen in public places where people of all race groups and societies are able to get easy access.
We the Transposed	Host event in public spaces and in different areas to take it to the people.
South African Leonardo Da Vinci Project	DAC can hire the Eersterust Arts and Culture School for student to do murals, send positive messages and fight social ills such as drug abuse, gangsterism and crime. Recognition in press releases to local and regional media outlets.
Bokgabo Public Arts Festival (formerly Pop Art)	Address various social issues through performance and create spaces for open dialogue. Create accessible art that is inclusive.
Afrika Motherland Festival	Ensure the involvement of other groups from across racial lines.
Di-Taere (Tyres) Project	Include different stakeholders and assist local residents to access entrepreneurial networks and resources.
Engraving the City Walls Project	Recruit locals from the community which can contribute to community empowerment.



Table 37A: Value/ advantage of DAC MGE funded event/ activity

Name of event/ activity	Value/ advantage
Afrika Burns Festival	The festival was participant created, meaning that everyone who comes to the festival gets to do something. The festival also brings in a lot of foreigners which is good for economic sustainability as people from all over the world bring in a lot of money. The festival also builds social cohesion.
Gaseitiwe Murals	Through this event people saw that the DAC offers funding to small businesses and events. This helps to generate income for upcoming entrepreneurs.
Isangqa seNkcubeko-Zww-Zwii	Working with traditional leaders to enhance skills development. The event also created awareness of the arts in a marginalised area where people were not familiar with the impact of such work.
Painting of Indigenous Games in Public Parks	A lot of people now go to the parks to look at paintings and take pictures. The event showed people what art is and what it can do and also how vast art can be. Employees realised through the event that there is a future in art, knowing that art is diverse. The event allowed for the organisation to leave a legacy for the community through the artwork in the park.
Funda Community College Africa Month	Important for an event of his nature to leverage social cohesion, cultural and heritage enhancement with educational values within the visual arts service delivery. Inherent in such events is potential economic factors that contribute to cultural enrichment.
Kok's Wallarts Projects	Had experienced artists from recognised organisations helping the inexperienced artists.
Live in the City	The event integrated different people and it also brought art to the people, especially to those who would not normally have access.
My Body My Space Public Arts Festival	Creating access to arts and experience to diverse groups of people and speaking about important social issues in public spaces.
Our Beaches Our Stories	The content promoted common heritage and it was accessible to all kinds of South African citizens (of different languages). The event was in a public place where all people had access.
We the Transposed	Job creation for artists, educating children and building relationships with other organisations.
South African Leonardo Da Vinci Project	Inclusion of sponsor logo on all additional print advertising and any other promotional material used to promote the visual public art programmes. Sponsor logo prominently displayed during classes and exhibitions.
Bokgabo Public Arts Festival (formerly Pop Art)	Easy to apply for and allows artists to create work without any hassle.
Afrika Motherland Festival	Bringing together diverse audience including performing artists from the continent of Africa and Indian performers
Di-Taere (Tyres) Project	It has changed the aesthetics of the road islands where the artwork has been installed. It has also showcased the creativity in reusing tyres as art work. It also contributes to waste management opportunities of turning tyres into products rather than burning them.
Engraving the City Walls Project	Promotes the heritage of the country and engraves it in the walls which helps in preserving the country's heritage through art.



Table 38A: Problems experienced in relation to DAC MGE funded event/ activity and suggestions to address problems

