

Department of Arts & Culture

# **SECTOR STRATEGY FOR THE EVENTS & TECHNICAL SERVICES SECTOR**

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## TERMINOLOGY

Arts	Arts refer to but are not restricted to all forms and traditions of dance, drama, music, music theatre, visual arts, crafts, design, written and oral literature all of which serve as means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study.
Culture	Culture refers to the dynamic totality of distinctive spiritual, material, intellectual and emotional features which characterise a society or social group. It includes the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions, heritage and beliefs developed over time and subject to change.
Cultural events	The celebration, showcasing, discussion or analysis of culture and heritage including festivals, exhibitions, carnivals, ceremonies, commemorations, conventions, conferences, congresses, performing art productions, exhibitions, seminars, imbizos, indabas, lekgotlas, sessions, launches and symposiums.
Event	A celebration, activity, intervention or display or scheduled series of celebrations, activities, interventions or displays, of an artistic, cultural, traditional, educational, commemorative, exhibitive, entertainment, creative, commercial nature, or similar activities, that are staged for the public or target-specific audiences and that are hosted at a temporary or permanent venue, location, along a route or within a precinct or combination thereof
Events services	All the managerial, technical, human, legal and other tangible and/ or intangible goods and services and ancillary supporting goods and services required for the planning, management, production or staging, and post-event activities, required for the delivery of an event
Heritage	Heritage is the sum total of wildlife and scenic parks, sites of scientific and historical importance, national monuments, historic buildings, works of art, literature and music, oral traditions and museum collections and their documentation which provides the basis for a shared culture and creativity in the arts.
Technical services	Audio, barriers, broadcasting, communications, crowd management, editing, electrical, emergency, health, installations, lighting, media, medical care, noise, production, rigging, safety, security, sound, special effects, special needs, staging, structures, traffic management, transport, trussing, TV, vibration and visuals

## ABBREVIATIONS

ACH	Arts, Culture & Heritage
APP	Annual Performance Plan
BBEE	Broad-based Black Economic Empowerment
CAGR	Compound annual growth rate
CATHSETA	Culture, Arts, Tourism, Hospitality and Sport Sector Education and Training Authority
CPD	Continuing Professional Development
DAC	Department of Arts & Culture
DSBD	Department of Small Business Development
DTI	Department of Trade & Industry
E&TS	Events & Technical Services
E&TSS	Events & Technical Services Sector
EGF	Events Greening Forum
EXSA	Exhibition and Event Association of Southern Africa
FET	Further Education & Training
GMIC	Green Meeting Industry Council
GRI	Global Reporting Initiative
HET	Higher Education and Training
ICT	Information & Communications Technology
IFEA	International Festivals & Events Association
IPAP	Industrial Policy Action Plan
MGE	Mzansi Golden Economy
MGES	Mzansi Golden Economy Strategy
MoU	Memorandum of Understanding
MPI	Meeting Professionals International
MTSF	Medium Term Strategic Framework
NAC	National Arts Council
NDP	National Development Plan
NDT	National Department of Tourism
NVFF	National Film & Video Foundation
NHC	National Heritage Council
NPC	National Planning Commission
PAI	Performing Arts Institutions
PANSA	Performing Arts Network of South Africa
RWP	Revised White Paper
SAACI	Southern African Association for the Conference Industry
SABS	South African Bureau of Standards
SACIA	South African Communications Industry Association
SALGA	South African Local Government Association

SAMPA	South African Music Promoter's Association
SANS	South African National Standards
SAPS	South African Police Service
SARA	South African Roadies Association
SATSA	Southern African Travel Services Association
SEDA	Small Enterprise Development Agency
SIC	Standard Industrial Classification
SMME	Small, medium & micro enterprise
SRSA	Department of Sport & Recreation South Africa
TPSA	Technical Producers Association of South Africa
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UNWTO	United National World Tourism Organisation

# PHASE 1: INCEPTION REPORT

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## 1.1. INTRODUCTION

The Department of Arts and Culture (DAC) commissioned an events and technical services sector feasibility study in 2005 which yielded a set of findings outlining the sector's potential, challenges and opportunities. Subsequent to this exercise the department appointed a task team which comprised sector experts to engage in national consultations with sector stakeholders in all nine provinces. Drawing on these consultations, the task team compiled a report and an outline of recommendations for the department to consider.<sup>1</sup> Several developments related to the policy, strategic and regulatory environments have occurred since 2005. Amongst these are the legislative review (2007), development of the Mzansi Golden Economy Strategy (MGES; 2012)<sup>2</sup>, National Development Plan (2011)<sup>3</sup>, White Paper Policy Review (2007, 2011)<sup>4</sup> and Industrial Policy Action Plan (IPAP)<sup>5</sup>.

As an overarching strategy for the creative and cultural sectors the MGE strategy highlights a number of key themes. The document also reaffirms government's role in respect of the creative industry principally that of creating the enabling environment and supporting the sector to perform optimally. Festivals, rituals and events as a subset of Performance and Celebration is one of the key areas highlighted for support.

The 2008 Events and Technical Services Task Team Report provides a number of recommendations in respect of key areas:

- Compliance and quality assurance
- Partnerships, co-ordination and sustainability
- Transformation and empowerment
- Skills and human resources development
- Insurance and risk management

The DAC appointed **EDGE Tourism Solutions (EDGE)** to assist in developing a sector strategy for the Events & Technical Services Sector which is aligned to the MGES and changed contextual environment. This strategy must provide the mechanisms to implement the Task Team report and recommendations, and will inform the activities of the DAC.

## 1.2. OBJECTIVE OF THE ASSIGNMENT

The overall objective of the assignment was to **develop a sector strategy for the events and technical services sector**. The project had the following aims:

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<sup>1</sup> Department of Arts and Culture: Events and Technical Services Task Team. 2009. Events and Technical Services Task Team Report.

<sup>2</sup> Department of Arts and Culture. 2012. Mzansi Golden Economy: Contribution of the Arts, Culture and Heritage Sector to the New Growth Path.

<sup>3</sup> National Planning Commission. 2011. National Development Plan.: Vision for 2030.

<sup>4</sup> Department of Arts and Culture. 2013. Revised White Paper on Arts, Culture & Heritage: Version 2.

<sup>5</sup> Department of Trade and Industry. 2014. Industrial Policy Action Plan: Economic sectors and employment cluster. IPAP 2014/15 – 2016/17

- Provide strategic guidance to the DAC in respect of interventions required to support and grow the Events and Technical Services Sector
- Align the identification, facilitation and promotion of events sector development interventions with the current policy, strategic and regulatory context
- Provide a coherent strategy for the Events and Technical Services Sector
- Provide a detailed implementation plan supporting the implementation of identified interventions

A set of activities to guide the development of the strategy were defined in the first phase of the assignment. These activities are set out in the summary below:

- Provide strategic intelligence to complement and in-fill the existing Task Team Report
- Review applicable national, provincial and municipal policies and strategies
- Examine best practices in events and technical services sector strategies and support interventions
- Analyse the current state of implementation of interventions responding to the Task Team report, as well as other programmes/initiatives implemented by government entities and sector stakeholders
- Consider the inputs of the wide range of arts, culture and heritage; events and tourism sector stakeholders in determining recommendations and priorities
- Provide a coherent strategy for the Events Sector, aligned with the Mzansi Golden Economy
- Provide sound business cases motivating recommended actions
- Recommend a comprehensive business plan to support the roll-out of the sector strategy

## 1.3. ESTABLISHING KEY DEFINITIONS AND TERMS

### 1.3.1. Introduction

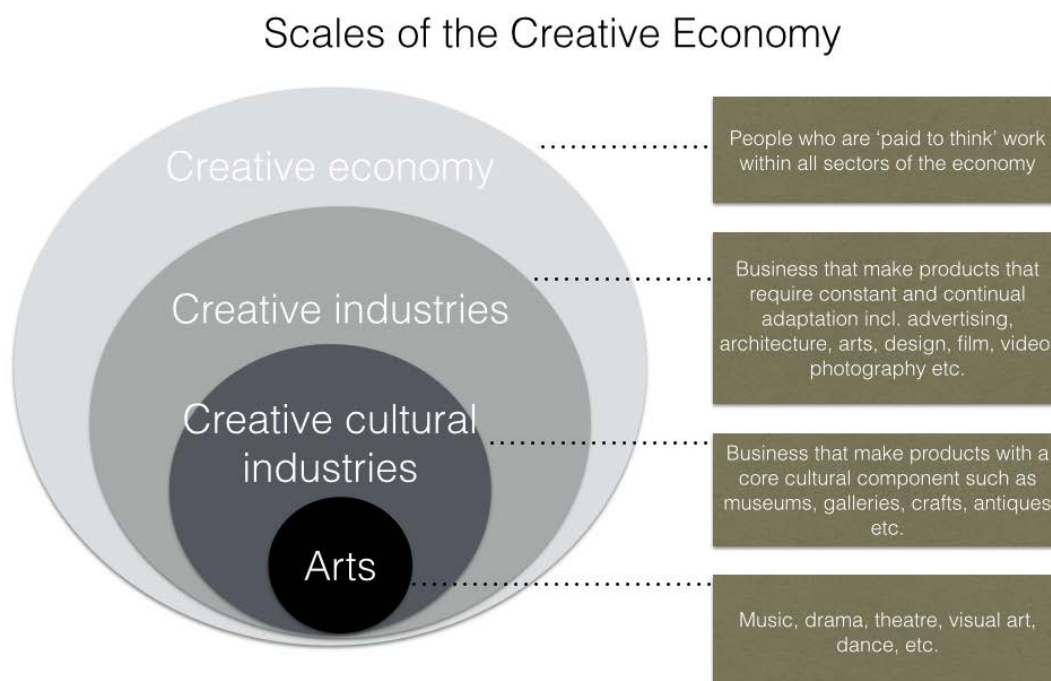
The events services and technical services sector forms part of the wider creative economy, which incorporates the arts, cultural industries (sometimes also referred to as the 'copyright' or 'content' industries), creative industries as well as all those employed for 'creative thinking'.<sup>6</sup> While it is relatively easy to differentiate between these different scales of activity (as illustrated in the below figure), it is recognised that standard definitions of what constitutes the wider creative economy and its various subsets have to-date been fluid and that various definitions are currently used locally and abroad. This is particularly the case in respect of events – which can be viewed either from an output perspective (for example, a performance piece which has clear artistic, cultural, copyright and/ or content characteristics) or from an input and processes perspective (the service provision required

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<sup>6</sup> Rhyllit, R., & Spencer, G.M. 2011. Water, rocks and trees: The Creative economy in Muskoka. Creative Muskoka.

for staging the performance, which while 'creative', does not in and of itself constitute a cultural or copyrighted piece of work).<sup>7</sup>

**Figure 1: Understanding the different scales of the creative economy<sup>8</sup>**



For the purposes of this study, it was therefore important to draw on international and national studies to establish workable definitions to guide the investigations – and ensure that there was alignment with global and local definitions where these have been standardised. In summary, the purpose of this section was to:

- Create a common understanding of key definitions and terms to be used
- Map out the scope of the events services and technical services sector

### 1.3.2. Global statistical definitions: Creative Economy

Various bodies have developed standard statistical definitions for **creative economies** over the past three decades. This work has largely been driven by organisations such as the United Nations Educational, Scientific and Cultural Organization (UNESCO), United Nations Conference on Trade and Development (UNCTAD) as well as the European Union (EU). This is in response to the growing recognition of the economic contribution of the creative and cultural industries to global and regional economies – industries that have often been marginalised from economic and industrial analysis and policy.<sup>9</sup> These definitions have been further expanded by national bodies such as the

<sup>7</sup> See Power et al. 2010. Priority Sector Report: Creative and Cultural Industries – Methodological Appendix. Europe Innova: European Cluster Observatory.

<sup>8</sup> Rhyllit, R., & Spencer, G.M. 2011. Water, rocks and trees: The Creative economy in Muskoka. Creative Muskoka.

<sup>9</sup> See Power et al. 2010. Priority Sector Report: Creative and Cultural Industries – Methodological Appendix. Europe Innova: European Cluster Observatory.



UK Department of Culture and Media Studies (DCMS), Statistics Canada and AusCouncil in Australia (AMERU and CAJ; 2008:1<sup>10</sup>).

While these studies were to be reviewed in greater depth in the second phase, there were immediate conceptual implications for the phase and for the purpose of clarifying the core focus areas of the strategy:

- Events services and technical services forms a part of the creative and cultural industries to the extent that such services are “concerned with the creation and provision of marketable outputs (goods, services and activities) that depend on creative and cultural inputs for their value” (EU)
- A distinction should be made between “creative or cultural goods” – and “creative services” that may fall within the creative industries but that is not exclusively so. In this sense “performing arts and celebrations” such as theatre, dance, opera and puppetry constitutes a distinct cultural domain (UNESCO) but the equipment and supporting materials and services which facilitate or enable the creation, production and distribution of such products and services would not constitute a cultural domain in and of itself and must rather be viewed as a “transversal” function (UNESCO)
- The creative and cultural industries have interrelated value chains that are normally characterised by activities related to the creation and conception of a cultural good or service, the production or reproduction of such a good or service, the marketing and distribution of such a good or service, and the consumption thereof
- Tourism, sport and recreation are some of the “related domains” of the creative and cultural economies and to avoid double counting are treated separately for statistical purposes (following UNWTO and other sectoral specific statistical conventions of accounting)

It was therefore clear that the wider events economy contains cultural and creative, as well as non-cultural and non-creative industries, activities and occupations. **When reference is therefore made to the “events sector” it is important to distinguish between core cultural goods and services and the supporting goods and services required for the creation, production, marketing, distribution or consumption of such goods and services. The Event Services and Technical Services Strategy is therefore concerned with the latter and not with the actual creation or conception of the actual cultural products (content creation) or services. This focus is important to ensure that the strategy does not conflict with sectoral-specific strategies (for example, for the audio-visual industries) that are concerned with the creation and conception of artistic or cultural products within the specified UNESCO cultural domain.**

### 1.3.3. Arts, culture & heritage: Key national definitions

While it is important that the strategy aligns with global trends in mapping the subsets of the creative economy – and therefore the events economy – within that, it is also important to recognise that arts, culture and heritage have intrinsic value that cannot be limited to purely the value of the

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<sup>10</sup> AMERU and CAJ; 2008. The Gauteng Creative Mapping Project: An overview. Commissioned by the Department of Sport, Arts, Culture and Recreation.

creative economy. The Constitution of South Africa enshrines the right to freedom of expression as well as the right of citizens to participate in the cultural life of their choice.<sup>11</sup> These fundamental rights are recognised in the White Paper on Arts, Culture and Heritage of 1996 as well as the revised White Paper (version 2) of 2013. The definitions set out in these documents will therefore be used in this assignment. Furthermore, the proposed strategy will incorporate events that may not necessarily be staged for commercial purposes but may still require event services or technical services.

**Table 1: White Paper definitions of arts, culture and heritage**

TERMS	WHITE PAPER ON ARTS, CULTURE AND HERITAGE (1996)	REVISED WHITE PAPER ON ARTS, CULTURE AND HERITAGE (2013, VERSION 2)
Arts	Arts refer to but are not restricted to all forms and traditions of dance, drama, music, music theatre, visual arts, crafts, design, written and oral literature all of which serve as means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study.	Same as the 1996 White Paper
Culture	Culture refers to the dynamic totality of distinctive spiritual, material, intellectual and emotional features which characterise a society or social group. It includes the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions, heritage and beliefs developed over time and subject to change.	Same as the 1996 White Paper
Heritage	Heritage is the sum total of wildlife and scenic parks, sites of scientific and historical importance, national monuments, historic buildings, works of art, literature and music, oral traditions and museum collections and their documentation which provides the basis for a shared culture and creativity in the arts.	Same as the 1996 White Paper
Creative industries	No definition provided	Creative Industries usually denotes the “creative input” into the production of non-cultural goods by other economic Cultural and Creative Industries such as advertising, design, and publishing
Cultural industries	No definition provided	Cultural Industries usually includes industrial and non-industrial ACH institutions and constitutes a final product for “consumption” such as a concert or art exhibition

### 1.3.4. Events

<sup>11</sup> Republic of South Africa. 1996. Constitution of the Republic of South Africa, Act 108 of 1996.

A number of national documents provide definitions for the term “events”:

**Table 2: South African policy and strategy documents that have defined “events”**

	EVENTS & TECHNICAL SERVICES TASK TEAM REPORT (DAC, 2008)	NATIONAL EVENT STRATEGY (NDT, 2011)	SANS 10366 (2012): HEALTH & SAFETY AT EVENTS – REQUIREMENTS (SABS, 2012)	SAFETY AT SPORT AND RECREATIONAL EVENTS ACT (REPUBLIC OF SOUTH AFRICA, 2010)
Events	Brain storms, carnivals, ceremonies, colloquiums, conferences, conventions, congresses, dramas, entertainment, festivals, funerals, galas, imbizos, inaugurations, Indabas, launches, Lekgotlas, meetings, musicals, seminars, sessions, theatres, weddings.	Activities or displays open to the public, which happen for a limited time only; any incidence or occurrence especially a memorable one; an item in a program (of sports, etc) or an organized activity at a particular venue that highlight the unique characteristics of a certain tourism destination with the aim of highlighting or marketing that destination	Entertainment, recreational, educational, cultural, religious, business, charitable, exhibitional, conferential, organizational and similar activities hosted at a stadium or a venue or along a route or its precinct	Sporting, entertainment, recreational, religious, cultural, exhibitional, organizational or similar activities hosted at a stadium, venue or along a route or within their respective precincts.

Common elements from these definitions include:

- Events can cover a wide range of activities, displays or experiences
- The purpose of such activities are manifold including for business, sport, leisure, recreation, religious, cultural, educational, scientific, technological or charitable objectives
- Events can be for commercial gain or not
- Events can be open to the public or have restricted access
- Events can have tourism appeal and create strong associations with specific destinations
- Events require a space in which to be staged – either a venue, a route, a precinct or other similar location

While these definitions are comprehensive, for the purpose of this study, it is proposed that a further conditional element be used, which is that events are staged in support of the conception, creation, production, marketing, distribution or consumption of cultural and creative goods falling within one of the cultural domains identified by UNESCO.

**For the purposes of this strategy, the following working definition is proposed:**

*A celebration, activity, intervention or display or scheduled series of celebrations, activities, interventions or displays, of an artistic, cultural, traditional, educational, commemorative, exhibitive, entertainment, creative, commercial nature, or similar activities, that are staged for the public or target-specific audiences and that are hosted at a temporary or permanent venue, location, along a route or within a precinct or combination thereof.*

### 1.3.5. Defining events services & technical services

When delineating the events services and technical services sector it is useful to distinguish between events services and technical services:

**Events services** include core services and goods traditionally provided by event organisers and event managers for the successful planning, management and execution of an event. Event services however, also include services provided by related sectors including business tourism, hospitality, transport, food and beverage, marketing and communications, legal, research and other business services.

*Events services can be described as all the managerial, technical, human, legal and other tangible and/ or intangible goods and services and ancillary supporting goods and services required for the planning, management, production or staging, and post-event activities, required for the delivery of an event.*

**Technical services** in turn forms a subset of the events services sector and includes all technical and logistical activities and equipment supply for the enhancement of an event as described by the Technical Services Task Team Report:

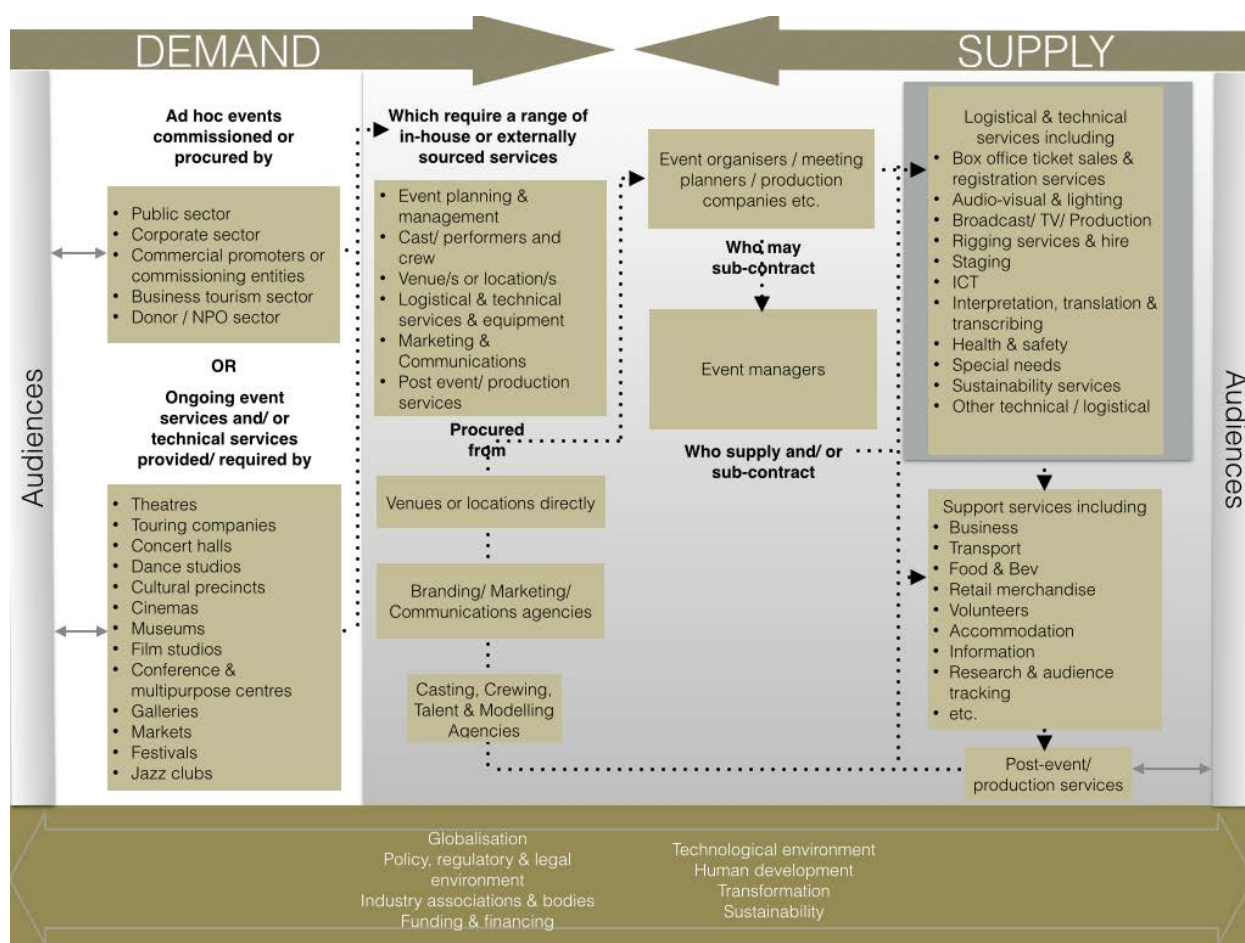
*Audio, barriers, broadcasting, communications, crowd management, editing, electrical, emergency, health, installations, lighting, media, medical care, noise, production, rigging, safety, security, sound, special effects, special needs, staging, structures, traffic management, transport, trussing, TV, vibration and visuals*

### 1.3.6. Understanding the scope of the events and technical services sector

During the phase two investigations a detailed value chain will be completed to comprehensively scope the extent and location of the events sector and technical services sector within the wider events economy. This will also be used to analyse existing institutional arrangements and relationships.

The following diagram starts to outline the sector. This initial conceptual diagram will likely be refined during the next phase to reflect the findings of the scoping of the sector and detailed value chains to be developed.