Name of event/ activity	Problems experienced	Suggestions
Afrika Burns Festival	The lack of inspiration and inclusivity.	To overcome this an inclusivity committee was established; this committee looks at barriers to meaningful participation. Funding for art/ artists. More funding would enable the organisation to pay artists.
Gaseitiwe Murals	The DAC sometimes puts the organisation under pressure, when scheduling a meeting the organisation is only told on the day of the meeting about the meeting, without any notice.	Meetings should be set in advance, with enough time for the organisation to prepare.
Isangqa seNkcubeko-Zww-Zwii	The lack guidance and support from the DAC.	The DAC needs to form open channels of communication with organisations to guide them.
Painting of Indigenous Games in Public Parks	Making the project big was a constraint. DAC did not let the organisation know in advance if the project was to be funded, only about 2 months before the event did the department indicate funding will be provided which made it difficult to market and fundraise effectively. Visibility is also another problem.	To address this, the DAC needs to play an active role in this events by availing some officials to give their insights.
Funda Community College Africa Month	No response	
Kok's Wallarts Projects	Unreliable service providers who did not pitch.	This can be addressed by making every member of the organisation accountable for addressing issues that arise.
Live in the City	None	
My Body My Space Public Arts Festival	Lack of monetary support.	The organisation can address this by growing relationships with potential sponsors.
Our Beaches Our Stories	The venues got too windy. The lack of capacity/ people involved in taking part in executing the project.	To address the wind conditions the organisation needs to get more shelter. More people need to be employed.
We the Transposed	Capacity within organisation.	This can be addressed by strengthening the use of existing staff and volunteers.
South African Leonardo Da Vinci Project	None	
Bokgabo Public Arts Festival (formerly Pop Art)	Partnerships with local municipality.	DAC should assist organisers to create partnerships with local municipalities.
Afrika Motherland Festival	MGE takes time to respond which affects the planning. Last year application was sent but only to receive acknowledgement in August, 2 months after the event had passed. Event is every May – cannot apply in April for a May event and if apply early, told the event must happen before end of financial year of DAC (March).	No response
Di-Taere (Tyres) Project	The organisation has experienced red tap which prevents them from installing the artwork. Certain locations have restrictions which prevent any installations which the City of Johannesburg.	Given that the organisation indicated the type of artwork they install, DAC and the City of Johannesburg need to clearly specify in the release contract the extent of infrastructural changes they are allowed to make and which locations are suitable for the organisation to make their installation.



Engraving the City Walls Project	The walls end up getting covered by posters and flyers which reduces the quality and appeal of the engravings.	There is a need to increase security around the walls where the artwork has been engraved.
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Table 39A: Reason does not plan to have event/ activity next year

Name of event/ activity	Reason
Kok's Wallarts Projects	Lack of funding
Live in the City	This was a once off event, and the organisation organises different events every year.

Table 40A: Reason would not have event without DAC MGE funding

Name of event/ activity	Reason
Isangqa seNkcubeko-Zww-Zwii	Lack of funding and the difficulty in obtaining funding from other sponsors as the DAC has been the only sponsor.
Funda Community College Africa Month	Lack of funding and the difficulty in obtaining funding from other sponsors as the DAC has been the only sponsor.
Our Beaches Our Stories	Need the financial support of DAC because there are no funders for public arts.
South African Leonardo Da Vinci Project	Running event requires funds which are not easy to secure in South Africa.
Bokgabo Public Arts Festival (formerly Pop Art)	DAC is the principal sponsor of the event.

Table 41A: Additional comments/ concerns

Name of event/ activity	Comments/ concerns
Afrika Burns Festival	Not being able to sell enough tickets.
Gaseitiwe Murals	Receiving enough funding to meet the proposed budget.
Isangqa seNkcubeko-Zww-Zwii	The organisation did not receive any feedback or guidance from the DAC so it is difficult to establish if what they were doing or the way they spent the money was the right way. This might affect the future sustainability of the event in that no one guided them and showed them how such events are to be handled.
Painting of Indigenous Games in Public Parks	Uncertainty, this is because people/ sponsors are not willing to invest in the arts. Additionally, help is needed to promote the event.
Funda Community College Africa Month	Event stands to uniquely add character to South Africa's national heritage stature. Underscore traditions and customs.
Kok's Wallarts Projects	Lack of long term-funding
Live in the City	Lack of funding.
My Body My Space Public Arts Festival	Securing funding.
Our Beaches Our Stories	The lack of ongoing funding.
We the Transposed	Ensuring the availability of resources that makes the event possible.
South African Leonardo Da Vinci Project	Organisation's sustainability is a problem since 12 months are needed. Struggle to focus on event while also running the arts and culture school.
Bokgabo Public Arts Festival (formerly Pop Art)	Difficulty to have a sustainable partnership with the local municipality.
Afrika Motherland Festival	None
Di-Taere (Tyres) Project	The organisation has limited financial resources that limit the scale of the projects.
Engraving the City Walls Project	The organisation wants to employ more artists but have limited funding. Also, DAC needs to assist the organisation with project management which can assist the organisation to grow.