**Figure 2: Towards mapping the events and technical services value chain**



## 1.4. METHODOLOGY

### 1.4.1. Objectives

The **primary objectives** of the study were:

- To review and update the work of the Events and Technical Services Task Team of 2008
- To develop a comprehensive sector strategy
- To develop a business plan which will guide and focus implementation of the strategy and clearly set out a business case for key national programmes and projects

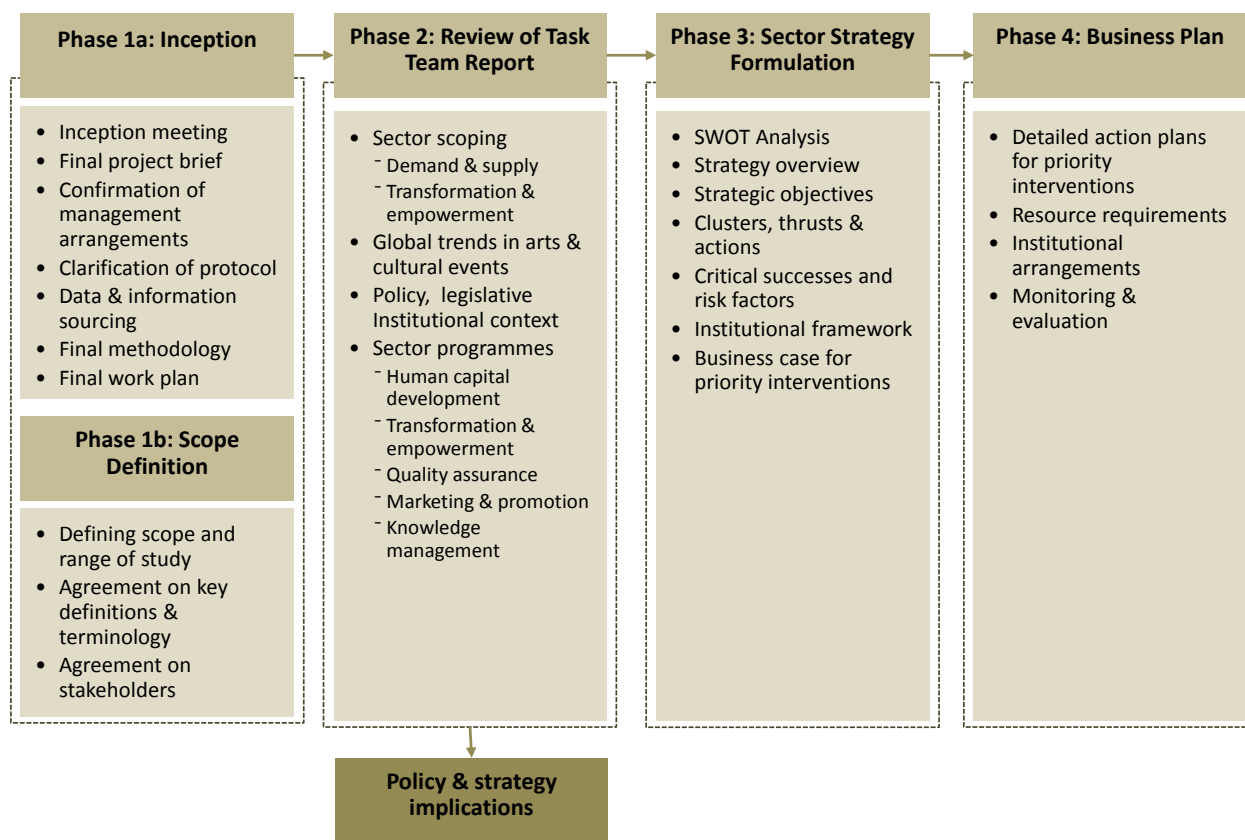
### 1.4.2. Methodology

The specific methodology proposed for the assignment is set out below, and discussed in more detail in the remainder of this section.

A part of the investigations will be desk-top based, using existing data and sourcing all previous surveys and studies undertaken that are relevant to the current assignment. In addition, interviews with relevant officials and representatives of stakeholder organisations will be conducted in consultation with the DAC, while being mindful of 'consultation fatigue'. This will be augmented by interviews with private sector parties. EDGE has also made provision for an online survey, which will

allow the researchers to test industry and/ or stakeholder perceptions in respect of sector needs and requirements.

**Figure 3: Project phasing**



Each project phase and its respective components are described as follows:

#### 1.4.2.1. Phase 1: Inception Phase

The first phase of the appointment involved the finalisation of all aspects related to the appointment of EDGE and reaching agreement in respect of project management arrangements. At a project inception meeting (held on the 4<sup>th</sup> June 2014) the following aspects were discussed and approaches agreed:

- Project brief and scope of work
- Confirmation of administration and management arrangements
- Approaches in respect of stakeholder and public participation
- Protocol considerations
- Arrangements for information exchange.

These discussions are reflected in this Inception Report. In addition EDGE had drafted the following documents for tabling:

- Provisional list of stakeholders to be consulted (Annexure A)
- Draft list of documentation to be consulted (Annexure B)
- Final draft work plan

This draft Inception Report and supplementary documents was tabled for consideration and review on the 20<sup>th</sup> of June 2014. The DAC project management team was requested to provide comments by 25<sup>th</sup> of June 2014. Agreed changes were incorporated in a Final Phase 1 report.

*Phase 1 DAC input requirements: Consideration and approval of project reports and supplementary documentation, Relevant policy, planning and technical documents, relevant statistical data, relevant stakeholder lists/databases, and approval and signature of the letter to stakeholders.*

*Phase 1 Outcomes: Consensus on project management arrangements, the project brief, scope of work, methodologies, key definitions and programme of work.*

*Phase 1 Output: An Inception Report which details the final scope and work plan.*

#### 1.4.2.2. Phase 2: Review of Task Team Report

The assessment of the Task Team Report entailed an in-depth review of work completed as well as information and data assembled that informed the report. The above review would enable EDGE to confirm the current relevance of focus areas and recommendations of the Task Team report and identify information gaps to be addressed Phase Two. In summary, Phase Two would comprise the following strands of work:

- Current scope and scale of the sector, including demand & supply for events and technical services
- Policy & legislative context and Institutional landscape
- Global trends in arts & cultural events
- Implementation of programmes/interventions

The methods employed in the review would include desktop analysis, qualitative industry interviews as well as telephonic and electronic surveys utilising available industry databases.

##### 1.4.2.2.1. The Events & Technical Services Sector

As a point of departure, **existing research/information on the scale and scope of the sub-sector was consolidated** as contextual background. Gaps and update data, information and trends based on the most current available data were identified and addressed. Supply and demand for technical services were reported on where possible. This work drew on work already undertaken by DAC, the National Department of Tourism, sector skills authorities, Department of Trade and Industry, South African Tourism, sector organisations and trade associations, academic research institutions and event organisers among others.

##### 1.4.2.2.2. Policy & legislative context and institutional landscape

An overview of the current **policy and legislative context**, as well as the **institutional landscape** was provided to ensure that there is a clear understanding created of the potential impact policy and planning frameworks and institutional arrangements have on the delivery of events and technical services and the development of the sector.

It was therefore essential to understand relevant international, national, provincial and local level policies and plans that could impact on events and technical services. The review of policy and legalisation paid particular attention to changes since the publication of the Task Team Report. For

example, the *Safety at Sports and Recreational Events Act, 2010* and Regulations regarding the *Bidding and Hosting of International Sport and Recreational Events, 2010* had brought about significant changes in the compliance requirements for events. In addition, technological changes are outpacing policy as evidenced by the recent ban on filming with 'drones' (for example, at events) to allow policy makers time to develop the necessary regulatory frameworks.

The institutional review would map out the sector roleplayers, both private and public, in the institutional landscape, their functions and programmes and relationships.

This information is supported by data sourced from existing planning and policy documents. In addition, EDGE assessed existing formal institutional and partnership arrangements in respect to the delivery of events & technical services and the development of the sector. A gap analysis focused on identifying areas of weakness and opportunities for strengthening institutional arrangements and capacities.

Annexure A includes a provisional list of roleplayers to be consulted.

Annexure B includes a provisional list of documentation to be consulted.

#### 1.4.2.2.3. Global trends in arts & cultural events

In parallel, EDGE undertook a **high level review of global trends and best practices** in arts & cultural events, with specific focus on events & technical services. This included the identification, review and documentation of lessons learnt from benchmark cases that had been referenced in local policy documents, sector studies and other reports. The review looked at the events sector more broadly but also looked towards trends impacting on event and technical services specifically, while noting that South Africa has raised the bar by formulating a strategy specifically aimed at the technical services component of the value chain.

Documented international and national case studies were used for undertaking a benchmarking and best practice review. Effective programmes utilised in other places that may provide models for replication or learning were assessed. As part of these review relevant requirements for sector support and development were identified. Additionally the benchmarking and best practice review will also enable the team to identify how various national and international destinations support the move towards sustainability and contribute towards the green economy.

EDGE proposes the following initial list of benchmark destinations and case studies for consideration:

- United Kingdom
- Scotland (Events Scotland and Festivals Edinburgh)
- Singapore
- Australia
- Canada
- South Africa (SARA)

The specific benchmark locations and case studies will be agreed to with DAC early in Phase Two. As a starting point, we will scan the available literature to identify relevant case studies and table a revised list for approval by DAC.

#### 1.4.2.2.4. Sector development programmes and interventions



We will also identify **programmes/interventions corresponding to the Task Team Report recommendations** implemented by DAC and other government entities, as well as sector/trade organisations. We will document the scope of the intervention, achievements, challenges, and lessons learnt. We anticipate that interventions related to human capital development, transformation and empowerment, marketing and promotion and other sector development initiatives, such as audience development, heritage and cultural precincts, knowledge management, etc. will be scoped and reviewed.

#### 1.4.2.2.5. Policy and strategy recommendations

We will conclude with the identification of key **policy and strategy implications** that will frame and guide the formulation of the sector strategy.

*Phase 2 DAC input requirements: Consideration and approval of project reports and supplementary documentation. Supplementary policy, planning and technical documents (not sourced during the inception phase), supplementary statistical data (not sourced during the inception phase), facilitation of access to third party information resources databases, facilitation of stakeholder meetings and formal stakeholder information requests (where required);*

*Phase 2 Outcomes: An overview of sector demand and supply figures, characteristics, issues & needs; an understanding of policies, plans and institutional arrangements; an understanding of current sector development interventions (including implementation status of Task Tem Report recommendations), as well as best practice reporting.*

*Phase 2 Outputs: Review of Task Team Report and Client meetings.*

#### 1.4.2.3. Phase 3: Sector Strategy Framework

Guided by the Phase Two investigations a focused sector strategy will be formulated considering best practice trends, challenges, opportunities, policy requirements as well as key risks.

The formulation of the strategy will include:

- SWOT Analysis
- Strategy overview
- Strategic objectives
- Clusters, thrusts & interventions
- Critical successes and risk factors
- Business case for priority interventions

During the strategy development process, the framework for the Strategy, its Plan and its content will be determined through interaction and consultation with sector stakeholders, the DAC and other government departments and agencies. The Strategy will require a SWOT analysis of the E&TS Sector to determine aspects/issues/challenges/opportunities to be addressed in the strategy.

The emphasis will be on strategic interventions that will national economic, social and environmental objectives.

In identifying strategic actions EDGE in consultation with the project management team will develop a set of criteria that will guide the evaluation and selection of interventions. The criteria will cover for example the following:

- Is the intervention aligned to the MGE?
- Does it reinforce DAC's overall priorities and other strategies?
- Does it meet the objectives of the Sector Strategy?
- Does it support the objective of sector transformation and empowerment?
- Does it promote partnerships and improved co-ordination?
- Does it support the objective of sector sustainability?
- Does it strengthen the positioning of the South African Events and Technical Services Sector?

The agreed-to criteria will be included in a decision-making matrix that will be used by the team to assess the likely impact of the proposed interventions.

Next, we will scope the resources required to implement the identified interventions. We will use the projections of resource requirements together with the assessment of likely impact to prioritise the identified interventions. We will detail the business case or motivation for high ranking interventions.

*Phase 3 DAC input requirements: Consideration and approval of project reports and supplementary documentation, Supplementary policy, planning and technical documents (not sourced during the first two phases), facilitation of stakeholder meetings and formal stakeholder information requests (where required).*

*Phase 3 Outcomes: A holistic framework for the E&TS sector strategy and the specific strategic interventions that could be implemented or facilitated by DAC.*

*Phase 3 Outputs: Draft Sector Strategy for the Events & Technical Services Sector and Client Discussion Session.*

#### 1.4.2.4. Phase 4: Business Plan

The business plan will address:

- Detailed action plans for priority interventions
- Resource requirements
- Institutional arrangements
- Monitoring & evaluation

The business plan will provide the necessary detail for implementing the sector strategy. For each of the clusters, thrusts and interventions identified in the strategy, action plans will be identified setting out resource requirements, key institutional responsibilities, timeframes and key performance indicators and arrangements for the ongoing monitoring and evaluation of activities.

Phase four will conclude the assignment. Once the business plan has been formally adopted, we will provide a project close-out report.

*Phase 4 DAC input requirements: Consideration and approval of project reports and supplementary documentation; facilitation of stakeholder meetings and presentations (where required); arrangements for dissemination and communication of final strategy and business plan.*

*Phase 4 Outcomes: Final Sector Strategy and Implementation Plan.*

*Phase 4 Outputs: E&TS Sector Strategy and Implementation Plan and Final Client Discussion Session*

## 1.5. CRITICAL SUCCESS FACTORS AND PROJECT RISKS AND MITIGATION

The success of the project will largely be dependent upon:

- Securing the buy in from associated sectors and industries
- Securing the buy in from other spheres of government and entities
- Securing the buy in from state owned enterprises
- Sourcing of relevant documentation timeously
- Capacitation of key staff to implement the Strategy and Business Plan; and
- Ability of DAC and key project stakeholders to play a strong advocacy and lobbying role.

Project risks have been identified and assessed and mitigating measures are proposed as follows:

**Table 3: Risks, assumptions and mitigation**

IDENTIFIED RISK	LIKELIHOOD	IMPACT	RISK MITIGATION	ASSUMPTIONS AND LIMITATIONS
<b>Required data or documentation is not available timeously</b>	Low to medium	Medium	In the case of scenario planning EDGE will clearly indicate the assumptions and constraints underpinning the scenarios. Where data gaps exist (for example pertaining to a particular region) available data (for example from another region) will be used to make informed projections. Recommendations will also be made as to how such data gaps can be addressed in future through focussed and/ or ad hoc research programmes.	DAC will assist EDGE with facilitating requests to stakeholders and third parties where necessary and will assist in trouble-shooting challenges that may arise.
<b>Incomplete, inaccurate or deficient data leading to inadequate findings and strategic analysis and</b>	Low to medium	High	EDGE will appraise all data and data credibility prior to usage of such data and will indicate where data	Where data deficiency could be of a material nature, EDGE will workshop a way forward

IDENTIFIED RISK	LIKELIHOOD	IMPACT	RISK MITIGATION	ASSUMPTIONS AND LIMITATIONS
<b>recommendations</b>			credibility may be of a questionable nature or may adversely affect the nature of the analysis and recommendations.	with the DAC..
<b>Project Team do not secure the buy in and participation of non-sectors roleplayers</b>	Low to medium	High to very high	DAC and EDGE to identify key non-sector stakeholders and involve them in consultations. EDGE will develop a Stakeholder Engagement Plan to guide the project and future delivery.	EDGE has prepared a list of stakeholders to be consulted.
<b>Project Team do not secure the buy in and participation of all spheres of government and/ or state owned entities</b>	Low to medium	High to very high	DAC and EDGE to identify key government stakeholders. EDGE will develop a Stakeholder Engagement Plan to guide the project and future delivery.	EDGE has prepared a list of stakeholders to be consulted.
<b>DAC staff does not have adequate resources and/ or technical capacity to implement the Strategy and Plan</b>	Low	High to very high	On completion of the Strategy and during the development of the Implementation Plan, organisational and resource capacities will be assessed and appropriate recommendations will be made and incorporated in the Implementation Plan.	NA

# PHASE 2: REVIEW OF THE TASK TEAM REPORT

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## 2.1. INTRODUCTION

### 2.1.1. Background

The Department of Arts and Culture (DAC) commissioned an events and technical services sector feasibility study in 2005 which yielded a set of findings outlining the sector's potential, challenges and opportunities. Subsequent to this exercise the department appointed a task team which comprised sector experts to engage in national consultations with sector stakeholders in all nine provinces. Drawing on these consultations, the task team compiled a report and an outline of recommendations for the department to consider.<sup>12</sup> Several developments related to the policy, strategic and regulatory environments have occurred since 2005. Amongst these are the legislative review (2007), development of the Mzansi Golden Economy Strategy (MGES; 2012)<sup>13</sup>, National Development Plan (2011)<sup>14</sup>, White Paper Policy Review (2007, 2011)<sup>15</sup> and Industrial Policy Action Plan (IPAP)<sup>16</sup>.

As an overarching strategy for the creative and cultural sectors the MGE strategy highlights a number of key themes. The document also reaffirms government's role in respect of the creative industry principally that of creating the enabling environment and supporting the sector to perform optimally. Festivals, rituals and events as a subset of Performance and Celebration are one of the key areas highlighted for support.

The 2009 Events and Technical Services Task Team Report provides a number of recommendations in respect of key areas:

- Compliance and quality assurance
- Partnerships, co-ordination and sustainability
- Transformation and empowerment
- Skills and human resources development
- Insurance and risk management

The DAC has appointed **EDGE Tourism Solutions (EDGE)** to assist in developing a sector strategy for the Events & Technical Services Sector which is aligned to the MGES and changed contextual environment. This strategy must provide the mechanisms to implement the Task Team report and recommendations, and will inform the activities of the DAC.

### 2.1.2. Scope of the study

The overall objective of the assignment is to assist the DAC to **develop a sector strategy for the events and technical services sector**. The scope of the study includes the following activities:

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<sup>12</sup> Department of Arts and Culture: Events and Technical Services Task Team. 2009. Events and Technical Services Task Team Report.

<sup>13</sup> Department of Arts and Culture. 2012. Mzansi Golden Economy: Contribution of the Arts, Culture and Heritage Sector to the New Growth Path.

<sup>14</sup> National Planning Commission. 2011. National Development Plan.: Vision for 2030.

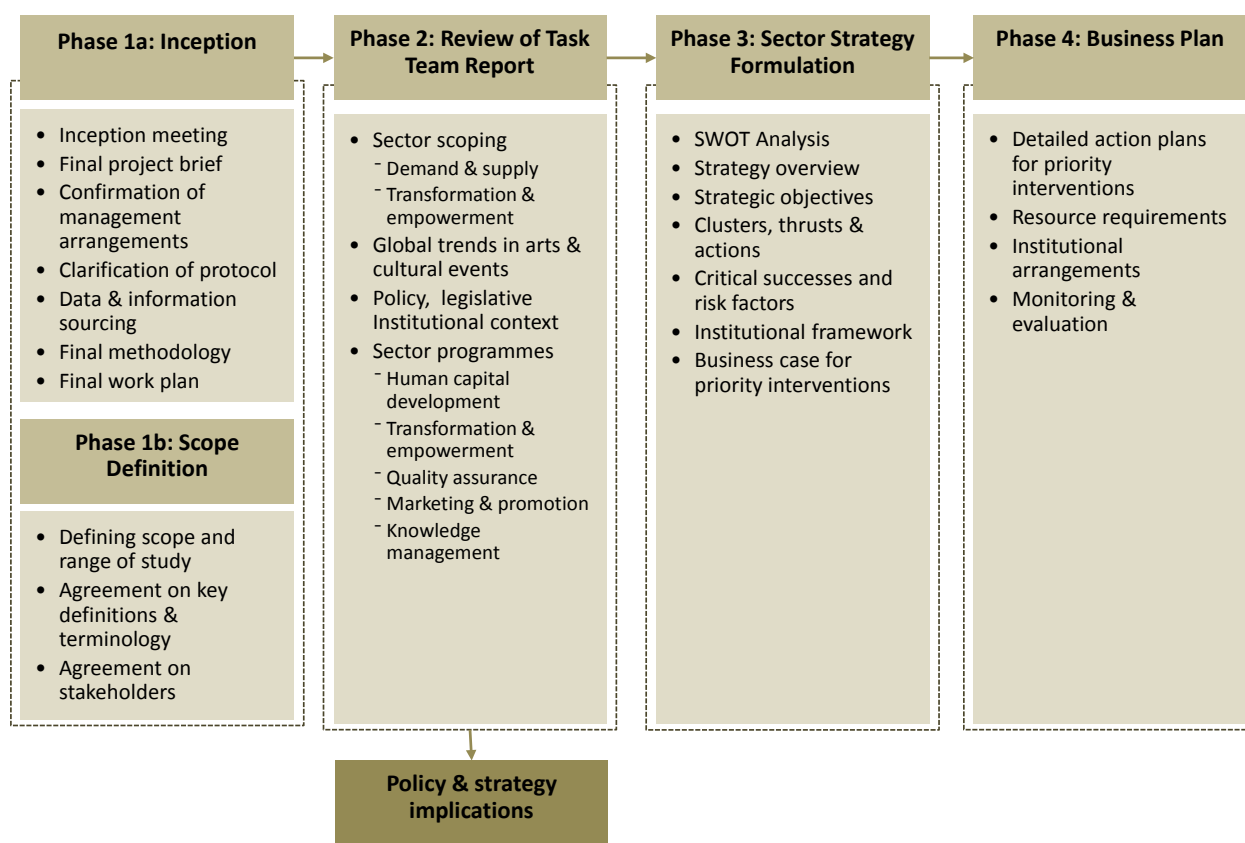
<sup>15</sup> Department of Arts and Culture. 2013. Revised White Paper on Arts, Culture & Heritage: Version 2.

<sup>16</sup> Department of Trade and Industry. 2014. Industrial Policy Action Plan: Economic sectors and employment cluster. IPAP 2014/15 – 2016/17

- Provide strategic intelligence to complement and in-fill the existing Task Team Report
- Review applicable national, provincial and municipal policies and strategies
- Examine best practices in events and technical services sector strategies and support interventions
- Analyse the current state of implementation of interventions responding to the Task Team report, as well as other programmes/initiatives implemented by government entities and sector stakeholders
- Consider the inputs of the wide range of arts, culture and heritage; events and tourism sector stakeholders in determining recommendations and priorities
- Provide a coherent strategy for the Events Sector, aligned with the Mzansi Golden Economy
- Provide sound business cases motivating recommended actions
- Recommend a comprehensive business plan to support the roll-out of the sector strategy

The study comprises the following phases:

**Figure 4: Project phasing**



### 2.1.3. Phase 2 scope and approach

The assessment of the task team report entailed an in-depth review of work completed as well as information and data assembled that informed the report. The review enabled us to determine the current relevance of focus areas and recommendations of the Task Team report, and to identify information gaps to be addressed. Phase Two comprised the following strands of work:

- **Scoping the sector:** We consolidated existing research/information on the scale and scope of the sub-sector and sector trends as contextual background. Where available, we obtained

and report quantitative data regarding the supply and demand for technical services. The availability of recent data that covers the entire scope of the sector was a particular challenge. Research is generally piecemeal and undertaken on an ad hoc basis. Furthermore, some existing administrative data could not be accessed due to organisations being unwilling to make available information. In other cases, information about events is extremely fragmented across organisations and could not be collated and made available to the research team during the project timeframe. Information was obtained from the following organisations: the DAC, the National Department of Tourism, sector skills authorities, Department of Trade and Industry, South African Tourism, sector organisations and trade associations, academic research institutions, event organisers, amongst others.

- **Global trends in arts & cultural events:** We undertook a high level review of global trends and best practices in arts & cultural events, with specific focus on events & technical services. This included the identification, review and documentation of lessons learnt from benchmark cases and identification of effective programmes used in other places that may provide models for replication or learning.
- **Analysis of the policy & legislative context and institutional landscape:** We have reviewed relevant international, national, provincial and local level policies and plans that could impact on events and technical services. The review paid particular attention to changes since the publication of the Task Team Report. The institutional review mapped out the sector role-players, both private and public, in the institutional landscape, their functions and programmes and relationships, with a view to identify areas of weakness and opportunities for strengthening institutional arrangements and capacities.
- **Sector development programmes and interventions:** We reviewed an extensive range of documents to identify programmes/interventions corresponding to the Task Team Report recommendations implemented by DAC and other government entities, as well as sector/trade organisations. The review considered the scope of the intervention, achievements, challenges, and lessons learnt.

The methods employed during Phase 2 included desktop analysis of documents, qualitative industry interviews as well as telephonic and electronic surveys utilising available industry databases.

Annexure C lists role-players consulted. Annexure D lists documentation reviewed.

#### 2.1.4. Structure of this report

This report, the deliverable for Phase 2 of the project, presents the Review of the Task Team Report. Section two describes the scope of the Events and Technical Services Sector, and analyses the **structure of the sector**. **Global trends and good practices** in events are discussed in section three. Section four presents an overview of the **policy and planning context** for the Events and Technical Services Sector in South Africa. Section five maps out the **institutional landscape**, while section six contains an assessment of **current sector development and transformation programmes and interventions** carried out by the various role-players. The report concludes with the identification of key **policy and strategy implications** that will frame and guide the formulation of the sector strategy.



## 2.2. THE EVENTS & TECHNICAL SERVICES SECTOR

### 2.2.1. Introduction

Though the DAC recognises the economic importance of the E&TSS, there is in reality no data or consistent information on the scope and scale of the sector. In fact, the concept of the E&TSS as a common denominator for a grouping of activities related to the production of cultural events is not yet generally recognised or understood. This is further aggravated by the lack of an institutional framework for the sector and its wide range and diversity of stakeholders.

Access to pertinent, detailed and up-to-date data on the sector is a prerequisite for planned development and support to the sector. Without it, evidence-based policy development and planning become almost impossible, preventing targeted investment in the sector.

The assessment of the task team report entailed an in-depth review of work completed as well as information and data assembled that informed the report. The review highlighted gaps in information related to the scope and scale of the sector, including demand & supply for events and technical services. In order to fill in these gaps, the current process analysed the outputs of other consultancy projects commissioned by the DAC, reviewed industry published and unpublished reports, and undertook qualitative industry interviews as well as telephonic and electronic surveys utilising available industry databases.

### 2.2.2. Understanding the scope of the events and technical services sector

The SIC (Standard Industrial Classification) system is used to classify enterprises according to the nature of business or the type of economic activity in which they mainly engage by a five digit code. An enterprise (or statistical unit in technical terms) is assigned to one and only one SIC code. The SIC codes can be disaggregated into progressively narrower industry classes: major divisions, divisions, major groups, groups and subgroups. Sections, which are alphabetically coded categories, subdivide the entire spectrum of productive activities into broad groupings, such as “Agriculture, forestry and fishing” (section A), “Manufacturing” (section C) and “Information and communication” (section J).

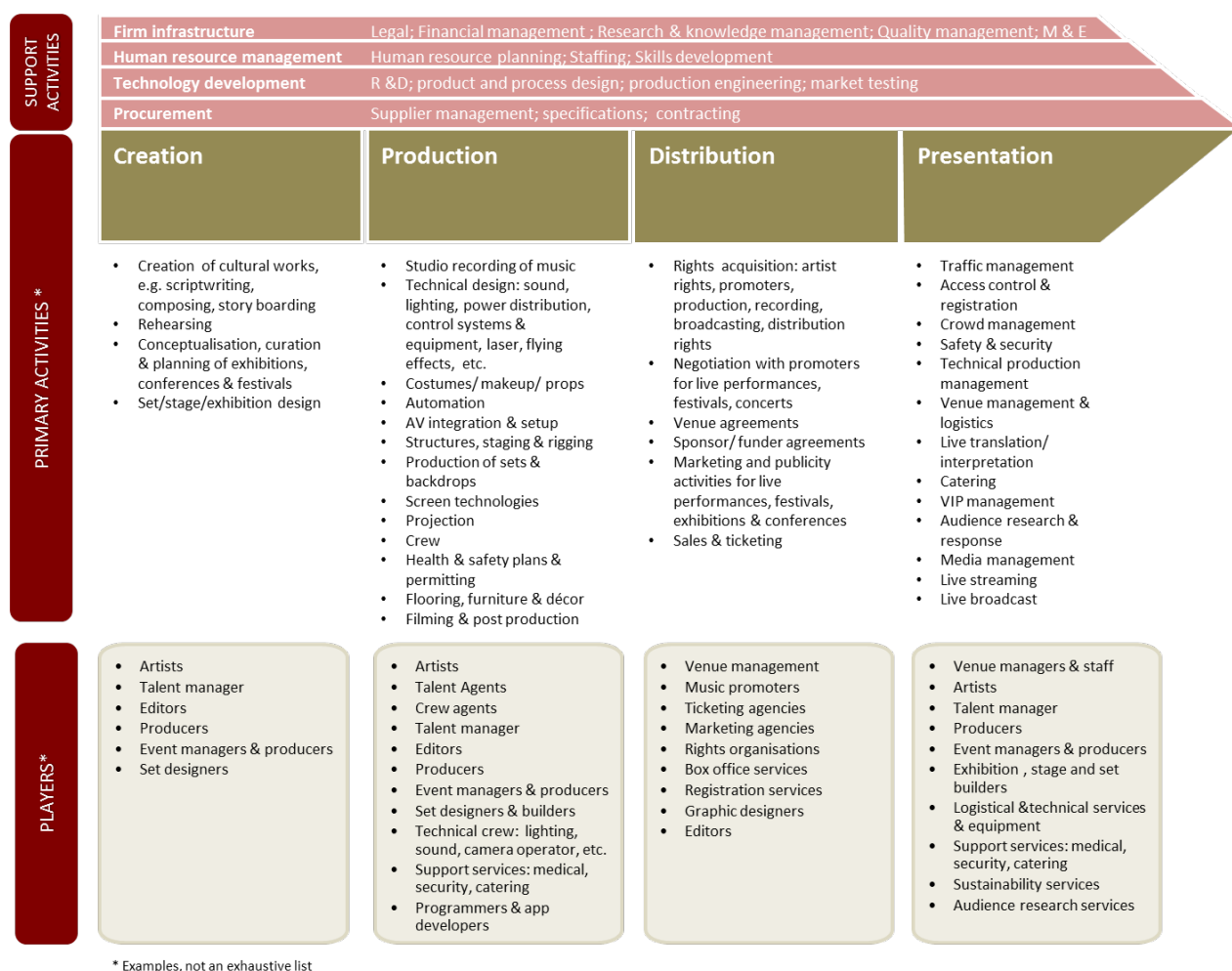
All statistical units that are classified into the same SIC category is then often referred to as an industry, such as the “finance and insurance industry”, which would refer to all units classified in SIC section K (Financial and insurance activities) or the “accommodation industry”, which would refer to all units classified in SIC division 55 (Accommodation).

The wide range of E&TS does not cluster neatly under a specific SIC section. It has in the past proven hard to classify and document the ‘sector’ statistically. Various conceptual models, including value chain analysis and the Cultural Cycle, can be used to examine the composition of the ‘sector’ in greater depth.

The value chain consists of an interlinked series of activities that a product undergoes before reaching the consumer.<sup>17</sup> The cultural event value chain maps the process through which cultural events are made and sold and each link in the chain adds more value up to the point when the event is 'consumed'<sup>18</sup>.

The diagram below is a simplified representation of the main steps in the cultural event value chain, and activities and players associated with each step. It presents a generalised depiction of the value chain for a live music or other performing arts performance, film festival, or exhibition or conference related to cultural production, e.g. Design Indaba and Expo. The value chain construct shows that the delivery of a cultural event involves a complicated web of players, and that E&TS features in all steps of the value chain.

**Figure 5: Mapping the events and technical services value chain**



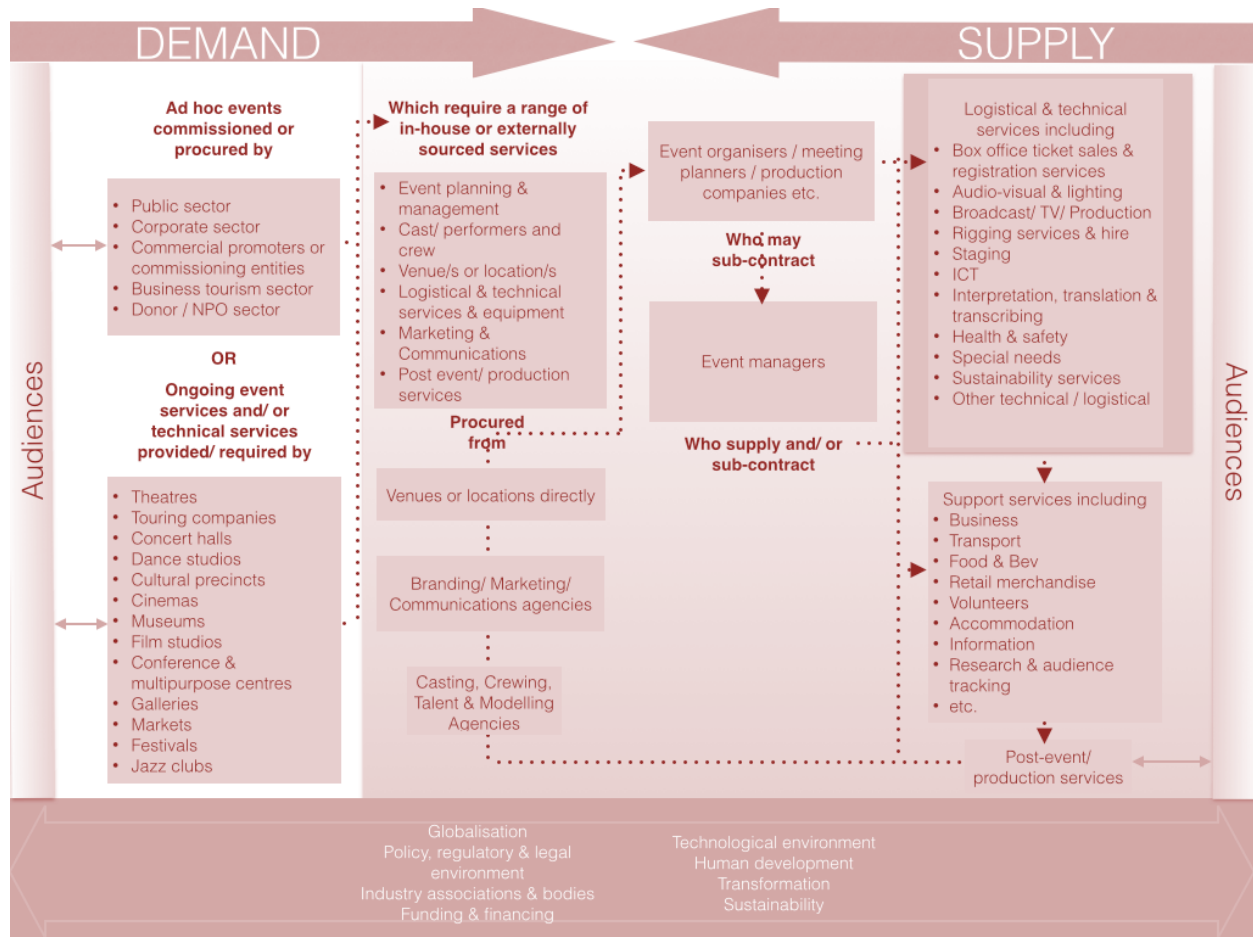
Source: EDGE Tourism Solutions

<sup>17</sup> Shaw, J. 2010. The South African Music Business.

<sup>18</sup> Byalis, J. 2009. Mapping Queensland Theatre. (p.21)

Figure 6 details the interplay of buyers and sellers of events and technical services in a demand-supply model. Again, the multiplicity of suppliers and buyers, and complexity of interactions between the role-players in the production of events, is evident.

**Figure 6: Demand and supply in the events and technical services sector**



Source: EDGE Tourism Solutions

The Culture Cycle model developed by UNESCO<sup>19</sup> lays out five stages required to produce, disseminate and highlight cultural expressions, as well as to receive, use and understand them. The model illustrates the totality of practices, activities and necessary resources that are required to transform ideas into cultural goods and services that, in turn, reach consumers, participants or users. The purpose of the culture cycle is not unlike that of the value chain model. However, the five stages are presented in a cyclical rather than a linear model to reinforce the idea that the relationships can be complex and occur more as a network. The model is intentionally flexible, and according to the nature of each cultural expression, some stages may be conflated, be more important than others, or even absent. The five stages in the core model, as described by UNESCO<sup>20</sup>, are:

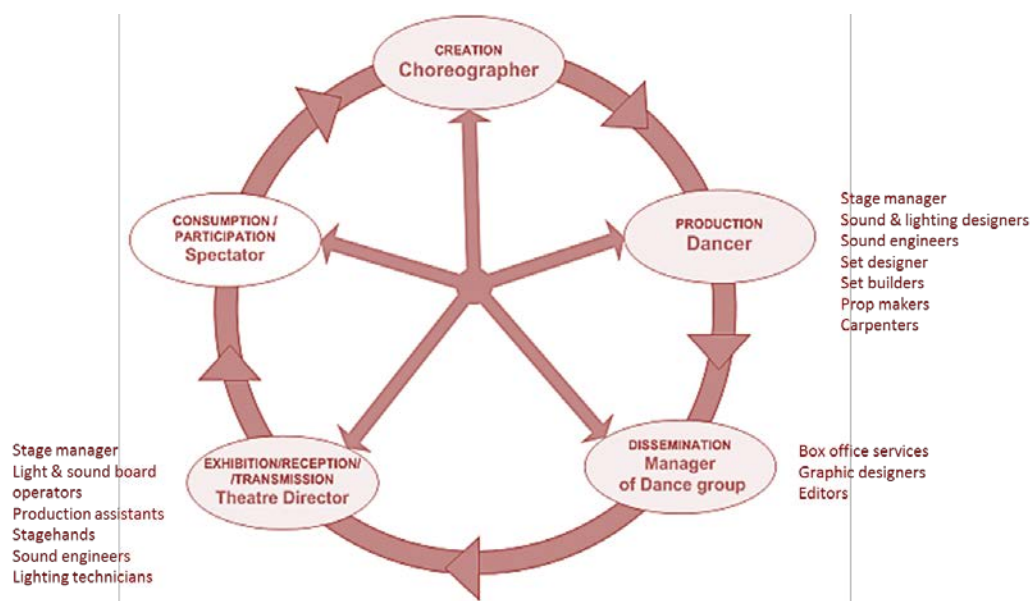
<sup>19</sup> UNESCO/UIS. 2009. UNESCO Framework for Cultural Statistics (FCS). p19-21

<sup>20</sup> <http://www.unesco.org/new/en/culture/themes/cultural-diversity/cultural-expressions/programmes/global-alliance-for-cultural-diversity/culture-cycle/>

- **Creation** – refers to the inventiveness, exploration and conception of the content that form the raw material for cultural industries. Examples: text, tune, sketch, work of art, etc.
- **Production** – is the assembly of all the elements (supplies, equipment, professionals) necessary for the realisation (materialisation) of cultural expressions. Examples: television programmes, books, music recordings, etc.
- **Dissemination** – involves the bringing of generally mass-produced cultural expressions to the public. Examples: delivery and commercialisation in wholesale and retail, online sale, screening of a film, a live performance (concert, festivals, etc.).
- **Exhibition/reception/transmission** – refers to the place of consumption and to the provision of live and/or unmediated cultural experiences to audiences by granting or selling access to consume/participate in time-based cultural activities (e.g. festival organisation and production, opera houses, theatres, museums).
- **Consumption/participation** – is the audience or general public using cultural products and participating in cultural experiences, including practicing as amateurs. Examples: reading a book, dancing, listening to the radio, attending a festival, visiting an art gallery, etc.

The culture cycle model as applied to a live dance performance is shown in Figure 7. UNESCO acknowledges that the challenge for a robust and sustainable cultural statistical framework is to cover the contributory processes that enable culture to be created, distributed, received, used, critiqued, understood and preserved. The criticality of E&TS in the Culture Cycle is also demonstrated, with a small selection of the E&TS that may be involved in each stage shown.

**Figure 7: Culture cycle applied to a dance performance**



Source: Adapted from UNESCO-UIS2009

The following key points arise from the preceding discussion:

- E&TS are not categorised under a single discrete section of the SIC;
- E&TS are integral to the production of cultural events, and feature in virtually every stage of the events production cycle; and

- Quantification of the scale and value of the sector as part of the creative industries will require that the relevant SIC codes are identified and included in the South African Framework for Cultural Statistics.

## 2.2.3. The E&TSS in numbers

### 2.2.3.1. Introduction

The 2009 Task Team Report identifies the lack of data at a national, provincial and local level as a significant constraint to effective advocacy, investment and programme design in the creative industries. It further sets out the following strategies and actions:

**Table 4: Task team report recommendations - sector information**<sup>21</sup>

Strategies	Actions
Develop a strategy for collecting and regular updating of data on the sector	Continuation and extension of the industry mapping project
Promote cooperation with research agencies for regular mapping of the sector	Improving research collation mechanisms
	Develop national indicators to track trends, changes and the impact of programmes on the sector

This section reviews the progress in relation to the recommendations of the Task Team Report, and the availability of comprehensive sector information. The section reports on available data and identifies challenges to sourcing data known to exist for reporting purposes.

### 2.2.3.2. Quantifying the scale of the creative industries

To improve information resources for the arts sector, the DAC initiated two processes aimed at improving the knowledge base of the sector during 2013/14. The first was the development of a National Framework for Cultural Statistics based on the broader UNESCO framework to ensure the alignment of South African statistics with international best practice. Further, a national mapping study was initiated to collect baseline data on the cultural sector across all nine provinces.

#### 2.2.3.2.1. A framework for the collection of cultural statistics

The South African Framework for Cultural Statistics (SAFCS) was prepared in 2014 as a key tool to overcome fragmentation in information collection by the department and other key stakeholders involved in various industries in the culture sector. It is based on the 2009 *UNESCO Framework for Cultural Statistics* (FCS) developed by the UNESCO Institute for Statistics (UIS) with the support of the UNESCO Culture Sector.

The FSC represents culture as consisting of six domains for which the purpose is to measure cultural activities, goods and services that are generated by industrial and non-industrial processes. The

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<sup>21</sup> Department of Arts and Culture: Events and Technical Services Task Team. 2009. Events and Technical Services Task Team Report. p.77

cultural domains represent a common set of economic (such as the production of goods and services) and social (such as participation in culture activities) activities that traditionally have been regarded as being “cultural”. In addition, Related Domains consist of other economic and social activities that may be considered “partially cultural” or that are more often regarded as being “recreational or leisure” rather than “purely cultural”.

The interpretation of the domains is not limited to the economic aspects of culture but extends to all aspects of that domain. Thus, the definition for the measurement of ‘performance’ includes all performances, whether these are amateur or professional and take place in a formal concert hall or in an open space in a rural village.

Since the SAFCS is intended to be a tool for organising the collection and dissemination of cultural statistics, it attempts to reflect the widest possible range of activities related to the production, distribution and use of culture. Reflecting the structure of the UNESCO FCS, it categorises cultural domains according to a common set of culturally productive industries, activities and practices grouped as follows, and shown in Table 5 overleaf:

- Cultural and Natural Heritage
- Performance and Celebration
- Visual Arts and Crafts
- Intangible Cultural Heritage (transversal domain)
- Books and Press
- Audio-visual and Interactive Media
- Design and Creative Services

These domains are considered to be core cultural domains. They also represent the minimum set of core cultural domains for which UNESCO would encourage countries to collect comparative data. In addition, three other transversal domains are included for their key role in the culture cycle for the production, and transmission of culture:

- Education and training
- Archiving and preservation
- Equipment and supporting materials

The core domains **Performance and Celebrations** and **Audio-visual and Interactive Media** together with the three transversal domains are relevant for the purpose of delineating the E&TSS.

The SFCS applies the conceptual framework described above to the standard statistical tools available in South Africa for the measurement of industrial activity. The principal output of the SAFCS project is a series of tables that maps each standard industrial classification code (at the various levels of aggregation) to the domains of the framework. Table 6 shows an extract of these tables. The table lists the SIC codes related to the E&TSS for the core domains and education and training. Annexure E provides a comprehensive list of SIC codes related to the **Equipment and supporting materials** domain. Key categories contained therein are:

- Reproduction of recorded media
- Manufacture of consumer electronics
- Manufacture of consumer electronics
- Software publishing
- Computer programming activities
- Wired telecommunications activities

- Manufacture of communication equipment
- Manufacture of computers & peripheral equipment
- Wireless telecommunications activities
- Renting and leasing of other machinery equipment and tangible goods

**Table 5: South African Framework for Cultural Statistics Domains**

(adapted from UNESCO -UIS 2009 Framework)

CULTURAL AND CREATIVE DOMAIN						RELATED DOMAINS	
CULTURAL AND NATURAL HERITAGE	PERFORMANCE AND CELEBRATION	VISUAL ARTS AND CRAFTS	INFORMATION, BOOKS AND PRESS	AUDIO-VISUAL AND INTERACTIVE	DESIGN AND CREATIVE SERVICES	TOURISM	SPORTS & RECREATION
SUB-DOMAIN							
<ul style="list-style-type: none"> <li>• Museum (also virtual)</li> <li>• Archaeological and historical places</li> <li>• Cultural landscapes</li> <li>• Natural Heritage</li> </ul>	<ul style="list-style-type: none"> <li>• Performing Arts</li> <li>• Music</li> <li>• Festivals and Events</li> </ul>	<ul style="list-style-type: none"> <li>• Fine Arts</li> <li>• Photography</li> <li>• Crafts</li> </ul>	<ul style="list-style-type: none"> <li>• Books</li> <li>• Newspapers and magazines</li> <li>• Other printed and electronic matter</li> <li>• Library (also virtual)</li> <li>• Book fairs and book clubs</li> </ul>	<ul style="list-style-type: none"> <li>• Film &amp; video</li> <li>• TV &amp; Radio (also internet live streaming)</li> <li>• Internet podcasting</li> <li>• Video games (also online)</li> </ul>	<ul style="list-style-type: none"> <li>• Fashion Design</li> <li>• Graphic Design</li> <li>• Interior Design</li> <li>• Landscape Design</li> <li>• Architectural Services</li> <li>• Advertising Services</li> </ul>	<ul style="list-style-type: none"> <li>• Charter travel &amp; tourist services</li> <li>• Hospitality &amp; accommodation</li> </ul>	<ul style="list-style-type: none"> <li>• Sports</li> <li>• Physical fitness &amp; well-being</li> <li>• <b>Amusement &amp; theatre parks</b></li> <li>• Gambling</li> </ul>
<b>TANGIBLE AND INTANGIBLE CULTURAL HERITAGE</b> (Also oral traditions and experience, rituals, indigenous knowledge and knowledge economy)							
EDUCATION AND TRAINING							
ARCHIVING AND PRESERVING							
TECHNOLOGY, EQUIPMENT AND SUPPORTING MATERIALS							
Department of Arts and Culture	Provincial Department (SRAC)	Stakeholder organisations	Arts, Culture & Heritage Education	Other National Departments & Agencies	Other Provincial Departments & Agencies	Municipalities & Agencies	Business, Labour & Civil Society
AUDIENCES							

Source: DAC. 2014. South African Framework for Cultural Statistics



**Table 6: SAFCS - SIC codes pertaining to E&TSS**

Domain	Productive activities				Goods and services
	SIC Group	SIC Class	SIC Sub-class	Content	
<b>Performance &amp; Celebration</b>	900	9000	90000	Creative, arts & entertainment activities	Performing arts event promotion and organisation services Performing arts event production and presentation services Performing arts facility operation services Other performing arts and live entertainment services Services of performing artists Cultural and recreational associations (other than sports)
<b>Audio-visual &amp; Interactive Media</b>	582	5820	58200	Software publishing	Software cartridges for video game consoles Computer game software, packaged On - line games
	591	5911	59110	Motion picture, video & television programme production activities	Motion picture film, exposed and developed, whether or not incorporating sound track or consisting only of sound track Films and other video content on disks, tape or other physical media Films and other video downloads Streaming video content Motion picture, videotape and television programme production services Motion picture, videotape and television programme originals
<b>Cultural education</b>	852	8522	8522	Technical and vocational secondary education	

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Domain	Productive activities				Goods and services
	SIC Group	SIC Class	SIC Sub-class	Content	
	853	8530	85300	Higher education	Cultural education services
	854	8542	85420	Cultural education services	

*Source: DAC. 2014. South African Framework for Cultural Statistics*

The South African Framework for Cultural Statistics can serve as a conceptual model for the development of a cultural satellite account (CSA), and is therefore a key step towards the quantification of the economic contribution of cultural industries and activities in terms of various macroeconomic indicators such as GDP, employment etc. Given the inclusion of SIC codes relevant to the E&TSS in the SAFCS, the CSA will subsume the contribution of the E&TSS within overall figures for cultural industries and activities.

#### 2.2.3.2.2. Creative Industries Mapping Study

##### Introduction

Employing the aforementioned SAFCS as conceptual framework, the DAC commissioned a national mapping study of the South Africa's creative industries sector in 2014. In this context, 'mapping' refers to a series of analytical methods for collecting and presenting information on the range and scope of the creative industries. The specific purpose of mapping is to give an overview of the industries' economic value.<sup>22</sup> The report points out that mapping studies can be useful to policy-makers and industry as they provide core data about 'industries' that are difficult to classify and document statistically.

The mapping study sought to collect statistics and development indicators for the creative industries sector, by investigating the size and distribution of the sector, the specific features of individuals and organisations within the sector, as well as the economic contribution of the sector as a whole. Furthermore, the study identified the needs of individuals and organisations in the sector, so as to identify areas for government intervention and to inform public policy.

The study compiled a detailed database of the individuals and organisations in the creative industries. It aimed to form a baseline for future national mapping studies, and recommended that the national database should be maintained and expanded.

The creative industries mapping study defined creative industries as referring to "those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (British Council, 2010). The mapping study uses six of the seven core domains of the SAFCS as conceptual framework (intangible heritage is excluded). The report details sub-domains and related occupations associated with each domain in the following manner:

***Performance & Celebration:*** For the purposes of this study, the performance & celebration domain includes the following organisations and occupational activities:

- *Performing arts (creative & performing artists, dancers & choreographers, entertainers, actors, film directors, performing arts schools and educators)*
- *Music (musicians, singers, composers, music schools & educators, sound recording and music publishing, manufacture of musical instruments)*
- *Festivals & events*

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<sup>22</sup> DAC. 2014. DAC National Mapping Study. p. 27.

Notably, the occupational activities associated with festivals and events are not specified.

The mapping study estimates the total number of entities in the creative industries to range between 25 738 and 29 992. Refer to Annexure F for details of the domain composition of the universe, and geographic distribution of the entities. Between 3 747 and 4 871 entities in the Performance and Celebrations domain make up approximately 16 per cent of the total universe (see detailed breakdown of the sub-domain), hence the number of entities within the sub-domain Events and Festivals is not known. The majority of entities are located in the Western Cape and Gauteng.

## Findings

The mapping study documents the results of interviews with a **sample** of 2 451 respondents - 490 or approximately 20 per cent were entities in the Performance and Celebration domain. Just under half of respondents in this domain were from the Festivals & Events sub-domain (9.1 per cent).

The study reports that the most common type of **legal registration** among all organisations surveyed is Close Corporations (CC) – with 32.4 per cent of organisations in South Africa registered as CCs. There are a high number of registered entities (22.1 per cent nationally – more than half of Independent Entities (i.e. single person freelancers) that are unregistered (52.8 per cent). Notably, more than a quarter of entities in the Performance & Celebration and Visual Arts & Crafts domains are unregistered.

Organisations in the creative industries sector tend to be small, with 27.3 per cent with just one employee, and 34.2 per cent employing 2-5 people. The **average size of entities** in the Performance & Celebration domain is not indicated.

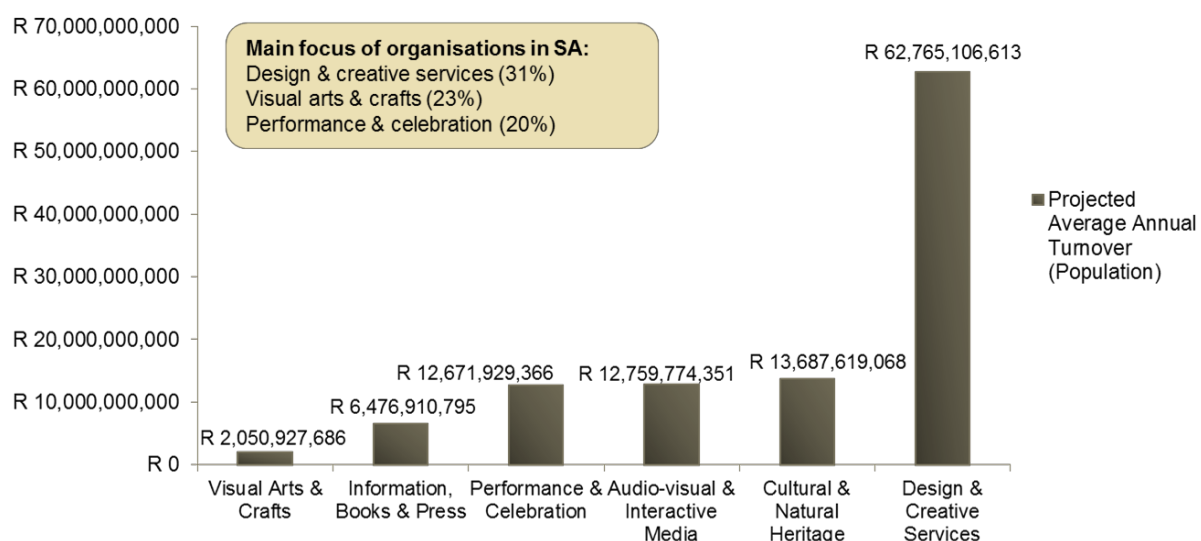
Surprisingly, more than three quarters of unregistered entities in all domains have been operating for more than 3 years – 45 per cent for more than 9 years. On average, entities in the Performance & Celebration domain have been operating for 13 years – some 57 per cent for more than 9 years.

Just under a third of organisations in the creative industries sector mentioned that they are **members of a professional industry body or association** (29.8 per cent). SACIA, SAACI, EXSA or TPSA – all organisations directly related to the E&TS sector, do not appear on the list of organisations cited.

The study indicates that the largest employers in the sector are Design & Creative Services, followed by Performance & Celebration, employing some 32 506 people. Again, a **breakdown for employment** in the sub-domain Events and Festivals is not detailed.

The **projected annual turnover** among organisations, per domain in the cultural industries sector indicates that Design & Creative Services is the domain with the highest total annual turnover. The total annual turnover of other domains is significantly lower.

**Figure 8: Annual turnover per domain**



Source: DAC. 2014. National Mapping Study

The mapping study obtained turnover information from responding entities, as a core data item for input-output modelling aimed at quantifying the economic contribution of the sector. The reported value of the creative industries in terms of **contribution to GDP** amounts to an annual amount of R90.54 billion. The Performance and Celebrations domain makes up R 8 754 billion, or less than 10 per cent of total GDP impact. Relative to the total RSA GDP, the creative industries sector contributes 2.9 per cent of GDP.

A total number of 562,726 **job opportunities** are reported to be associated with the creative industries sector. A total of 253,728 job opportunities refer to the number of jobs directly related to the creative industry. An indirect employment effect of 105,120 job opportunities is associated with other sectors that supply goods and services to the creative industries sector.

Design and Creative services is reported to contribute 31 per cent of total employment, followed by Performance & Celebration which contributes 23 per cent. The two domains jointly contribute more than half of total employment created by the creative industries sector. Relative to the total RSA Employment, the creative industries sector contributes 3.6 per cent of Employment.

Nationally, more than half of reporting entity owners are black (52.1 per cent); black **ownership** tends to be higher in Limpopo (83.6 per cent) and Mpumalanga (70.9 per cent) compared to other provinces. The Western Cape, Eastern Cape and Gauteng are the only provinces where white ownership is higher than black ownership. Black ownership is higher among unregistered entities (75.3 per cent). Nationally, the majority of entities are male-owned (59.9 per cent). Male ownership is higher among registered entities (61.7 per cent). Principal owners tend to be between the ages of 35 - 44 years old (31.9 per cent). The report does not provide details of ownership for individual domains.

**Characteristics of employees** are reported for the creative sector as a whole. An equal ratio of male and female employees is reported for the sector. In terms of race, there tends to be more black employees than other races, and most employees are South African citizens. In terms of employment type, there are slightly more contract/freelance employees than other employment types. Employees tend to be under 35 years old. While the majority of employees have completed

matric, the sector does create employment opportunities for those who have not achieved matric. Most employees do not have post Matric qualifications. In terms of training, there are more employees who have informal and uncertified training.

Nationally, almost a third of organisations (30.7 per cent) mentioned that they receive government funding / funding agency grants as one of their **sources of income**. The main source of income for most organisations is direct sales/services to buyers based in South Africa (77.8 per cent). Nationally, 15.2 per cent of organisations mentioned that they receive government funding / grants from funding agencies as their primary source of income.

The primary **challenge reported by organisations** is a lack of funding and support. Access to technology was also pointed out as a key challenge in the sector, which may also be related to the lack of funds to purchase the latest technology which could improve production of products and services. Importantly, many organisations in the sector remain unregistered – leaving them unable to qualify for government funding opportunities. A key challenge for the sector is to increase registration of businesses and to assist them with funding opportunities. Market challenges, such as a lack of marketing and development strategies were also pointed out as key challenges among organisations.

**Table 7: Constraints and challenges in the creative industries**

<i>Q24 What are some of the major obstacles or challenges that your business or organisation is currently facing?</i>	<i>%</i>	<b>National</b>
<b>Funding / Support</b>		<b>67.8</b>
Lack of funds / Insufficient budget		31.0
Inconsistent / unreliable business		12.3
Lack of / inefficient support from government		7.8
Operational costs are too high		6.7
People being unable to pay for orders / Bad debtors affect profits and the business		3.9
Lack of sponsors/Investors		2.3
Profit margins are very low / not making a profit		2.3
Underpaid / not being paid enough / no salary increase		1.5
<b>Technology / Equipment</b>		<b>22.2</b>
Offices are not well maintained		7.3
Unable to buy / update equipment / material and machinery		6.3
Business lacks private transportation/Transportation problems		2.2
Not having the proper documents to operate our business		2.2
Lack of proper structure to sell from and protect from bad weather		1.4
Technology is creating shortfalls on our business e.g. camera and cell phones		1.2
Problems with electricity / water		1.1
Problems with internet e.g. Slow and technical glitches		0.5
<b>Market Challenges</b>		<b>22.6</b>
Not well marketed /very little exposure		8.4
Highly competitive market		7.8
Unsustainable / poor development strategies		1.8
Not being treated fairly (e.g. Black and being in a white dominated business)		1.6
Unreliable / rude clients		1.1
Music not being recognised nationally		1.1
Advertising opportunities are too expensive		0.5
Not being able to perform at the malls due to being chased away		0.3
<b>Staff</b>		<b>7.8</b>
Not enough staff available due to training / shortage of staff		3.0
Lack of training		2.7
Poor time management		1.1
Problems with strikers		0.9
<b>Other</b>		<b>14.0</b>
Corruption & Crime (e.g. theft, shoplifting, piracy)		2.4
Lack of communication amongst us		0.7
Problems getting a publisher		0.4
Nothing/None		10.4

Source: DAC. 2014. National Mapping Study.

### **Constraints in relation to quantification and profiling of the E&TS**

A review of the on-line map of database compiled by the research agency, shows that the vast majority of entities listed within the Performance and Celebrations domain are likely to fall within the 'performing arts' and 'music' groups. A map search also revealed that various small and large events production entities and venues do not appear on the list, including the country's largest supplier of technical equipment and services for live music events, the largest promoter of live music events and several implementing agents supported by the DAC under the MGES. The report does acknowledge that some entities may not have been identified either from databases or through snowball sampling – however, these entities are not emerging enterprise that may not be on-line or participate in organisations and forums. Furthermore, the ambit of mapping study does not include the full scope of cultural events as defined for purposes of this project. As a consequence, suppliers of technical and events services for non-performing arts events, e.g. conferences or trade shows

related to cultural production, e.g. Design Indaba and Expo, have for the most part not been included in the database. The mapping study therefore provides a partial picture only of the size and distribution of the E&TS sector, the specific features of individuals and organisations within the sector, as well as the economic contribution of the sector.

### 2.2.3.3. Sector organisations

Several sector organisations representing the clusters of suppliers of events and technical services exist in South Africa. The key sector organisations, their mandates/scope of representation and scale of membership are shown in Table 8.

The figures for SAMPA and PANSA far exceed the estimated universe for the Performance and Celebration domain of the national database, and points to a definite need to expand the database, as recommended by the research agency. Consideration should also be given to including suppliers of events and technical services, for relevant subgroups of SACIA and SAACI. It is important to note that some entities may be members of more than one organisation. For example, an events venue may be a member of both EXSA and SAACI.

**Table 8: Key industry organisations: scope and scale**

Organisation	Scope		Membership
<b>EXSA</b> (Exhibition and Event Association of Southern Africa)	<ul style="list-style-type: none"> <li>Organisers</li> <li>Venues</li> </ul>	<ul style="list-style-type: none"> <li>Service providers</li> </ul>	109 corporate
<b>IFEA</b> (International Festivals & Events Association)	<ul style="list-style-type: none"> <li>Event Management</li> <li>Technical Production</li> <li>Event Décor</li> <li>Event Design</li> <li>Event Architecture</li> </ul>	<ul style="list-style-type: none"> <li>Food and Beverage</li> <li>Merchandising</li> <li>Skills Development</li> <li>Continued Professional Development (CPD)</li> </ul>	50 individuals
<b>PANSA</b> (Performing Arts Network of South Africa)	<ul style="list-style-type: none"> <li>Performing artists in all disciplines</li> <li>Training in all aspects</li> </ul>	<ul style="list-style-type: none"> <li>Technical/ production services in support of the performing arts</li> </ul>	8,000 individuals
<b>SAACI</b> (Southern African Association for the Conference Industry)	<ul style="list-style-type: none"> <li>Conferences &amp; Events</li> <li>Destination Marketing</li> <li>Exhibitions</li> <li>Services</li> </ul>	<ul style="list-style-type: none"> <li>Technical</li> <li>Transport</li> <li>Venues</li> </ul>	542 corporate & individuals
<b>SACIA</b> (South African Communications Industry Association) (incorporating <b>TPSA</b> )	<ul style="list-style-type: none"> <li>Vendors of AV technology</li> <li>Advisory on health and safety matters</li> <li>Supply of technical services</li> </ul>	<ul style="list-style-type: none"> <li>Integrators</li> <li>Major users of technology</li> </ul>	80 corporate 300 individuals
<b>SAMPA</b> (South African Music Promoter's Association)	<ul style="list-style-type: none"> <li>Procurement of events and technical services</li> <li>Supply of events and technical services</li> </ul>	<ul style="list-style-type: none"> <li>Staging of events</li> <li>Supply of goods and services to the events and technical services sector</li> </ul>	2,500 individuals

Source: EDGE Research

Generally, sector organisations do not develop detailed profiles of their members or undertake research amongst members. Information regarding the number of members in specific categories is



typically available. In two instances, the sector organisations were willing to share information about the transformation status of members with the project team (refer Section 7). Two organisations are also planning detailed sector research that will generate information about business characteristics such as firm size, employment figures, and turnover, during 2015.

#### **2.2.3.4. Quantifying cultural events in South Africa**

##### **2.2.3.4.1. The challenge of enumerating cultural events in South Africa**

There is currently no comprehensive database of cultural events in South Africa, despite an abundance of information about events collected by both private and public sector entities. A significant amount of information regarding events is held by municipalities, given local government events permitting processes. Theoretically, it should be possible to ascertain how many cultural events took place in a given year, and obtain insight into the geographic distribution of events, by drawing on existing administrative sources. (EDGE unsuccessfully requested permit data from all the major metropolitan municipalities in South Africa).

Whilst various trade publications, sector organisations, venues and government entities maintain directories or calendars of events – none of these are brought together into an umbrella listing. Events are recognised in the National Tourism Sector Strategy as a significant way of growing Domestic Tourism, and hence the National Department of Tourism has created a knowledge portal with a section for events that includes functionality for any registered user to upload events. This is potentially a powerful tool to develop a database. However, the listing is sparsely populated. The existence of the portal is not widely known amongst stakeholders, and the information does not appear to be fed through to tourist information websites that would generally be accessed by international and domestic tourists.

##### **2.2.3.4.2. Cultural events supported by DAC**

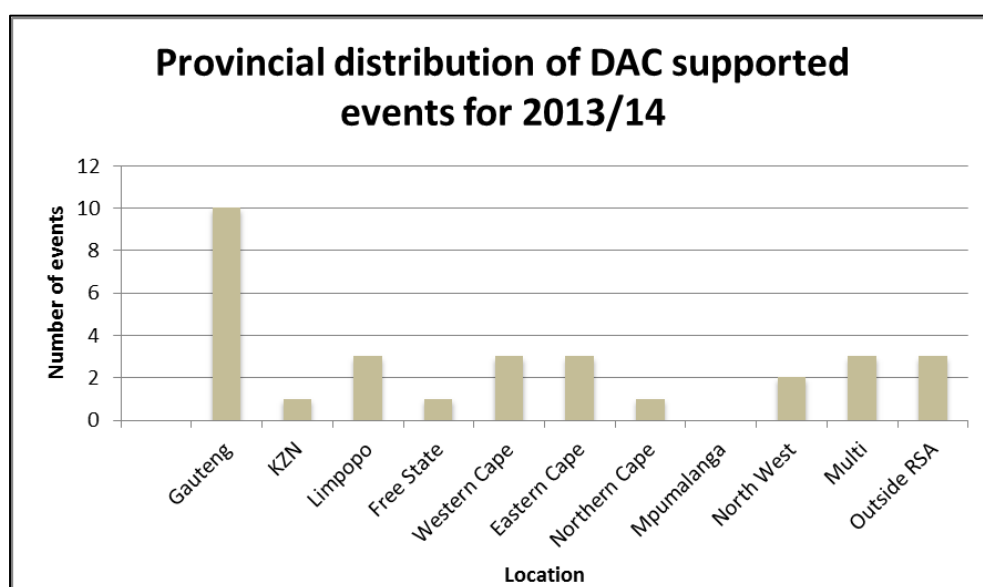
Mid-way through the 2009/14 term of government, the DAC developed and approved the Mzansi Golden Economy (MGE) strategy. The MGE is implemented through ten work streams. The Cultural Events work stream of the MGE programme supports large and small-scale local, regional and national events that promote the arts, culture and heritage and that contribute to local economic development, job creation and the development of audiences. The specific objectives of the work stream are:

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

The National Flagship Projects are core components of the cultural events work stream. These are events projects within the Department's programmes that have an impact on a national level and support the mandate and objectives of the Department. They are supported at the discretion of the Department on a three-year renewable basis. Under the MGE, each province nominated 2

regionally based cultural events provinces for co-financing and partnership with the DAC. The events vary from province to province and target a diverse audience, both nationally and internationally. Provincial Flagship Projects are confirmed annually with each province, and are supported on a one-year renewable basis. The 2013/14 annual report indicates that in the year under review, the DAC supported 27 cultural events, from large national platforms such as the National Arts Festival in the Eastern Cape to smaller regional festivals such as Diamonds and Dorings in the Northern Cape<sup>23</sup> (Annexure G and H). The DAC regards the Cultural Events work stream of the MGE programme as a significant contributor to the department's job creation efforts. During 2013/14 the DAC supported events and festivals reportedly created over 14,000 jobs, of which 93 per cent were part-time positions<sup>24</sup>. Figures 9 and 10 show the geographic and seasonal distribution of the DAC supported events.

**Figure 9: Provincial distribution of DAC-supported events**

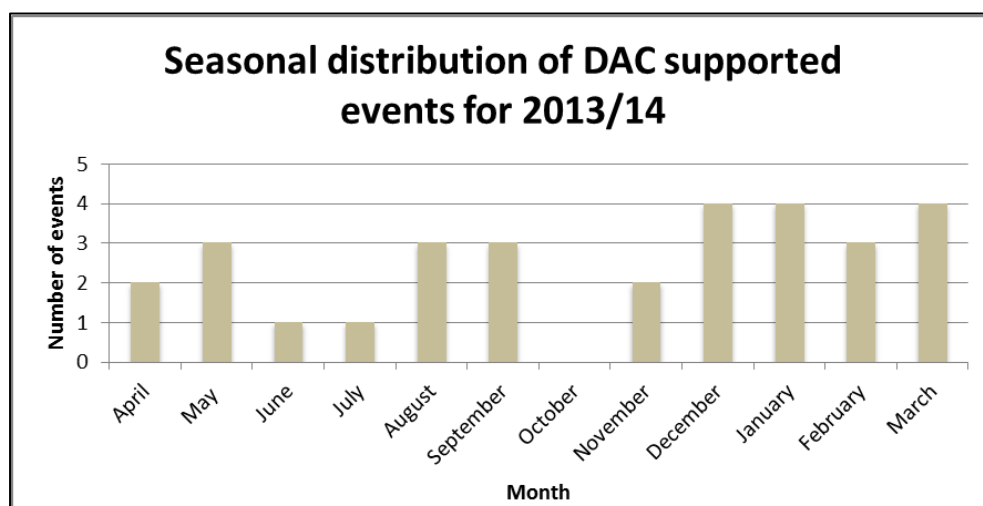


Source: EDGE Research

<sup>23</sup> DAC. 2014. Department of Arts and Culture | Annual Report 2013-14. p. 15.

<sup>24</sup> DAC. 2014. Department of Arts and Culture | Annual Report 2013-14. p. 45

**Figure 10: Seasonal distribution of DAC-supported events**



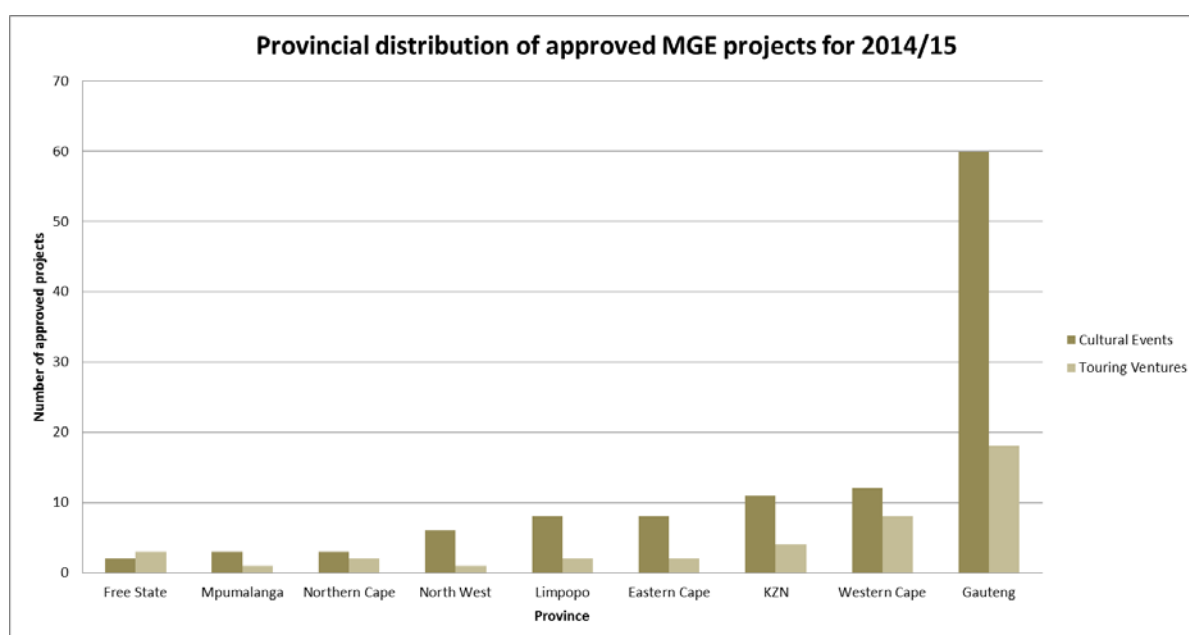
Source: EDGE Research

The DAC also annually publishes a call for proposals on key MGE work streams that is made available on the website with all relevant information. In the 2014/15 financial year 936 proposals were received, of which 730 (78 per cent) were for Cultural Events, 131 (14 per cent) were for Touring Ventures and the remainder (8 per cent) were for Public Art projects. The total value of these proposals was in excess of R1.1 billion – an amount far exceeding the available funds. Furthermore the DAC identified the following broad challenges in relation to the applications:

- A large number of applications did not adhere to the criteria as outlined in the guidelines for applications
- Despite having clear thresholds in the guidelines for each funding category, many applicants submitted unrealistic budgets and did not disclose all the relevant information required
- A large number of applications were received from companies operating outside of the sector, such as non-specialist event management companies
- Many projects submitted pertained to education and training and therefore, were not eligible for consideration.

Consequently, a mere 18.5 per cent (174) of applications were approved – made up of 113 cultural events, 41 touring ventures, and 20 public arts projects. The geographic distribution of these events is shown in Figure 11. Refer to Annexure H for a comprehensive list of events and touring events supported under the MGE open call for proposals.

**Figure 11: Provincial distribution of approved MGE projects**



Source: DAC

The DAC supports six Performing Arts Institutions (PAI) and the National Film and Video Foundation (NFVF). Table 10 shows the number of productions and festivals staged by these institutions annually over the past five years. Over and above the grant allocations for operational expenditure of the PAIs, the DAC directly funded 10 productions staged during 2013/14, reportedly creating over 500 jobs<sup>25</sup>.

**Table 9: Productions and festivals staged by PAIs and DAC Development Agencies**

Indicators	2009/10	2010/11	2011/12	2012/13	2013/14
Number of productions staged per year (PAI)	321	334	383	387	435
Number of festivals staged per year (PAI)	25	26	26	27	28
Number of international film festivals hosted and participated in per year (NFVF)	10	10	20	20	15

Source: Department of Arts and Culture<sup>26</sup>

The central role of E&TS was demonstrated in previous sections. Although the total value of procurement of these services for events supported by the DAC is not known, it is clear that the various funding streams for events benefit artists and performers and the myriad services that enable the staging of cultural productions.

<sup>25</sup> ibid

<sup>26</sup> Performance review of DAC Public Entities

### 2.2.3.5. Funding for arts and events

The DAC funds six **Performing Arts Institutions**. These entities assist in creating a sustainable performing arts industry based on access, excellence, diversity and redress, and encourage the development of the full range of performing arts. The six institutions and allocations for 2012/2013 and 2013/14 are shown in Table 10:

**Table 10: DAC funding for Performing Arts Institutions (R '000) \***

Indicators	2012/13	2013/14
Artscape	88 944	93 471
State Theatre	49 568	52 167
Playhouse Company	68 788	42 570
Performing Arts Centre of the Free State	48 931	39 858
Market Theatre	46 817	48 660
Windybrow Theatre	10 082	10 082
<b>Total</b>	<b>332 121</b>	<b>286 808</b>

\* Including capital grants

Source: Department of Arts and Culture

**Stage services**, i.e. the provision of stage equipment, infrastructure and services that enable the presentation of any artistic production are recognised as essential elements in the successful staging of productions. Hence PAIs regularly assess the functioning of stage machinery and equipment and have in place Stage Equipment Maintenance & Replacement Plans. Stage services and Maintenance make up a sizeable portion of the expenditure of PAIs. The on-going backing of these entities is yet another way in which the DAC supports the E&TSS.

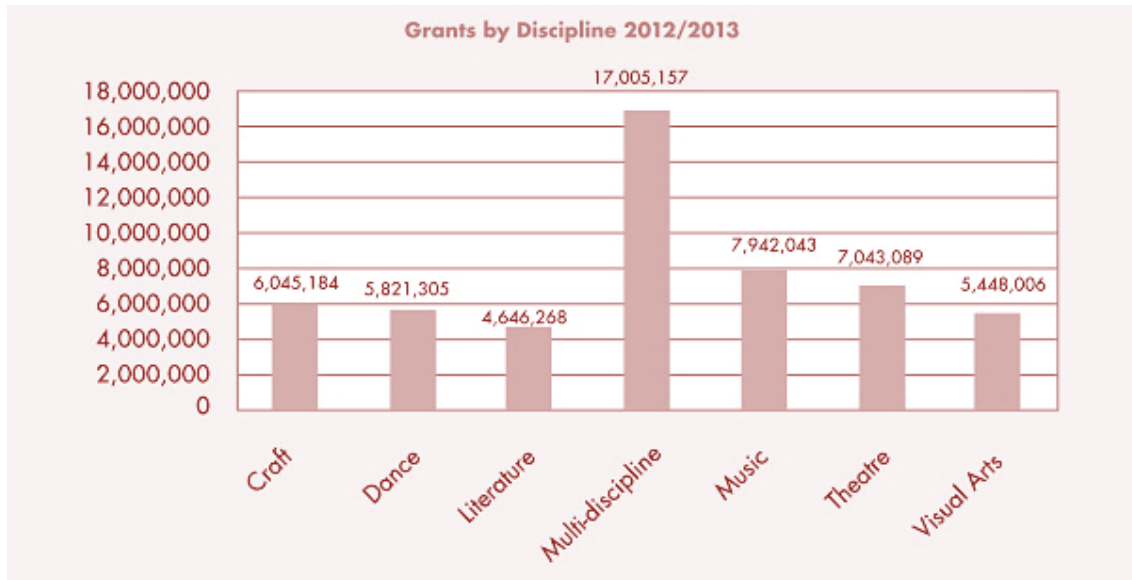
The **National Arts Council** (NAC) is mandated to distribute public funds to artists, cultural institutions, NGOs and CBOs to promote the creation, teaching and dissemination of literature, oral history and storytelling, music, dance, theatre, musical theatre, opera, photography, design, visual art and craft which fully reflect the country's diversity; and the provide study bursaries for study in the fields of arts and culture, to practitioners, administrators and educators.

The NAC receives an annual grant from the DAC, which is distributed to the sector mainly through the medium of calls for proposals. In the 2012/13 FY, the National Arts Council received a budget of R87.5 million of which grant funding represented R55.2 million. Between 2008/9 to 2012/13 the annual allocation from the DAC has grown from R 72.85 million in 2008/9 to R 87.5 million in 2012/13.

During the 2012/13 financial year, R29.7 million in grant funding was paid to beneficiaries. Initiating a new three-year funding cycle, 98 companies and arts organisations were funded and 11 festivals

were provided with a once-off annual grant. By discipline, as outlined in the figure below, multidisciplinary projects received the bulk of funds in 2012/2013, followed by music, theatre, craft and dance.<sup>27</sup>

**Figure 12: NAC grants by discipline (2012/13)**



Source: National Arts Council. 2014. Annual Report 2012/13

The NAC disbursed R 8.38 million to 11 festivals in five provinces during 2012/2013. The distribution of funding is shown in the table overleaf. The bulk of funding went to multi-disciplinary festivals such as the National Arts Festival and the Cape Town Festival.

<sup>27</sup> The graph excludes the ring-fenced funding allocation for three orchestras amounting to R 16 935 000

**Table 11: NAC - Organisations receiving festival funding (2012/2013)**

Organisation	Discipline	Province	Amount
Wordfest	Literature	Eastern Cape	R 430,000
National Arts Festival	Multi-Discipline	Eastern Cape	R 3,000,000
Vryfees/Vryfestival	Multi-Discipline	Free State	R 363,000
Dance Forum	Dance	Gauteng	R 600,000
Teb's Management Services	Music	Gauteng	R 300,000
The Jazz Foundation of S.A	Music	Gauteng	R 750,000
Bolotsa Letsema Holding	Multi-Discipline	North West	R 600,000
Suidoostfees	Multi-Discipline	Western Cape	R 300,000
Cape Town Festival	Multi-Discipline	Western Cape	R 700,000
Cederbergfees	Multi-Discipline	Western Cape	R 350,000
ESPAfrika	Music	Western Cape	R 1,000,000
<b>TOTAL</b>			<b>R 8,393,000</b>

*Source: National Arts Council. 2014. Annual Report 2012/13*

#### 2.2.3.6. Events impacts

A review of events impact assessments in the Western Cape<sup>28</sup> conducted during 2011 found that:

- Each public sector event funder has a different approach to and indicators for events assessments. As a result, findings of impacts assessments cannot be compared and aggregating data into cross-events impact statements is impossible.
- Various events received funding from public entities. Despite a commitment from these organisations to hold recipients of public funding accountable, and organisational policies to receive written events impact assessments from events supported, post-event impact assessment reports are not readily available to stakeholders.
- The majority of events organisers do not undertake events impacts assessments
- With the exception of one impact assessment funded by a national government department, events impact assessments are funded by events organisers
- At least five service providers/research organisations undertake impact assessments for events organisers, using different (if somewhat overlapping) sets of indicators, and different methodologies for estimating economic impact
- Impact assessments typically focus on the economic impacts of events. Reports may include some indication of spend on social programmes. Although all events are required to provide environmental management plans as part of the permitting process, events do not report on their environmental impact

<sup>28</sup> Department of the Premier. 2011. Integrated Events Strategy for the Western Cape.

- Very rarely are insights gathered over the full lifecycle of events, and hence, in most cases predictions of impact (event evaluations) cannot be compared with outcomes (impact assessments)

Stakeholders identified various challenges related to events impact assessment (Table 12).

**Table 12: Summary of stakeholder feedback (events impact assessments)**

Government funders	Events organisers
<ul style="list-style-type: none"> <li>• Funding applications often do not contain detailed information about likely impacts</li> <li>• Information contained in impact assessment reports vary in quality and detail</li> <li>• Not all events organisers comply with funding requirements to submit written reports after the event</li> <li>• Most events organisers do not have the skills to conduct impact assessments in-house, and hence rely on consultants</li> </ul>	<ul style="list-style-type: none"> <li>• Different methodologies and indicators mean that the findings of different reports cannot be compared</li> <li>• Government provides but a small portion of overall events budgets, yet expect extensive impact assessment</li> <li>• Impact assessments are expensive, mainly because specialist service providers are appointed</li> <li>• Government expects events organisers to share sensitive data with competitors</li> </ul>

Source: PGWC, 2011. *Integrated Events Strategy for the Western Cape*

The Western Cape findings represent a microcosm of the national picture. An overall view of the predicted value and/or actual value of cultural events in any given year in South Africa does not exist. This is partly because of the way in which events are funded, partly due to the way in which evaluation and events assessments (where they are actually done) are conducted, and partly to the way in which reporting is done. There is no universally applied events assessment framework that directs and guides events funders or events organisers. Research into the impacts of events mainly takes the form of pre-event evaluations and post-events impact assessments.

The DAC collects events impact information from events organisers, and makes some of the information available. For example, a 2014 press release regarding the Cape Town Carnival reports that in 2012/2013, the Cape Town Carnival involved over 1.500 performers from 47 communities and was attended by an estimated number of 55.000 people, creating over 800 jobs. The core of the event created 150 jobs, of which 76 per cent were opportunities for young people, across a wide range of creative, technical, marketing and events management areas. Furthermore, 642 jobs were created through the suppliers to the festival. Other events funders also release events impact information from time to time. The table below presents information about the impact of selected cultural events published by the City of Cape Town.

**Table 13: Impacts of cultural events in Cape Town 2012/2013**

Event	Attendance & economic impact	Event	Attendance & economic impact
Cape Town International Jazz Festival	34 000 festival goers R553 million to the economy 350 local and international media 2 723 jobs created Media value = R199 million	Design Indaba	2 500 delegates from around the world R326 million to the economy 367 exhibitors 416 buyers 40 000 visitors attend the Indaba

Source: City of Cape Town. 2014.



Smart events destinations also think ‘cyclical’ rather than ‘linear’ about events, comparing pre-event insights with post-event insights, and using the lessons to improve future events and their impact. They also ‘join the dots’ of individual events impact assessments into inclusive pictures of the value and consequences of the events portfolio as a whole for the destination. The DAC annual report reports the jobs impact of events funded during 2013/2014 as an aggregated figure. However, the details of the impacts of each event are not made available. As a first step towards developing a comprehensive view of the impact of cultural events in the country, the DAC should collate and publish information from the various impact assessments prepared as part of funding recipients’ contractual obligations.

Furthermore, whilst many events destinations undertake assessments of economic impacts, mainly at the level of individual events, there is a growing recognition of the need for a more rounded assessment of the value and consequences of events. Leading events destinations now take a comprehensive approach to assessing impact that considers social, cultural, environmental, infrastructural and media aspects, in addition to the economic effects.

Ideally, the DAC should also provide guidance to other funders of cultural events, for example provincial departments of arts and culture, to ensure comparability of indicators. Collaboration with provinces that have developed extensive experience in this regard, for example the Western Cape and KwaZulu Natal, would be preferable.

#### *What others have done?*

##### **Aggregated 360 degree events assessments - Edinburgh, Scotland**

Within the wide array of events taking place in Scotland, Edinburgh’s twelve festivals together provide a diversity of experiences year-round.

Edinburgh Science Festival	April	Royal Edinburgh Military Tattoo	Aug
Bank of Scotland Imagine Festival	May	Edinburgh International Book Festival	Aug
Edinburgh Film Festival	June	Edinburgh Art Festival	Aug
Edinburgh Jazz Festival	July	Edinburgh Mela Festival	Aug
Edinburgh International Festival	Aug	Scottish International Storytelling festival	Oct
Edinburgh Festival Fringe	Aug	Edinburgh Hogmanay	Dec/Jan

In 2010, an impact assessment of the twelve Edinburgh Festivals was commissioned. The study set out to take a ‘360 degree’ approach to assessing impact that considers social, cultural, environmental and media aspects, in addition to the economic effects. A further key objective was to develop a repeatable method in the form of a new impact assessment framework and data collection process. The scale and depth of the study exceeds all previous research projects carried out: more than 50 separate surveys were conducted across the twelve Festivals, involving in total more than 15,000 respondents. This did not only include audiences, but also sought to understand the impact that the Festivals have on a range of other groups. The following key findings were reported:

- Economic impacts: The Festivals generated over a quarter of a billion pounds worth of additional tourism revenue for Scotland (£261m) in 2010. The economic impact figure for Edinburgh is £245m.

- Place-making and media impact
  - 85% of all respondents agree that the Festivals promote a confident, positive Scottish national identity; 89% of Edinburgh respondents say that the Festivals increase local pride in their city.
  - The Festivals play a starring role in the profile of the city and its tourism economy, with 93% of visitors stating that the Festivals are part of what makes Edinburgh special as a city, 82% agreeing that the Festivals make them more likely to revisit Edinburgh in the future and 82% stating that the Festivals were their sole or an important reason for coming to Scotland.
- Cultural impacts: The Festivals encourage and widen access to the arts, with 77% of audiences saying that the Festivals had enabled them to discover new talent and genres, and nearly two-thirds saying that the Festivals encourage them to take risks and see less well-known performances, events or films.
- Social impacts: Across three festivals assessed, 62% of respondents agreed (including 21% who strongly agreed) that the Festival was an event that brings the whole community together:
- Learning impacts: 93% of parents agreed that attending Festival events as a family increased their child's imagination.
- Marketing platform for sponsors:
  - reaching out to potential customers or client groups was one of the most important benefits perceived by the Festival sponsors - 72% of sponsors stated that 'allowing them to reach potential locally-based customers/clients' is a very important or important benefit of the Festivals for them.
  - Festivals sponsorship is also generally considered to provide 'good value for money' in reaching out to these target groups (58% stated that this benefit was 'very important' or 'important').
- Environmental impacts: The process of measuring the negative environmental contribution of the events was the most challenging part of the research. The Festivals are still at an early stage in terms of their thinking around environmental sustainability, and hence the research concentrated on ways of assessing and monitoring the current level of impact (rather than measuring a process of change, as in the other impact areas). The research identified significant gaps in the Festivals' data on environmental impacts.

*Source: PGWC, 2011. Integrated Events Strategy for the Western Cape*

## 2.2.4. Conclusion

The 2009 Task Team Report identifies the lack of data at a national, provincial and local level as a significant constraint to effective advocacy, investment and programme design in the creative industries. Although some advances towards the accurate delineation (mapping) and quantification of the sector have been made, the overall picture remains one of fragmented and inconsistent data collection for limited sub-sections of the sector (usually demarcated by the mandates of the various sector organisations). In addition, methodologies are diverse and metrics generally dissimilar. Datasets cannot readily be collated into a cohesive sector profile, nor is comparison between available datasets consistently possible.

Recent work aimed at the delineation and quantification of the creative industries undertaken for the DAC do not include the entire scope of events and technical services, and hence provide only a partial perspective of the characteristics and economic significance of the sector. Alternative ways to overcome the information gap will be explored during Phase 3.

The full extent of public sector funding for cultural events is not known as such information is not collated into a comprehensive register. Expenditure on Events and Technical Services is hardly ever reported as a specific line item, and hence the magnitude thereof is unknown.

Although some reporting of events impacts occurs, a considerable amount of work to ensure consistency of measurement of impacts, compatibility of indicators and collation of information into comprehensive publicly available information, remains. Collaboration with provinces in this regard is recommended. It would be advantageous to ensure that expenditure on E&TS is reflected as a specific expenditure category, at very least for events receiving funding from the DAC.

## 2.3. GLOBAL TRENDS AND GOOD PRACTICES IN EVENTS

### 2.3.1. Introduction

Our review of global trends and good practices involved a thorough literature scan as well as stakeholder interviews. The purpose of the review is to update trends identified in the Task Team Report. A strong emphasis was placed on major recent shifts in technology and sustainability practices – as this was most cited in stakeholder interviews. The review of technological trends and sustainable events is attached as a supplementary report as Annexure I.

### 2.3.2. Observed trends

#### 2.3.2.1. #1 Advancements in global standards & practices

As in other sectors, the globalisation of events means that the international community is developing more coherent global policies, standards and practices as evidenced by:

- Sharing of best practices through educational and seminar programmes at international **E&TSS conferences, conventions and trade shows**
- Development of **international standards** for the range of skills and competencies required to operate in the sector by Event Management Body of Knowledge (EMBOK)<sup>29</sup>
- Adoption of **InfoComm International standards** for audio visual systems (developed for the American National Standards Institute) by other national bodies<sup>30</sup>

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<sup>29</sup> EMBOK initiatives include the Event Management International Competency Standards (EMICS), the Meeting Professional International's Meeting and Business Events Competency Standards (MBECS) and the International Events Qualifications Framework (IEQF). Visit <http://www.embok.org/> for more information.

<sup>30</sup> InfoComm International standards include ANSI/INFOCOMM 1M-2009, Audio Coverage Uniformity in Enclosed Listener Areas, ANSI/INFOCOMM 2M-2010, Standard Guide for Audiovisual Systems Design and Coordination Processes, ANSI/INFOCOMM 3M-2011, Projected Image System Contrast Ratio, ANSI/INFOCOMM 4:2012, Audiovisual Systems Energy Management and ANSI/INFOCOMM 10:2013, AV Systems Performance Verification and the Live Events Sustainability Toolkit. For more information visit <http://www.infocomm.org/>.

- Development of international qualifications such as the **Global Certification in Meeting Management** developed by Meeting Professionals International (MPI) and the Global Business Travel Association, as well as the **Meeting and Business Event Competency Standards**
- **Global sustainability reporting frameworks** as evidenced from the Global Reporting Initiative (GRI), Sustainable Event Alliance and the Green Meeting Industry Council (GMIC).
- Development of the **ISO 20121 Sustainable Event Management standard** by the International Organization for Standardization

#### 2.3.2.2. #2 Continued globalisation of events

From international concert tours to the globalisation of platforms such as TEDx, major sporting events, the co-branding and staging of cultural events and the live- and recorded broadcast of National Theatre and Metropolitan Opera productions, the **globalisation of events has accelerated over the past five years**. With it has come **greater exposure to national industries outside of the developed world while raising standards and expectations in emerging economies**. As more emerging economies host events there is a greater opportunity to strengthen south-south linkages. In addition, emerging economies with strong domestic E&TS sectors, can grow their services sector beyond their national borders.

Related to the globalisation of the event industry is an increasing focus on **mega and major events** by national and regional authorities. According to an OECD study mega events can achieve.<sup>31</sup>

- Alignment of the event with **sector and business growth strategies** in the city or nation
- Private-public investment partnerships
- **Image and identity impacts** attracting increased population, investment, or trade
- Structural expansion of visitor economy and supply chain development and expansion
- Environmental impacts, both in **built and natural environments**

While the focus of most of these strategies is on mega sporting events, there is an increasing appreciation of the role of large cultural events ranging from major film festivals, fashion weeks, design shows and more. In addition, most mega sporting events have become cultural events as much as they are sporting events, with cultural programming an integral part of the FIFA World Cup, Commonwealth Games and Olympic Games.

#### 2.3.2.3. #3 Greater consumer spending on entertainment

Despite the threats posed by piracy and the internet, and the global financial crisis of 2008, the general global trend is towards greater consumer spending on entertainment.<sup>32</sup> While advertising spend declined during the recession, the current indication is that growth has returned. In Africa a similar trend can be observed as an African middle class becomes more affluent and technologically connected with the rest of the world, while companies are spending more on advertising. Lastly,

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<sup>31</sup> OECD & LEED. 2010. Local Development Benefits from Staging Global Events: Achieving the Local Development Legacy from 2012 A peer review of the Olympic and Paralympic legacy for East London proposed by the Department of Communities and Local Government, United Kingdom

<sup>32</sup> <http://www.pwc.com/us/en/industry/entertainment-media/publications/outlook/music.jhtml>

according to the PwC *Global Entertainment and Media Outlook* for 2014 to 2018, live music sponsorship is projected to grow at a compound annual growth rate (CAGR) of 2.8 per cent to \$2.3 billion in 2018. Live ticket sales will grow at a CAGR of 3.7 per cent to \$8.3 billion over the same period.<sup>33</sup>

#### 2.3.2.4. #4 Growth in business tourism and spend

**Despite the impact of the global recession, global visitor numbers are projected to grow between now and 2020.** International arrivals grew by an estimated 5 per cent from January to April 2014 compared to the same period in 2013, amounting to 317 million tourists. **This is above the 3.8 per cent trend projected by the United Nations World Tourism Organisation (UNWTO) for the period 2010 – 2020. The most recent forecast for the rest of 2014 for international arrivals is set at between 4 – 4.5 per cent growth, still higher than the projected forecast for 2010 – 2020.** At the same time the **average length of stay** has globally decreased from 4.6 nights to 3.5 nights. **The implications are that more people are travelling globally but for shorter periods.** Lastly, it can be noted that **cultural tourists, business tourists and incentive travellers** continue to spend more than leisure travellers.

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<sup>33</sup> <http://www.pwc.com/us/en/industry/entertainment-media/publications/outlook/music.jhtml>

### 2.3.2.5. #6 Accelerated technological change

For the most part technology has been beneficial to the event industry. **Technology has made it easier to access new consumers, make bookings, stage productions, track and manage logistics and safety, introduce sustainability practices, measure audience feedback and reduce production costs.** As a Concert SA report notes, South Africa has a reputation as a “fast follower” – and it is clear that many of the available technologies are already being implemented within the local sector.<sup>34</sup>

At the same time technology has come at a price:

- It can facilitate both online and offline piracy
- It facilitates online business meetings (potentially reducing the need for actual meetings)
- It reduces the need for elaborate sets, props and stages hence changing demand for traditional theatre crafts and skills (although some argue that these skills are being redeployed in new ways)
- Accelerates technological obsolescence thereby requiring the constant upgrading and replacement of equipment, systems and components.

In addition, the accelerated pace of change has had mixed impacts on the bottom line. Some technologies have meant that production costs have been lowered and that the need for middlemen has been reduced allowing emerging artists to more easily access audiences directly. On the other hand, the capital requirements for large venues and productions are becoming increasingly burdensome. From stakeholder interviews it is clear that theatres and performing arts centres battle to keep up with technological trends and that **capital and operational budgets are inadequate to facilitate ongoing innovation.** In addition, **only well-established production companies have the necessary capital outlay to keep abreast of the latest, top-end technology – further entrenching entry barriers for new entrants.**

While many local studies have highlighted the importance of technology, it is important to note that often these technological shifts occur due to shifts in the **policy environment.** Deregulation of the airwaves has since the 1980s meant that services have diversified, spawning new competition and driving innovation. The ongoing tracking of technology and the policy environment is therefore important in ensuring that the sector keeps abreast of international trends and that regulatory bodies are not caught on the back foot when technological breakthroughs occur.

Lastly, it is important to emphasise that the successful application of technology in the entertainment sector in general and the E&TSS in particular requires:

- **Adequate bandwidth and access to the internet** (which in the South African context is far from being universal)<sup>35</sup>
- **Access to significant capital** to keep abreast of ongoing technological innovation

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<sup>34</sup> Cioncerts SA. 2013. Song Lines: Mapping the South African Live Performance Landscape.

<sup>35</sup> According to the latest data from Net Index ([www.netindex.com](http://www.netindex.com)), South Africa underperforms the rest of the world in terms of both bandwidth and mobile speeds. South Africa's download speeds are 6.4 Mbps (global, 21 Mbps), upload speeds are 2.9 Mbps (Global, 9.9 Mbps), connection stability has a 75.7 R-factor (global, 84.8), median broadband cost of US\$ 21.16 Mbps (global, US\$ 5.50 Mbps), while mobile download speeds are 9.5 Mbps (versus 11.1 Mbps) and upload speeds 3.4 Mbps (versus 4.5 Mbps) as at 24 November 2014. According to Stats SA data only 10% of households have access to the internet with the Western Cape and Gauteng having the highest penetration rates. 30.8% of households have access to mobile devices that have internet access (Source: Stats SA, 2013).

- **Intellectual property protection** in both digital and non-digital contexts
- Ongoing research and tracking global tech trends
- Greater participation and presence in international networking and trade shows
- Constant upskilling and reskilling
- 

#### 2.3.2.6. #7 Rise of sustainable events

As Annexure H demonstrates increasingly there is **global leadership, support, education and methods of recognition within the events industry for sustainable events**. Evidence of this is the formation of trade organisations dedicated to pursuing a sustainable events industry, the support of government in sustainable events initiatives, the emergence of management standards as well as reporting frameworks for sustainable events, sustainable event certification and awards, as well as training and resources aimed at providing the knowledge and skills required by events professionals to deliver sustainable events. Technological changes and innovations are further driving sustainability practices – particularly in high energy consuming environments such as performing arts centres and theatres.

### 2.3.3. Conclusion

Most projections predict continuing growth in entertainment spending, live performance attendance as well as business tourism growth and spend. These trends bode well for the global growth of E&TSS.

Technological and cultural changes related to the consumption of entertainment content have both affected the global business mode of entertainment in a manner that has boosted live performance but have also created new challenges as well.

Lastly, global initiatives around sustainable events continue to grow. This growth has seen South Africa play a particular strong advocacy role, yet implementation on the ground remains limited to a handful of industry leaders due to the perceived lack of demand, restricted events budgets and lack of know-how.

## 2.4. POLICY AND PLANNING CONTEXT

### 2.4.1. Introduction

The assessment of the policy and planning context entailed stakeholder interviews, a review of general policy frameworks and planning documents at a national level, as well as previous Arts, Culture and Heritage (ACH) sector reports and studies. In addition, reference was made to provincial and municipal policy and planning documents. Lastly, a questionnaire was issued to key officials involved in event compliance at metropolitan level in order to review current permitting practices and processes. The findings from the review highlight potential areas of impact arising from policy and planning frameworks and identify policy prescripts and guidelines that will need to be aligned to as part of the development of the E&TSS Strategy.

### 2.4.2. Policy context

The events and technical services sector is subject to more than 40 specific national government policies, acts and regulations impacting on event production and the general management of enterprises. In addition, the sector is subject to varied national guidelines, best practices, manuals, provincial ordinances, acts and regulations as well as municipal by-laws. A single large cultural production may require dozens of permits, licences, inspections and onsite officers and inspectors to be fully compliant with legislation – a task that some industry professionals see as impossible.

**Figure 13: E&TS policy and regulatory environment**



#### 2.4.2.1. Key Task Team Report findings

The E&TS Task Team Report highlighted concerns in respect of **general non-compliance with legislation**, as well as a lack of **regulation** which poses a significant risk to the reputation and sustainability of the industry. Other identified risks include **policy conflicts and contradictions** and **poor risk management and compliance standards**. At the same time the authors acknowledged that the country has a well-established legal framework to ensure good governance. The Task Team Report contained specific recommendations for:

- Ensuring regulatory compliance and managing risk, including the development of a risk management policy framework, recording and investigation of accidents, and creation of simplified compliance checklists
- The development of partnerships for **compliance and quality standards**
- Provision of effective research, monitoring and evaluation systems to aid understanding of the structure and impact of the sector and sectoral needs, and track progress with and outcomes of sector development interventions/programmes
- Better co-ordination of funding and improved financing mechanisms
- Accelerating transformation through skills development, preferential allocation of funding, and monitoring of BBEEE compliance, and possible policy guidance on industry pay standards and practices



- Identifying and resolving overlapping institutional accountability frameworks, mandates and compliance requirements
- Improving institutional efficiencies, skills, competencies and leadership capabilities

Lastly, the report calls upon the DAC to facilitate **greater cooperation with other government departments**. The authors also recommended that **support for cultural activities be integrated into developmental local government approaches**.

#### 2.4.2.2. Current findings

Legal compliance is increasingly difficult (if not sometimes impossible) as the policy landscape is much more complex than in 2009 when the Task Team Report was written. In some instances legislation is also perceived to be unresponsive to the specific needs of the creative sector, which is often characterised by unconventional production methods, processes, turnaround times and working conditions.

Based on a desktop review, stakeholder interviews and the review of the Task Team Report, current findings in respect of the policy environment is summarised as follows:

- a. Policy advocacy and lobbying for the sector is perceived as weak

Some stakeholders lament the fact that the DAC is not more actively engaging lawmakers to ensure that legislation a) does not adversely affect the sector b) makes allowance for the non-conventional nature of cultural production, and c) considers less onerous compliance processes and procedures that more realistically respond to the needs of small, medium and micro enterprises who do not always have the resources to comply with multiple and complex prescripts and compliance requirements. Similarly, when the industry is faced with prohibiting new legislation such as the new Immigration Regulations and the Control of Marketing of Alcohol Beverages Bill that can adversely affect trading activities, the sector at times feel that there should be more proactive engagement with lawmakers from the DAC, thereby realising a strong coordinating and advocacy role as envisaged in the White Paper, MGE and the Task Team Report. A related concern is that the industry is often left excluded from initiatives or progress updates in respect of other departments or public entities and hence there is a perception that the DAC is not responsive on important policy issues. Within a local government context, practitioners sometimes feel that they are perceived a nuisance by authorities and that there is a pervasive lack of understanding of the economic contributions of the sector to local, provincial and national economies. This is partially as a result of poor awareness of key national policies that prioritise the cultural sector in nation building and economic development.

- b. National safety standards for events in place, yet not universally adhered to

National safety standards for events are now largely in place. However, echoing the Task Team Report, policy awareness and compliance monitoring remains unaddressed. It is also apparent that there is still some confusion about which Acts should be used to regulate events at a local level – with some local authorities still deferring to the Gatherings Act as opposed to the Sports & Recreational Events Act when regulating events. Although most production companies will be aware of safety regulations and requirements there are multiple other pieces of legislation that are less accessible or known about, with the results that universal regulatory compliance remains a missed target. The current research therefore reiterates the need for an integrated set of national policy and legal guidelines for the sector with user-friendly checklists and other resources.

c. National compliance monitoring & reporting remains weak

The current research findings confirm that there is currently no centralised mechanism for tracking and monitoring regulatory compliance. While the SAPS and local authorities undertake detailed investigations and reporting in cases where accidents or incidents have happened under their jurisdiction, this data is not being consolidated or analysed at a sectoral level – meaning that only the particular event organiser involved will know about an occurrence, the outcomes of investigations and what measures can be taken in future to improve processes and procedures. This also means that the national standards cannot be regularly reviewed and updated based on real-life production scenarios.

d. Perception of non-compliance by the public sector

Public sector compliance with its own legislative frameworks has been identified as an obstacle to advancing universal sector compliance. According to stakeholders this is evidenced by:

- Procurement practices that effectively discriminate against enterprises that are compliant by favouring less compliant, cheaper alternatives
- Last minute procurement that makes full compliance difficult or impossible
- Negotiating fees that skew the market and undermine the sector
- Failure to pay royalties due
- Failure to comply with directives such as the Preferential Procurement Policy Framework Act
- Failure to comply with national standards at government events
- Lack of enforcement of the National Environmental Management Act and associated legislation
- Lack of building and strengthening policy and regulatory awareness and capacities

While there have been initiatives to raise awareness of national standards, there currently is no coherent strategy for building awareness of national policy and compliance requirements among practitioners, professionals, officials and communities. This is identified as a clear risk.

e. Policy progress on transformation

Since 2008 a number of sector codes have been developed that directly or indirectly relate to E&TS. These include:

- Information and Communication Technology (ICT) Charter (2012)
- Integrated Transport Sector Codes (2009)
- Tourism Sector Code (2009)
- Marketing, Advertising and Communication (MAC) Sector Charter (2008)
- Draft Transformation Plan for the Event, Technical and Production Services Industry (current)
- In addition, calls have been made for the development of a music industry charter. As with other policies, the industry remains concerned about compliance across the value chain.
- Protection of IP remains a concern

It is clear that the long-term emergence of a new middle class – coupled with high rates of mobile telephony penetration – is boosting the demand for intellectual property (IP) goods. While IP is in theory protected by the existing legal framework, a number of studies have highlighted the failure to

both protect and promote IP.<sup>36</sup> As one stakeholder commented, “South Africa’s copyright regime is widely regarded as being outdated”.

f. Policy lagging trends

With fast paced technological advances, policy makers are sometimes perceived as reactive to change and not proactive in predicting and responding to anticipated new trends. The commercial introduction of un-manned aerial vehicles (UAVs or ‘drones’) is one example cited of the regulatory environment lagging innovation and retarding South Africa’s uptake of new technologies.

***What others have done?***

*Fáilte Ireland’s ‘Festivals & Events Best Practice Guide’ includes policy guidelines, tips and best practices*

*The Government of Western Australia’s ‘Guidelines for concerts, events and organised gatherings’ provides detailed guidelines in respect of regulatory requirements for events*

*EventScotland publishes a comprehensive practical guide for events management which among others cover legal issues, operations, facilities, health and safety*

*‘A Guide for Safe Working Practices in the New Zealand Theatre & Entertainment Industry’ contains a Theatre Health & Safety checklist*

*Live Performance Australia publishes clear position statements on key policy areas. This industry body makes proactive submissions on behalf of the industry to both Federal and State based government consultative processes*

*‘Actsafes Performing Arts Safety Bulletins’ are regular safety guidelines for the motion picture industry in British Columbia*

*‘Safe Stages’ is a guide to Alberta’s occupational health and safety legislation for employers and workers in the theatre industry*

*The Gauteng Film Commission’s ‘Guidelines for Location Filming in Gauteng’ sets out key roles and responsibilities, contains a ‘Gauteng Location Code of Conduct’, an A to Z guide as well as a resource guide to relevant legislation*

*‘Guidelines for Staging Events within the Greater Knysna Municipality’ contains a full set of policy requirements applicable across the municipality*

***Refer to Annexure J for a detailed schedule of relevant policies and regulations in South Africa.***

### 2.4.3. Planning context

ACH planning has seen a number of important developments over the past five years:

- Adoption of the National Development Plan & New Growth Path

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<sup>36</sup> See for example VANSAs, Arterial Network SA & British Council. Undated. *SA/EU Creative Industries Trade Dialogue Project: A Summary of Findings and Proposed Action*.

- Prioritisation of music, film & craft in the **Industrial Policy Action Plan**
- Adoption of Mzansi Golden Economy
- Revision of the Cultural Industries Growth Strategy (underway)
- Development of **niche sector plans** such as the Cultural Precincts Concept Plan and the development of **sector-specific strategies for six identified sectors**
- Adoption of the National Events Strategy and the National Strategy on Heritage & Cultural Tourism by NDT
- Formulation of policies and protocols to ensure greater **inter- and intra sectoral planning** for ACH.

In addition, a review of budget speeches of the Minister and other the DAC strategic documents and plans highlight a wide array of the DAC-led projects that will potentially yield opportunities for E&TSS:

**Figure 14: DAC-led projects that will potentially yielding opportunities for E&TSS**



#### 2.4.3.1. Key Task Team Report findings

Highlights from the Task Team Report include:

- Need for a coordinated long-term resource plan to address skills development, research and development, transformation and technological needs
- The funding of the environment lacks coordinated planning, aligned systems and procedural frameworks, implementation, monitoring and evaluation, and is unstable and inconsistent

- Provide oversight role over music, performance arts and technical services
- Lack of standards and quality control measures

#### 2.4.3.2. Current findings

While both the policy and planning dimensions of E&TSS have improved over the past five years some concerns remain unaddressed:

a. Rationalisation of the funding environment remains a concern

The RWP points to the establishment of a single Cultural and Creative Industries Fund. However, the process and mechanism for this is still unclear. In our view the establishment of the fund does not in itself address the need for a coherent, integrated national ACH funding plan. This is of particular concern given proposed amendments to the National Lottery Distribution Trust Fund regulations which will limit funding applications from ACH organisations to one year cycles only while reducing the share allocated to ACH from 28 per cent to 20 per cent.<sup>37</sup> While most stakeholder bodies consulted do not seem particularly perturbed about the introduction of the *Control of Marketing of Alcohol Beverages Bill*, some did express concerns that there has been limited communication from the DAC and DTI as to how any potential job losses within the ACH sector will be mitigated and what mechanisms are in place to support enterprises under stress. As a minimum an early warning system is required to identify potential job losses where other departments introduce legislative amendments that may impact the financial sustainability of the sector.

b. Public sector planning alignment and integration (horizontal and vertical)

Available planning documents consulted refer to a greater emphasis on sector coordination and improved governance. While improvements in governance of DAC public entities is a clear – and relatively easy-win – opportunity for the sector, what is less clear is how sector coordination will be tackled to improve planning and monitoring – an area that remains of concern. The review process highlighted the difficulty in sourcing data from the DAC of basic administrative and statistical data that in our opinion should be publicly available to the benefit of sector planning:

- Easily accessible list of priority ACH events identified by the DAC
- Detailed information on events, ACH-subsectors and beneficiaries supported, the nature of funding committed and the outcomes reported including audience numbers and breakdown and general economic impact

Other noted concerns include:

- Lack of an ACH mega events and festival strategy to align the sector with the National Event Strategy and support the attainment of the National Tourism Sector Strategy objectives
- Mechanisms for ensuring alignment between national, provincial and municipal ACH planning processes
- National event planning guidelines for government entities responsible for planning government events

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<sup>37</sup> See <http://www.bdlive.co.za/opinion/2014/10/28/changes-to-lottery-funding-rules-will-hurt-arts>

- Greater opportunities for the participation of the service side of the sector in Cultural Diplomacy programmes
- Poor planning for compliance, monitoring and evaluation

As pointed out above access to and tracking of data remains a concern. While progress is made in terms of the establishment and rollout of the Cultural Observatory, planning documents are silent on other mechanisms that can be deployed to improve data collection, monitoring and analysis. Examples of this include:

- 'Buyer' industry bodies such as CPA conduct annual member surveys that can serve as a best practice model. This work can be replicated by other associations with initial support from DAC to develop methodologies and systems
- Industry bodies such as SAACI and EXSA collect, analyse and make publicly available BBBEEE information of members. This work can be replicated by other associations with initial support from the DAC to develop methodologies and systems, with the intent to have in place a factual as opposed to anecdotal perspective of the status of transformation in the sector
- Clear reporting requirements from grant beneficiaries through the use of standardised impact methodologies and reporting templates
- Dashboard reporting on impacts of official events, national days and similar events, addressing a set of key indicators that support proper evaluation of the social, environmental and economic impacts of events
- Dashboard reporting on BBBEE procurement compliance against targets set in the public sector Strategic and Annual Performance Plans.
- ACH planning generally silent on supporting service sectors

Documents reviewed and stakeholder interviews point to some uncertainty regarding the respective roles of DTI and the DAC in respect to sector planning. By clarifying the respective mandates, roles and responsibilities such confusion will be diminished. A related concern is the need for planning documents to address cross value-chain and full life-cycle opportunities more clearly. Many planning documents are weak on how strategies aimed at the primary content domains will also create up- and downstream opportunities for those involved in the E&TS segments of the value chain.

***Refer to Annexure K for a detailed schedule of relevant plans impacting on ACH in South Africa.***

#### 2.4.4. Conclusions

From the interviews conducted there is consensus that while the policy environment is relatively stable the wider policy context is at best not ideal:

- Poor policy integration and coordination
- Poor compliance monitoring
- Poor public sector advocacy and 'lead-by-example'

In addition:

- Industry stakeholders are split in terms of whether they regard the existing legal and regulatory framework as a strength or weakness (although all unanimously agreed it is highly significant to the sector)

Most industry bodies feel that the activities of their members are at present negatively affected by:

- Policy conflicts and/or uncertainty
- Lack of law enforcement at events
- Onerous regulatory requirements (including those imposed by permitting authorities)
- Onerous and/ or unpredictable public sector procurement/ sponsorship procedures and requirements
- Stricter immigration control
- While stakeholders regarded piracy and poor protection of copyright and/ or artist rights as less constraining factors, this is not necessarily borne out by the available literature.

From a planning perspective the single largest constraint remains general planning integration and alignment. There is also an urgent need for more coherent planning for ACH funding – and in particular how up- and downstream services can access support mechanisms. Improved data reporting by the DAC and its public entities will foster a greater culture of transparency and accountability in respect of government events.

## 2.5. THE INSTITUTIONAL LANDSCAPE

### 2.5.1. Introduction

Institutional arrangements refer to the formal and informal structures, policies, systems and processes that govern the events and technical sector. In essence, institutional arrangements are the overarching management arrangements that direct the engagement and activities of different stakeholders in the sector. For the purpose of this review, the emphasis is on the **formal institutional arrangements** that have been adopted (either expressly or implicitly) by the key stakeholder groupings. The challenge with this approach is that institutional structures may imply sector coherence when the value chain and production processes employed by the sector are extremely tentative, transient and fragmented. At the micro-scale, it is therefore important to consider that the industry consists of a rather **chaotic set of multiple interrelations and activities between buyers, suppliers, government, donors/ funders, communities and civil society at different scales**. Nevertheless, key principles in respect of the management of the ACH sector have been coherently outlined and reaffirmed in various policy documents and forms the cornerstone of this assessment.

### 2.5.2. Key Task Team Report findings

The Task Team Report highlighted key structural concerns hampering the management of the sector:

- No overall structure to represent the industry
- Urban bias of membership associations
- No clear partnership (or relations) with government
- A few organisations dominate certain industry areas
- In response the task team report recommends a number of activities including:
- Establishment of an overarching body and the consolidation of existing member associations
- Defining standard operating procedures and guidelines for joint ventures, partnerships and outsourcing

- Defining a national research framework to track and monitor the sector and research particular areas of focus
- Clarification of mandates, roles and functions of DAC institutions in particular in respect of compliance and quality assurance

### 2.5.3. Description of institutional roles & mandates

Key national documents set out institutional mandates for government in general and ACH in particular. The documents reviewed also provide general principles for the management of the cultural sector.

- **Schedules 4 and 5 of the Constitution of South Africa** (Republic of South Africa, 1996) sets out key areas of exclusive and concurrent national, provincial and local government competency
- The **White Paper on Arts and Culture** (1996) sets out core principles and standards for the management of the sector
- DAC: Review of Heritage Legislation (undated) reviews the effectiveness, efficiency and relevance of the ACH policy framework
- **Mzansi Golden Economy** (no date) sets out a growth strategy for the cultural industries
- **Revised White Paper on Arts and Culture** (Version 2, 2013) updates the White Paper to address policy gaps and facilitate the rationalisation of ACH

A schedule of derived mandates is attached as Annexure L. Key observations that can be made:

- National and provincial governments are responsible for ‘cultural matters’ – although recent policy documents confirm the role of local municipalities in cultural matters even though this remains a contested area
- Tourism is a concurrent competency, granted that the division of functions between national, provincial and local spheres of government are set out in, inter alia, the Constitution, local government legislation and the National Tourism Sector Strategy
- The regulation of prescribed activities at events entails a mixture of concurrent and exclusive competencies
- ‘Arms length’ approach is reconfirmed in all key national policies (including the RWP) but there often is uncertainty about what this means in practice
- Provision must be made for a “policy mechanism for private sector participation in planning and budgeting processes”
- Following the RWP there is need for the rationalisation of institutions and clarification of roles and responsibilities
- Strengthening of good governance is a requisite
- Confirmation of the policy principle that access to the use of the existing physical infrastructure, multi-functional centres and production houses, should be prioritised as an alternative to building new infrastructure

***Refer to Annexure M for a summary of Schedule 4 and 5 of the Constitution of South Africa.***



#### *Soundboard*

*"The greatest shortcomings that could cripple any industry are a lack of unity and common purpose."*

#### *Task Team Report*

*"There is evidence of overlapping mandates and duplication of effort between the DAC and its institutions. There is lack of clarity on the roles and responsibility of different departments in national government. There is also evidence of fragmentation and duplication of efforts between the various role players in the three spheres of government."*

#### *Mzansi Golden Economy*

*"Related to concerns regarding the clarification of roles and responsibilities between the DAC, its institutions and the Provinces, there is much evidence of initiatives that have struggled to succeed due to the underlying problems with institutional arrangements."*

#### *Mzansi Golden Economy*

*"Local government need [sic] to play a central and decisive role as it is the sphere that is closer to communities."*

#### *Arts and Culture Policy Review: A Background Document on Arts, Culture and Heritage Policy Review Process in South Africa*

*"Currently provincial and local governments are not playing the role that they are supposed to play promoting and financing arts and culture. Arts and culture are currently seen as an unfunded mandate by local authorities. This is due to the fact that it is not planned for in the Integrated Development Plans".*

#### *Arts and Culture Policy Review: A Background Document on Arts, Culture and Heritage Policy Review Process in South Africa*

*"The DAC should form the umbrella, whilst an environment must be created for constructive engagement."*

#### *Task Team Report*

*"More duplication of organisations and organisational activities in the sector - all competing for a shrinking financial pie."*

#### *E&TSS stakeholder*

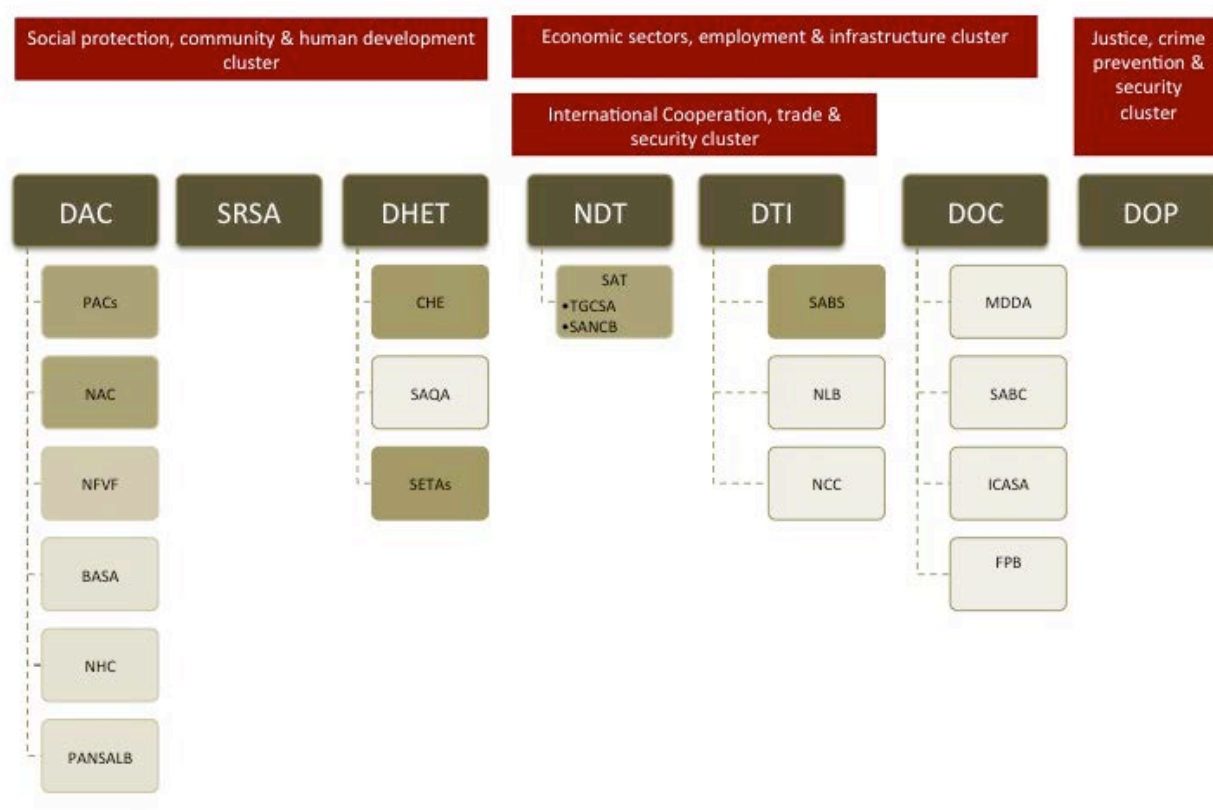
*"[Technology shift]... requires a new breed of cooperation between content creators and content consumers (broadcasters, producers, organisers)."*

#### *E&TSS stakeholder*

## 2.5.4. E&TSS and key national structures

The diagram below highlights key national clusters, ministries and public entities that play a role in E&TSS.

**Figure 15: Public sector landscape: line departments, entities and overarching clusters**



In summary:

- DAC is the lead department for ACH policy, planning and oversight
- DAC also has oversight of the Public Arts Councils (PACs) and the National Arts Council (NAC) and is therefore an important player in the value chain
- SRSA has the primary policy role in respect of safety at events
- Department of Higher Education and Training (DHET) oversees the Council of Higher Education (CHE), South African Qualifications Authority (SAQA) and the Sector Education and Training authorities (SETAs) with at least three SETAs, being CATH, MICT, and Services playing prominent roles in the E&TSS
- The National Department of Tourism (NDT) and Department of Trade and Industry (DTI) play significant roles in the E&TSS. These departments oversee international and domestic tourism promotion and development, as well as national compliance standards for events (under South African Bureau of Standards - SABS), funding (through the National Lotteries Board through the National Lottery Distribution Trust Fund) and consumer protection through the National Consumer Commission and Tribunal.
- The Department of Communication (DOC) oversees MDDA (mandated with media development and diversity), SABC (the national broadcaster), ICASA (local content regulation

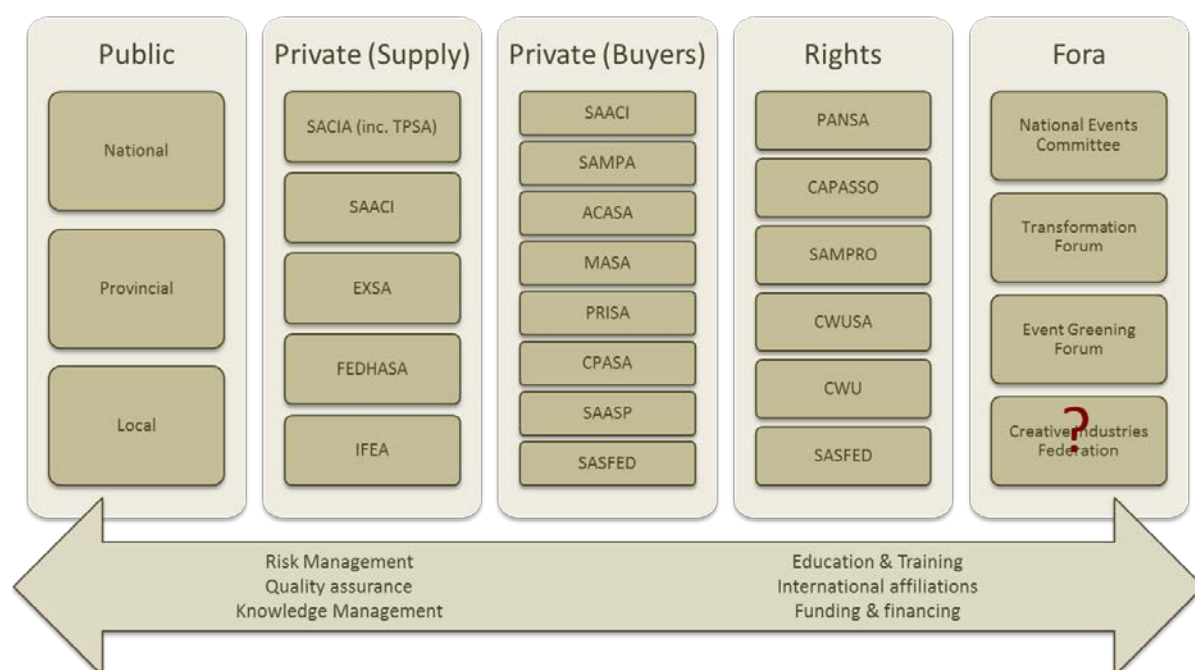
and licensing of broadcast and electronic communications) and Film and Publications Board (FPB) which classifies film content.

**Even with the best intentions it will be challenging to coordinate the key functional areas impacting on E&TSS – particularly when these areas fall under at least four distinct national clusters.**

### 2.5.5. Existing E&TSS structures

Without strong coordination structures it is nearly impossible to depict the current institutional arrangements in the sector. The following diagram provides a breakdown of the key bodies and structures involved in the management of the E&TSS. The diagram shows the key players – more than 50 stakeholder bodies were identified during the stakeholder identification process in phase 1.

**Figure 16: Public and private sector institutional landscape**



The review of key institutional arrangements within the E&TSS confirms that there has been little progress in creating a more cohesive sector management framework for the sector as called for by the Task Team Report.

At the same time, the emergence of the Event Greening Forum and Transformation Forum means that the important areas of transformation and sustainability is at least receiving more structured attention. Finally, the recent merger of SACIA and TPSA points to greater integration on the part of the private sector.

### 2.5.6. Current findings

- The institutional review highlights a number of deficiencies:
- Possible disruption arising from policy and institutional reviews and restructuring arising from the RWP
- Lack of coherent formal institutional arrangements for ACH sector in general and E&TSS in particular

- Poor horizontal and vertical alignment and integration across the spheres of government
- Fragmentation across supplier and buyer industry bodies
- **'Institutional thickness' in Gauteng and Cape Town** where demand, supply, infrastructure and skills have reached critical mass and where world-class pockets of excellence exist

## 2.5.7. Conclusion

The development of a more cohesive institutional framework for the E&TSS remains a prerequisite for better coordination of industry programmes, greater clarity around roles, responsibility and mandates and where necessary better resource optimisation. All of the industry associations interviewed reported sector governance and institutional arrangements as a weakness of high significance. Industry fragmentation and poor institutional arrangements are therefore regarded as one of the foremost challenges facing sector growth.

## 2.6. PROGRESS WITH SECTOR DEVELOPMENT PROGRAMMES AND INTERVENTIONS

### 2.6.1. Introduction

The 2009 Task Team report put a diverse and ambitious range of strategies and recommendations for action. This section reflects on the progress in relation to the following thematic areas: human resource development, sector transformation, quality assurance and marketing and promotion. The current state of knowledge management is addressed in Section 3.

### 2.6.2. Overview of Task Team Report recommendations

The Task Team Report contains consolidated recommendations to address identified shortcomings:

- Establishment of a national events office
- Establishment of a national regulatory framework
- Enforcement of current procurement procedures
- Defining minimum standards
- Development of a BBBEE industry charter
- Conduct skills audits and establish national standards
- Mandatory purchase of third party Public Liability Insurance
- Appointment of a national inspectorate to monitor compliance
- Investigating preferential insurance terms including medical aid, provident fund and pension benefits

From our assessment, progress has largely been limited to:

- Defining minimum standards as prescribed by SASREA and SANS 10366
- Development of a BBBEE industry charter (underway)
- Progress by some SETAs in conducting skills audits

### 2.6.3. Human capital development

#### 2.6.3.1. Introduction

The 2009 Task Team report asserts that the growth and transformation of the sector cannot be sustained without attention to the capabilities of individual players. The report identified the following gaps:

- Lack of registered unit standards for the events industry
- Lack of credible data on the number of trainees who have been employed
- Qualifications need to be monitored nationally, to ensure the results of training throughout South Africa are of equally high standards
- Developing an accredited unit standard and manual on Events Skills Training

It sets out the following strategies and actions:

**Table 14: Task team report recommendations – human capital development** <sup>38</sup>

Strategies		Actions
Improving Human Resource Development (HRD) in the Sector	Recognise the sub-sectoral diversity within the industry and identify specific HR development needs for different sub-sectors	Update and implement the IHRS for the sector
	Expedite access to education and training for informal sector stakeholders, including access to the process and outcomes of cultural research, both as recipients and as service providers	Pilot projects for effective coaching and mentoring, succession planning, learnerships, scarce skills identification and development, and so on across the sector
	Develop strategies to encourage a culture of life-long learning in the sector, and in government	Develop an action plan for the use of community-based events and technical services operators for education, both formal and informal
	Develop a strategy to encourage the development and retention of skills in the industry when skilled personnel change jobs	DAC to engage with the industry to develop policies and strategies for working and life conditions for art practitioners
	Develop appropriate strategies for improving working conditions and remuneration within the sector	
Developing High Level Professional Skills	Focus on skills development and upgrading of all players in accordance with broad policy objectives and sector needs	Play an active role on skills development through representation to the relevant SETAs and SAQA
	Identify needs and develop	Focus on the development of capacity in

<sup>38</sup> Department of Arts and Culture: Events and Technical Services Task Team. 2009. Events and Technical Services Task Team Report. p.82

	entrepreneurial ability in the industry	arts, culture and heritage at all levels of government
	Identify and promote viable career opportunities in the arts, culture and heritage among youth and among practitioners	

### 2.6.3.2. Human resource development in the E&TSS

The key players involved in human resource development are the sector education and training authorities CATHSSETA and Services SETA, higher education and training institutions, further education and training institutions, sector organisations, and individual businesses with in-house training programmes.

#### 2.6.3.2.1. Sector Education and Training Authorities

##### **CATHSSETA**

The scope of the Culture, Arts, tourism, Hospitality and Sport Sector education and training authority (CATHSSETA) covers the following business sectors:

- Arts, Culture and Heritage
- Tourism
- Hospitality
- Conservation
- Sport recreation and fitness and
- Gaming and lotteries

It fulfils its mandate through six chambers. The Arts, Culture and Heritage and Travel and Tourism Chambers are relevant for this project. The CATHHSETA Sector Skills Plan<sup>39</sup> forms the basis for its own organisational strategy as founded and gives information and guidance to sector regarding existing skills profiles and critical skills within the sector.

The **Arts, Culture and Heritage** sub-sector consists of production of arts, crafts, designer goods and souvenirs, casting for film, television and theatre, dramatic arts, entertainment, museum activities, monuments and the preservation of historical sites and buildings, management and operation of museum, cultural and heritage activities, **music and theatre, as well as arts councils and their activities**. The sub-sector makes up the smallest number of enterprises registered with CATHSSETA. Approximately 96 per cent of the enterprises fall within the SMME scope, which is typical of the nature of the Hospitality and Arts, Culture and Heritage sub-sectors. Sub-sector enterprises registered with the SETA employs a total of 3,351 people, which makes up only 2 per cent of the CATHSSETA sector. The majority (54 per cent) of employees fall within the under 35 years bracket, with 42 per cent in the 35-55 years. According to the CATHSSETA Sector Skills Plan, the majority of employees in the sub-sector are Black encompassing 60 per cent, followed by White employees at 25 per cent, Coloured employees at 11 per cent. The vast majority of employees (61 per cent) have skills at the middle level of NQF levels 3, 4, 5 and 6. Female employees make up the majority of the sub-sector, composing 53 per cent. White employees dominate managerial positions in the sub-

<sup>39</sup> CATHHSETA. 2014. Sector Skills Plan 2014/15 2016/2017.

sector. Of the total 441 managerial occupations in the sub-sector, 56 percent are held by White employees. It is however, pertinent to note that in the Cinema or Theatre Manager occupation, 44 per cent of positions are held by Black employees with the rest being almost equally split across the other race groups.

The **Travel and Tourism sub-sector** consists of inbound and outbound tour operators, safaris and sightseeing bus tours and trip operators, inbound international flights, travel agencies, renting of land transport equipment, **event and conference management**, the operation and management of convention centres, tourist information centres, car hire and tourism authorities as well tourist guides including adventure, mountain, river and tourist. The Travel & Tourism is the third largest sub-sector with 16,292 employees having been reported by registered enterprises. The majority of employees fall within the under 35 years age category, and 39 per cent within the 35-55 years age. The majority of employees in the sub-sector are Black. Most employees have skills at the middle level of NQF levels 3, 4, 5 and 6.

The Sector Skills Plan also identifies Scarce and Critical skills for the sector. Scarce skills refer to occupations in which there is a scarcity of qualified and experienced people, current or anticipated, either because such skilled people are not available or they are available but do not meet the employment criteria.

In the Arts, Culture and Heritage Sub-sector, 80 per cent of the top 5 vacancies in the sector are made up of occupations within the Technicians and Associate Professionals major group. This is indicative of the lack of skilled workers in these particular occupations within this sub-sector. The highest number of current and potential vacancies exists within the Light Technician and Film Technician occupations. Table 15 lists other scarce skills.

**Table 15: Scarce and critical skills in the ET&SS**

Occupational Cluster	Critically Scarce (50-100%)	Significantly Scarce (20-50%)	Scarcity Indicated (0-20%)
MANAGERS	134903: Small Business Manager (~342)	121905: Programme or Project Manager (~67)	
PROFESSIONALS		265401: Director (Film, Television, Radio or Stage) (~31)	243204: Event Producer (~17)
TECHNICIANS & ASSOCIATE PROFESSIONALS		333201: Events Manager (~17)	343908: Film Technician (~12)
		343902: Light Technician (~15)	352103: Sound Technician (~128)

Source: CATHSSETA. 2014. Sector Skills Plan

## Services SETA

The Services Sector in the South African skills development landscape context refers to a cluster of 70 standard industry classification (SIC) codes which have been determined by the Minister of Higher

Education and Training to fall within the ambit of the SSETA. SSETA has grouped 70 SIC codes (industries) into six Chambers and 16 sub-sectors. Chamber 2: Communications and management services, Chamber 4: Management and business services and Chamber 3: Labour and collective services are specifically relevant to the E&TSS. Communications and management services include Marketing services, marketing communications (incl. Public relations), Market research and public opinion polling and Brand marketers. Crewing agencies, labour recruitment services, activities of professional organisations, professional bodies and associations, federations and umbrella bodies fall under Chamber 3. Project management, including Event and conference management but excluding the operation of convention centres is included in Chamber 4.

The Services SETA Skills Plan indicates that the majority of companies within the sector are small businesses<sup>40</sup>. About 90 per cent of the employers have fewer than 20 employees in their workforce. Elementary workers constitute 41.6 per cent of the workforce followed by clerical and administrative workers at 16.4 per cent. Workplace Skills Plan data shows that the majority (almost three quarters) of the sector's employees are African followed by Whites, Coloureds and Indians. In terms of gender, the sector tends to employ more males as compared to females. In 2010, males constituted 59 per cent of the sector.

#### 2.6.3.3. Public and private training providers

The public providers in the sector are Universities, Universities of Technology (UoT) and Further Education and Training (FET) Colleges. These public providers are accredited and quality assured by either the Council for Higher Education and Training or Umalusi, and by the relevant SETA. Analysis of lists published by the South African Qualifications Authority and Council for Higher Education revealed that virtually all universities in South Africa offer qualifications in tourism, hospitality management, media and journalism or event management. The universities offering qualifications related to the E&TSS are listed below:

- Cape Peninsula University of Technology
- Tshwane University of Technology
- University of Johannesburg
- University of the Witwatersrand
- Durban University of Technology
- Rhodes University
- Nelson Mandela Metropolitan University
- University of Cape Town
- University of the Free State
- University of KwaZulu Natal
- UNISA
- University of Pretoria
- University of Stellenbosch
- University of the Western Cape
- Vaal University of Technology
- Walter Sisulu University
- UNISA

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<sup>40</sup> Services SETA



The private providers in the sector are SETA Accredited Training Providers, Private FET Colleges, Hotel Schools and private training providers. Not all of the private providers are accredited by recognised South African quality assurance bodies and many private training providers offer courses and qualifications that are quality assured by international quality assurance bodies. The majority of CATHSSETA Accredited Training Providers offer Arts, Culture, Heritage, Hospitality, Conservation and Sport, Recreation & Fitness qualifications. Very few providers offer Gaming & Lotteries and Travel & Tourism qualifications as these are niche markets with limited demand. Tourism and Travel qualifications offered by CATHSSETA accredited training providers include the Further Education & Training Certificate: Event Support. Private education providers providing learning programmes related to the E&TSS are listed below:

- Academy of Sound Engineering (Pty) Ltd
- Boston Media
- Cape Audio College (Pty) Ltd
- City Varsity
- Damelin (Pty) Ltd
- Davest Trading 36 cc
- Drum Beat Safaris
- East Coast Media CC
- Open Window School of Visual Communication
- Footprint Media Academy
- Hospitality Professionals South Africa
- National Electronic Media Institute of South Africa
- Oakfields College
- Open Learning Group (Pty) Ltd
- Prestige Academy (Pty) Ltd
- SAE Institute of South Africa (Pty) Ltd
- South African Broadcasting Corporation
- South African Film Institute
- AFDA
- The Media Workshop cc
- The Film Industry Learner Mentorship Programme
- Independent Institute of Education
- Emendy (Pty) Ltd
- South African Roadies Association

The research team contacted all relevant public and private training institutions to obtain information about learners enrolled in the various learning programmes, learner profiles, career paths, and so forth. Only one education institution responded.

In-house learning is a popular mode of training delivery in the sector. The first industry accredited Learnership was created by Gearhouse in association with MAPPP SETA in 2006, incorporating the expertise of the in-house staff in the generation of the course material and onsite training. This has evolved into a one year full-time in-house programme that enables learners to major in six fields, each of which has both theory and practical components:

- Lighting
- Sound
- Audio-Visual
- Rigging
- Structures
- Power

Full event technical production involves all of these disciplines and through this programme, learners gain a good foundation in all fields. A Workshop Rotation component ensures hands-on experience

on a practical level across the board. Graduates receive a Certificate in Live Event Technical Production that is recognised throughout the industry.

#### **2.6.3.4. Sector organisation training interventions**

Several sector organisations currently offer or are planning to offer qualifications accredited by international quality assurance bodies, due to the superior quality of such training programmes compared to those available in South Africa. For example, SACIA delivers InfoComm training in Southern Africa under license from InfoComm International. In addition, SACIA runs its own training programmes which are specifically relevant to the African market.

Early in 2014, SAACI together with the EXSA and IFEA Africa announced the formation of a council for event professionals. The Council of Event Professionals (CEP) Africa aims to professionalise the business events industry through certification, education and training. CEP Africa, which will operate as a Non Profit Company, would create recognised certification for the business events industry and work closely with the South African Qualifications Authority (SAQA). Four certification levels will apply to individuals who apply, namely Event Co-ordinator, Event Manager, Event Director and the Convention Industry Council's Certified Meetings Professional.

#### **2.6.3.5. Conclusion**

Stakeholder views about human resource development in the sector have not shifted since 2009 – it remains one of the most significant challenges confronting the growth and success of the sector. Stakeholders remain dissatisfied with the efficacy of the SETAs and their experience of accessing funding for training. The perceived disconnection between existing training programmes offered by South African educational institutions and the needs of the sector persists. Furthermore, although more information about critical and scarce skills is currently available, significant gaps in the understanding of the human resource development needs still exist.

### **2.6.4. Transformation and empowerment**

Stakeholder research revealed that the perceived lack of transformation in the sector continues to be a key concern, and at times a source of friction between stakeholders.

Two of the identified sector organisations have collected information from their members in an effort to determine whether these perceptions are based on reality. The key findings of EXSA's analysis of the BBBEE certificates<sup>41</sup> of 81 members with certificates are presented as an example. The analysis revealed that:

- Most (42 per cent) of the measured entities are Exempt Micro Enterprises (EMEs), followed by Qualifying Small Enterprises (QSEs)
- The average score of measured entities across the sector is 77.40 and the average contribution level 3.5
- At 3.1, the average contribution level of QSEs is higher than the average score across the sector

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<sup>41</sup> Issued prior to the publication of the revised codes

- 36 per cent of entities across the sector indicated black ownership, with the average black ownership at 63.1 per cent
- 80 per cent of entities reporting under the generic scorecard indicated black ownership – with an average of 46.9 per cent
- Entities in the venue sub-sector generally had higher average scores and contribution levels
- 46 per cent of entities in the organiser sub-sector indicated black ownership, with black ownership at an average of 58.4 per cent. Less than a third indicated black female ownership.
- The majority of entities in the services sub-sector fell in the EME category with an average contribution level of 3
- 28 per cent of entities in the services sub-sector indicated black ownership, with black ownership at an average of 70.6 per cent. Less than one fifth indicated black female ownership.
- Measured entities across the sector score lowest against the following scorecard elements: ownership, management control and skills development.

Based on these findings EXSA proposes the following interventions:

- Skills development: a dedicated discretionary grant allocation for the events sector by Services SETA to fund CEP-managed training of mainly black individuals
- Managerial development: a dedicated discretionary grant allocation to enhance management skills in the exhibition sector through CEP-managed training of mainly black employees
- Ownership: creation of a funding mechanism within DTI to enable black individuals to acquire shareholding in non-black owned exhibition companies

The DAC and Department of Trade and Industry have since 2013 engaged with the major sector organisations with a view to adopting a transformation plan for the sector. The scope of the transformation plan includes the following entities in the E&TSS:

- Music promoters
- Theatres
- Exhibition & conference organisers
- Festivals
- Technical & production services providers
- Roadies
- Any entity that is not classified but derive significant portion of its revenue from technical and production services related activities.

Representatives of EXSA, SAACI, TPSA, IFEA, SARA and SAMPa have participated in the discussions.

**Table 16: Comparing the overlapping sector charters**

Information and Communication Technology (ICT) Charter	Tourism Sector Code	Marketing, Advertising and Communication (MAC) Sector Charter
<b>All persons, organisations and entities operating in the ICT sector in SA.</b> ICT includes broadcasting, electronics, information technology and telecommunications.	<p>All privately owned enterprises within the Tourism Sector, and to all parts of the value chain:</p> <p>Accommodation</p> <p>Hospitality and Related Services including conference venues, conference and events organisers, professional catering, consulting and professional services companies</p> <p>Travel distribution systems including <b>car rental and coach operators</b></p>	<p>Charter signatories are: Association for Advertising &amp; Communications, Advertising Media Forum, Advertising Standards Authority, Communication &amp; Advertising Forum for Empowerment, South African Institute of the Interior Design Professions, Government Communications, MAPPP SETA, Marketing Association of South Africa, Public Relations Institute of Southern Africa, Research Industry Transformation Action Group, South African Advertising Research Foundation, South African Communication Design Council.</p>

Two specific issues have emerged during the discussions:

- The three gazetted codes that could potentially apply to an entity within the sector are shown in Table 13. Any measured entity can be verified under one Sector Code only. For example, events organisers and conference venues currently report under the Tourism Sector Code, yet are targeted for inclusion under the proposed sector transformation plan. There is a lack of clarity on the overlap between the proposed transformation plan and gazetted sector codes.
- Following the publication of revised codes for broad-based black economic empowerment (BBBEE) in October 2013, existing gazetted sector codes are being revised to bring about alignment. The Revised Codes of Good Practice or revised sector codes will become mandatory after 30 April 2015. The draft revised Tourism Sector Code is still in the consultative phase. Some stakeholders believe that the introduction of the Sector Transformation Plan during a transitional phase when the impact of the revised codes is not yet known is premature.

### 2.6.5. Quality assurance

Quality assurance is largely prescribed by the requirements of the Sports and Recreation Events Act and SANS 10366 (currently under review). In addition:

- SACIA, EXSA, SAACI and IFEA Africa require their members to sign and adhere to their respective codes
- SACIA, EXSA, SAACI and IFEA Africa facilitate industry awards that recognise excellence

Most industry bodies also have fora for the ongoing development of the sector including actions to improve service excellence.

### 2.6.6. Marketing and promotion

Marketing and promotions refer to **trade marketing tactics** used to promote products, services and/or skills OR clusters of products, services and/or skills. In addition, marketing also entails the **promotion of cultural events to audiences**.

- Current competitive strengths

Interviews with stakeholders reveal that:

- South Africa's international reputation for events is a strength and of high significance
- There currently is no consensus on whether the country's health and safety reputation is a strength or weakness
- Tourism infrastructure is seen as a strength (and of medium to high sector significance)
- For those in the services/ tourism sectors the currency exchange rate is a strength
- For those relying on imported technical equipment the currency exchange rate is a weakness
- SA's reputation has been negatively affected by stricter immigration control
- Market intelligence and knowledge is lacking
- Not enough is done to ensure that the E&TSS is adequately represented at international platforms
- E&TSS does not feature strongly enough in 'cultural diplomacy' projects

At the same time, organisations do not regard industry visibility or presence as a major concern.

- Trade marketing

As there is no umbrella organisation for the E&TSS, national sectoral marketing does in effect not exist beyond the rather fragmented and uncoordinated marketing of events through national, provincial and local tourism marketing bodies. Unlike other sectors there is no coherent national approach to marketing the sector as a whole (compared to for example film where sector marketing is undertaken by industry bodies, the NFVF as well as provincial and city film commissions and/ or offices).

At a sub-sectoral level, established networks between buyer and supplier industry associations largely dictate marketing. At this level most marketing is therefore through official member organisations.

Typically organisations offer their members:

- Networking opportunities at an annual conference/ AGM
- Member-only activities
- Participation in industry awards
- Directory listings & member databases
- Trade advertising opportunities
- Electronic newsletters
- Monthly journals
- Featured job opportunities

- Discounted access to industry trade shows

In addition, there are a number of annual trade and consumer events where industry bodies participate and their members can network with both buyers, suppliers and consumers.

Lastly, a number of online and print trade publications cover all aspects of the supply chain ranging from equipment, technology to event production and management. These publications offer directory listings, advertising opportunities and event networking opportunities.

- Promotion of cultural events

A review of key marketing platforms such as the websites of the DAC, NDT and SAT reveals that there is currently no consolidated list of national ACH events. This is contrary to the recommendations of the MGE which calls upon an umbrella brand (“More than you can imagine”) for marketing events, touring ventures and cultural precincts.

## 2.6.7. Conclusion

Sector development programmes typically address two distinct areas of focus:<sup>42</sup>

- Institutional reform and capacity building
- Improvement of sector performance and service delivery

Within developing contexts, sector development also usually involves transformative strategies for building more inclusive markets.

The benefits of implementing sector wide approaches as opposed to conventional project based approaches are now widely accepted.

**Table 17: Characteristics of sector wide approaches vs. conventional projects**

Sector-Wide Approach	Conventional Project Approach
Country holistic view on entire sector	Focus on projects to support narrowly defined objectives
Partnerships with mutual trust and shared accountability	Recipient accountable to donor
External partners’ co-ordination and collective dialogue	Bilateral negotiations and agreements
Increased use of local procedures	Parallel implementation arrangements
Long-term capacity/system development in sector	Short term disbursements and success of projects
Process-oriented approach through learning by doing	Blueprint approach

Source: NORAD. Undated. *Working with Sector Development Programmes Practical Guide*.

EDGE firmly believes that the success of sector development projects and programmes cannot be assessed in isolation (as conventional projects) but should rather be assessed against the characteristics of sector-wide approaches. Therefore our research was as much focussed on

<sup>42</sup> NORAD. Undated. *Working with Sector Development Programmes Practical Guide*.

identifying current and planned sector development programmes and initiatives, as to assess the extent to which the E&TSS has developed the necessary institutional coherence, ‘thickness’ and capacities to deliver a sector-wide development approach. Our findings highlight that the sector still largely operates according to conventional project approaches, which is largely insufficient to address the challenges faced by the sector.

## 2.7. TOWARDS A SECTOR STRATEGY

The following headline findings emerge from the review of the Task Team Report in the preceding sections:

- Global growth in mega, major and live events create local opportunities and potential access to regional markets
- All South African sector players are not agile enough to keep pace with rapidly changing technology
- Sector planning is comprised by poor data collection and knowledge management
- The sector battles to navigate and comply with a complex policy landscape
- Rules for safety, security and risk management have improved but are not universally applied – this remains a risk in a globally competitive events sector
- Mainstreaming of sustainable events practices has not yet materialised
- Sector transformation and modernisation requires the right skills delivered by relevant training and education, yet there is a dearth of information regarding industry skills needs and training supply
- Transformation remains a burning issue – advancing transformation will require targeted interventions related to ownership patterns, skills development and managerial representation in the sector

The table below provides pointers on issues to be elaborated in the development of a comprehensive sector strategy in the next phase of work.

**Table 18: Towards a sector strategy**

<b>Policy</b> <ul style="list-style-type: none"> <li>• guidance to the public sector on applicable policies and regulations related to events</li> <li>• industry guidance on navigating the complex policy landscape</li> <li>• national guidelines for events permitting</li> <li>• Improved compliance monitoring</li> </ul>	<b>Planning</b> <ul style="list-style-type: none"> <li>• rationalisation of the funding environment</li> <li>• public sector planning alignment and integration (horizontal and vertical)</li> <li>• improved compliance, monitoring and evaluation</li> <li>• ensure other DAC strategies address E&amp;TSS</li> </ul>
<b>Institutional arrangements</b> <ul style="list-style-type: none"> <li>• improved horizontal and vertical alignment and integration across the spheres of government</li> <li>• need for coherent formal institutional arrangements for E&amp;TSS to address fragmentation across supplier and buyer industry</li> </ul>	<b>Human resource development</b> <ul style="list-style-type: none"> <li>• clarity on occupations included in cultural production</li> <li>• better understanding of current supply of skills vs supply of training</li> </ul>

bodies	<ul style="list-style-type: none"> <li>• improved access to funding for skills development</li> <li>• career guidance</li> </ul>
<b>Knowledge management</b> <ul style="list-style-type: none"> <li>• critical need to establish comprehensive and cohesive system for research, monitoring and evaluation</li> <li>• granular sector specific data and information to support planning</li> </ul>	<b>Sector development and transformation</b> <ul style="list-style-type: none"> <li>• clarity on applicability of existing sector codes</li> <li>• evidence-based decisions in sector transformation planning</li> <li>• measures to support sector agility in relation to technological changes</li> </ul>



# PHASE 3: NATIONAL EVENTS AND TECHNICAL SERVICES SECTOR STRATEGY

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### 3.1. INTRODUCTION

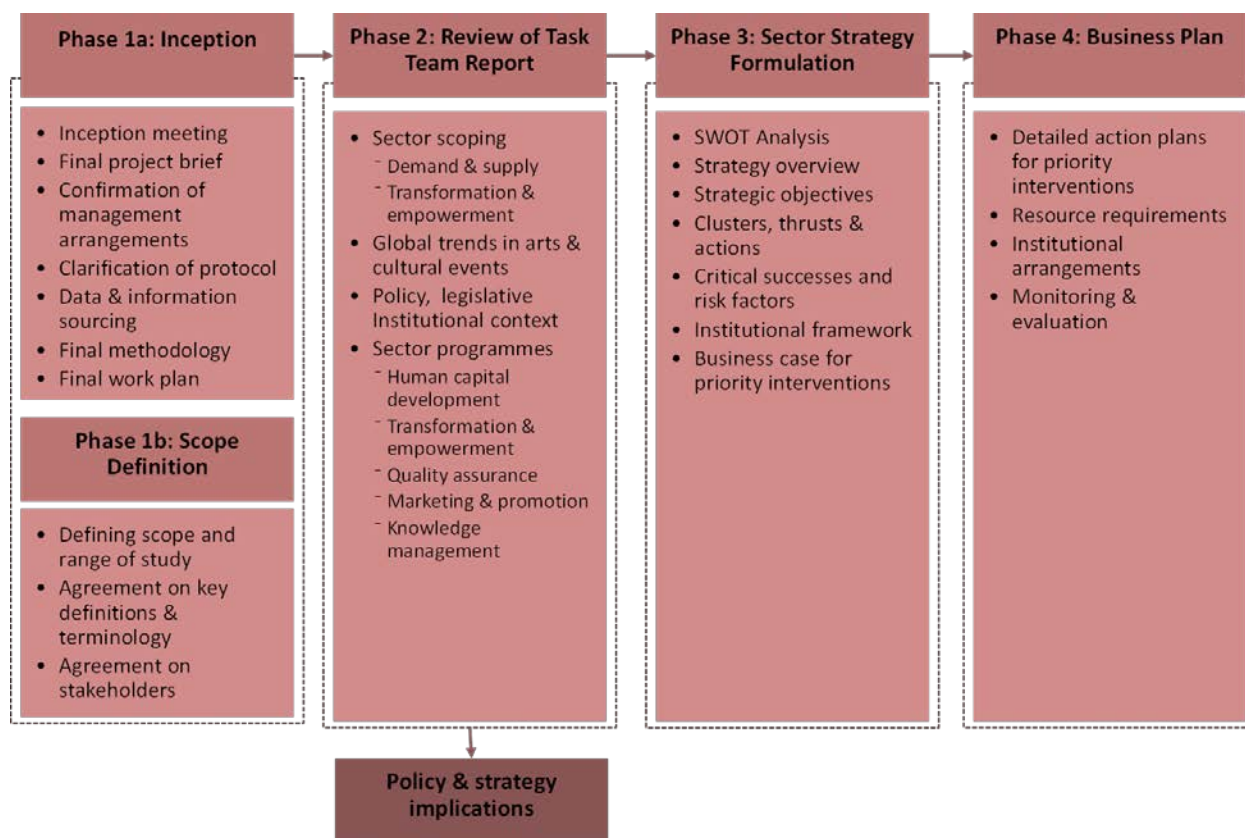
This section presents the **National Events & Technical Services Sector Strategy**. Guided by the Phase Two investigations, we have formulated a focused sector strategy that considers best practice trends, challenges, opportunities, policy requirements as well as key risks.

The strategy includes:

- Strategy overview
- Strategic objectives
- Gap analysis
- Clusters, key work areas & interventions/tactics
- Critical successes and risk factors will be addressed in Phase 4: Implementation Plan.

Part two presents the **desired future** for the sector by defining a vision, principles, strategic focus areas and strategic objectives. Part three deals with **sector transformation**, addressing equity, transformation and preferential procurement. Section four sets out recommendations for **human capital development**. Section five speaks to the **development of the sector** from an enterprise, technology and sustainability perspective. Section six addresses matters related to **policy, strategy and governance**. Section **seven** addresses **sector insights** and section **eight** **sector positioning**, market development and diversification.

**Figure 17: Project phasing**



## 3.2. STRATEGIC DIRECTION AND OBJECTIVES

### 3.2.1. Introduction

The analysis presented in the Phase II report speaks of the wealth of opportunities for the transformation and growth of the E&TSS, and reflects issues, barriers and constraints to be overcome. The situational analysis provides a base for the creation of a strategic vision and sector strategy for the E&TSS that will guide the future transformation and growth of the sector, and assist in elevating the sector's image and stature in South Africa and internationally.

This section identifies a vision that provides a direction and purpose, as well as a number of strategic objectives supporting the vision. These strategic objectives should be followed in pursuit of the vision as the ultimate long-term goal.

### 3.2.2. Vision

A vision is the key guiding principle and is essential to provide direction for the future development of the E&TS sector. The vision must be shared, owned and committed to by all those who have a direct interest in the sector's future and are affected by its fortunes.

We propose the following vision for the sector:

#### **Vision**

*A vibrant and transformed events and technical services sector that is recognised here and abroad as an African leader in the delivery of cultural events, and a key contributor to destination competitiveness and socio-economic development.*

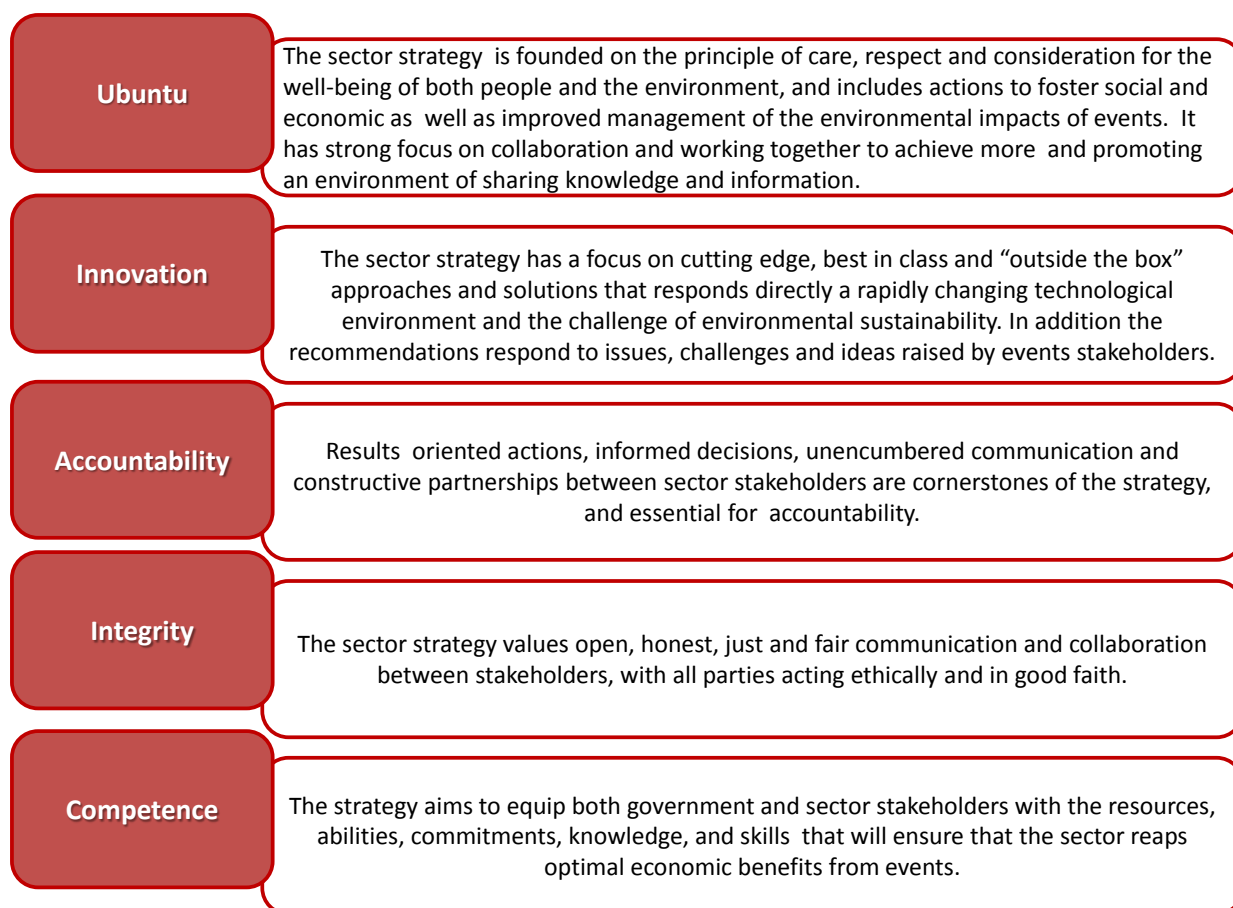
The vision for the sector is that over future years the opportunities, ownership and economic benefits of a prosperous sector will be equitably distributed. Capable and resourced small and medium businesses will be able to participate in the sector. Quality events production will be ensured through the building of skills that fit the needs of the sector. The sector will be known to lead in adopting new technologies, and to innovate on the use of new media and technologies, setting an example for the continent and globally. The sector's role in contributing to the attainment of environmental sustainability in ACH events will be recognised. There will be improved collection and management of sector information to support planning.

In order to realise this vision, it must be adopted by all sector stakeholders and serve as a target or benchmark against which performance and progress can be measured.

### 3.2.3. Principles

The E&TSS Strategy is based on the principles of: Ubuntu, innovation, accountability, integrity and competence (Figure 18).

**Figure 18: Strategy principles**



### 3.2.4. Strategic goals

While the vision and principles provide the overall direction for the sector in the long term, it is important to understand the goals which will support the achievement of the vision. This section defines and details each strategic goal in terms of specific issues.

The strategic goals for the E&TSS have been informed by the objectives of the Mzansi Golden Economy Strategy and the strategic goals of the Department of Arts and Culture, as reflected in the Sectoral Strategic Plan for the Fiscal Years 2015/16 – 2019/20.

The ETSS is built around a set of six strategic goals (outcomes) namely:

#### *1. The sector has a diverse and inclusive leadership, ownership structure and workforce*

Incomplete transformation and inadequate redress in the sector, and the need to transform the sector in terms of demographic representation and involvement at all levels of the Value Chain of ACH activities, is generally acknowledged. This strategy aims to achieve substantial change in the racial composition of ownership and management structures and in the skilled occupations of existing and new enterprises of the sector. It proposes a sector transformation plan that commits stakeholders to transformation targets, together with rigorous application of government preferential procurement policies as key levers for transformation.

#### *2. The sector has a professional and capacitated workforce*

The events and technical sector is labour intensive and the quality of events production is directly related to the skills and competencies of the sector's workforce. Since the competitiveness of the

sector is people driven – human capital development is a priority focus. It is necessary to increase the number suitably skilled practitioners that meet the human resource and capacity needs of the sector, and are active participants in socio-economic development. For the sector to succeed and create opportunities that equalise the life chances of South Africans it must be supported by appropriate strategies for capacity building. Training, capacity building and skills development of people will result in an empowered labour force and decision makers who easily deliver **quality** events technical services and are able to derive income from the ample opportunities in a growing sector.

### *3. The sector has productive, sustainable and innovative businesses and institutions*

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The ability of large numbers of businesses to competitively vie for the economic opportunities in the sector is limited by weak enterprise structures and managerial skills. The strategy recognises that the development of the operational and financial capacity of BBBEE enterprises, and promoting access to finance for black economic empowerment, are foundations of sector transformation.

Opportunities exist within the sector to improve profitability and competitiveness by ‘working smarter’ right across the sector. The strategy calls on sector stakeholders to increase competitiveness through adoption of new events production technologies as well as best practice approaches in relation to event sustainability. The strategy emphasises the need to provide for cutting edge technologies for events production and facility sustainability in the development and maintenance of publicly owned ACH infrastructure.

### *4. Public and private sector role-players work with co-ordinated action towards a shared ambition*

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Through working collaboratively, it is the aim of this strategy to create collective outcomes for the sector. It is recognised that, while the DAC can play a leadership and facilitation role, it is imperative that all players work together if real progress is to be achieved and an agreed-upon shared vision for the sector is realised. Alignment and sector efficiency can be achieved through clear definition of roles and responsibilities, rationalisation of activities and avoidance of duplication. It also confirms that all role players will act in unison to ensure compliance with key policy tenets.

### *5. The sector has available the necessary information to support planning and evaluating performance*

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The viability and competitiveness of the sector requires that industry insights and market intelligence is available, accurate, timely and useful. The availability of such information allows for easy planning, effective management and accurate evaluation of progress with sector development. The absence of market intelligence makes planned growth very difficult and can even lead to disastrous decisions being taken. Through strategic research, accurate data collection and timely dissemination of information, stakeholders will be in a position to make informed decisions that will contribute towards accelerated growth of the sector.

### *6. The sector/South Africa is successfully positioned as a global events centre and gateway to Africa*

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This strategy recognises that the success of the sector cannot solely rely on supply-side interventions but will equally depend on the extent to which the events sector can defend and grow existing

audiences and that future growth opportunities in the rest of Africa are incrementally pursued. The sector must be recognised here and abroad as an African leader in the delivery of cultural events – large and small. The strategy is also premised on the conviction that an industry cannot thrive without regular and open communication between sector players. Lastly, proactive measures to improve market knowledge and access are proposed to ensure that emerging youth, women and black-owned enterprises have equal market opportunity and that these businesses are not left behind in the envisioned ‘internationalisation’ of the sector.

The identified strategic goals cannot be realised in isolation. The achievement of each is linked to the delivery of the other in order to achieve the overall vision for the E&TS sector. These strategic goals are based on the premise that there are important social, economic, and environmental needs that can be met through a prosperous sector.

### 3.2.5. Strategic clusters

Six strategic clusters form the organising framework for the Events and Technical Services Sector Strategy. The strategic clusters and indicators that can be used to assess progress in each cluster are shown below:

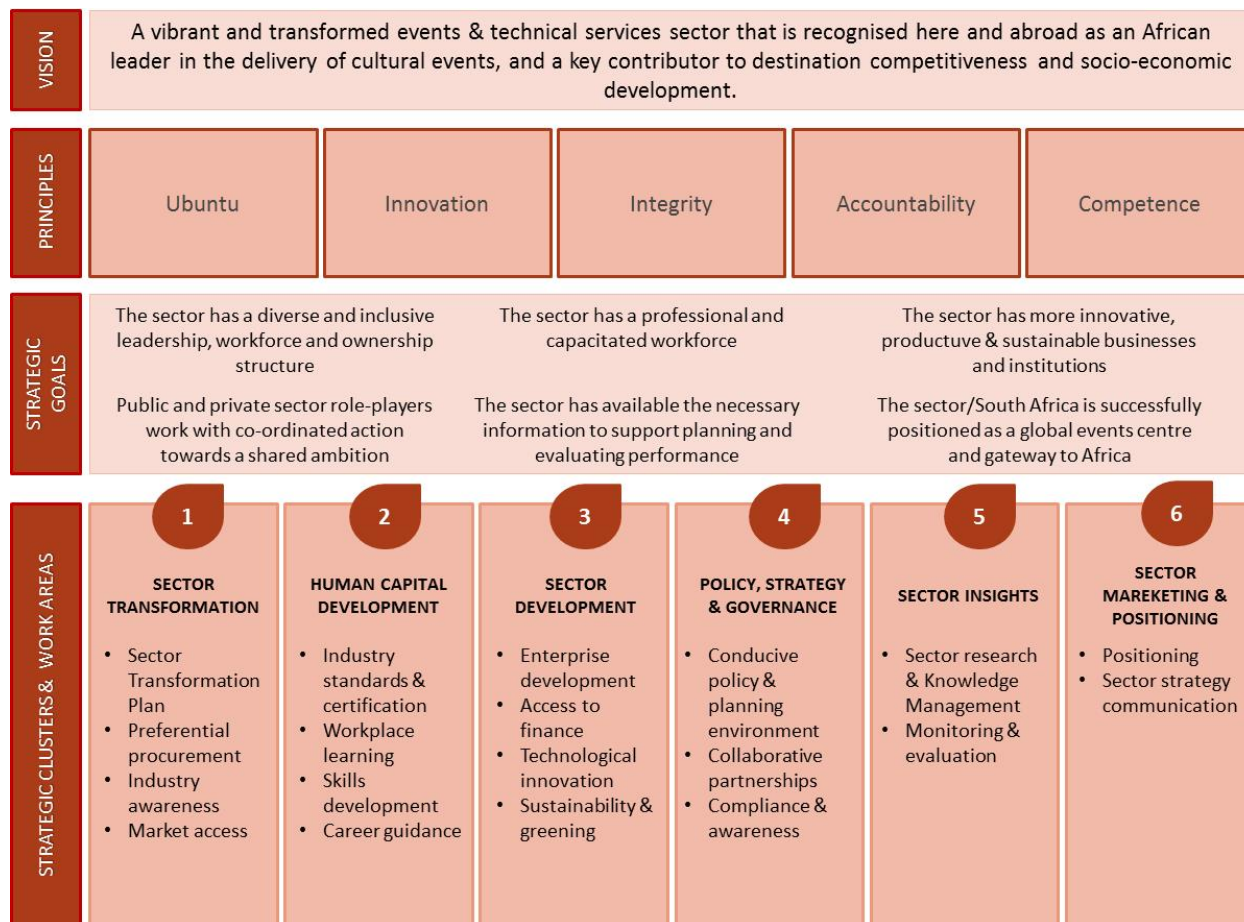
**Table 19: Strategic clusters**

STRATEGIC CLUSTERS & WORK AREAS	1	2	3	4	5	6
	SECTOR TRANSFORMATION	HUMAN CAPITAL DEVELOPMENT	SECTOR DEVELOPMENT	POLICY, STRATEGY & GOVERNANCE	SECTOR INSIGHTS	SECTOR MARKETING & POSITIONING
	<ul style="list-style-type: none"> <li>Transformation Plan</li> <li>Preferential procurement</li> </ul>	<ul style="list-style-type: none"> <li>Industry standards &amp; certification</li> <li>Career guidance</li> <li>Skills development</li> <li>Workplace learning</li> <li>Continued professional development</li> </ul>	<ul style="list-style-type: none"> <li>Enterprise development</li> <li>Access to finance</li> <li>Technological innovation</li> <li>Sustainability &amp; greening</li> </ul>	<ul style="list-style-type: none"> <li>Conducive policy &amp; planning environment</li> <li>Collaborative partnerships</li> <li>Compliance &amp; awareness</li> </ul>	<ul style="list-style-type: none"> <li>Sector research, information &amp; knowledge management</li> <li>Monitoring &amp; evaluation</li> </ul>	<ul style="list-style-type: none"> <li>Positioning and optimal impact</li> <li>Promote equitable market access and diversification</li> <li>Sector awareness and recognition</li> </ul>
INDICATORS	<ul style="list-style-type: none"> <li>Transformation Plan targets &amp; indicators achieved</li> <li>No of enterprises with BBBEE declarations</li> <li>No of companies with BBBEE scorecards</li> <li>No of black owned businesses active in the sector</li> <li>No of black owned businesses outside of townships</li> <li>Number of black technicians participating in a "techies-abroad" exchange programme</li> <li>Membership share of black owned businesses in industry associations</li> <li>Share of government procurement (by value)</li> <li>Availability of accurate, up-to-date BBBEE data</li> </ul>	<ul style="list-style-type: none"> <li>Internationally recognised qualifications on offer in SA</li> <li>Number of apprentices working on DAC events</li> <li>Number of vocational training opportunities available</li> <li>Number of bursary opportunities offered in technical skills</li> <li>Number of MOUs signed with associations to deliver vocational training opportunities</li> <li>Investment in skills development</li> <li>No of enterprises complying with codes of decent work</li> <li>Industry perception that skills need is being adequately addressed</li> </ul>	<ul style="list-style-type: none"> <li>No of black owned businesses active in the sector</li> <li>Contribution to GDP</li> <li>Number of employees employed in the sector</li> <li>Number of local substitute products identified and sold</li> <li>Private sector capital formation</li> <li>Competitive market conditions</li> <li>External direct investment</li> <li>No of businesses with sustainability practices</li> <li>Number of certified businesses</li> <li>Energy reduction at PAIs</li> </ul>	<ul style="list-style-type: none"> <li>Reduction in non compliant events</li> <li>Increase in awareness of statutory requirements</li> <li>100% legal compliance at DAC hosted events</li> <li>Public sector/ government investment in event infrastructure</li> </ul>	<ul style="list-style-type: none"> <li>Availability of accurate, up-to-date KPI data</li> <li>Availability of accurate, up-to-date sector data</li> <li>Availability of consolidated, accurate, up-to-date permit data</li> <li>Availability of consolidated, accurate, up-to-date impact data</li> </ul>	<ul style="list-style-type: none"> <li>Number of mega or major ACH events hosted</li> <li>Number of mega or major ACH events hosted outside of the Western Cape and Gauteng</li> <li>Number of ACH events on the official national calendar</li> <li>Level of brand awareness</li> <li>Audience attendance</li> <li>International visitor attendance</li> <li>Audience diversification</li> <li>Seasonality index</li> <li>Marketing impact metrics</li> <li>Number of international industry platforms with strong SA presence/ attendance</li> </ul>

### 3.2.6. Summary

The vision, principles, strategic objectives and strategic clusters are shown in the strategy map below.

**Figure 19: Events & Technical Services Sector Strategy Map**





### 3.3. STRATEGIC CLUSTER 1: SECTOR TRANSFORMATION

#### 3.3.1. Introduction

For DAC and the Arts, Culture and Heritage (ACH) sector specifically, three critical policy and strategy frameworks form the cornerstones of the development of DAC's sectoral strategy, namely:

- The Revised White Paper on Arts, Culture and Heritage (Draft 2013):

Transforming and strengthening the role and contribution of the Arts, Culture and Heritage Sector and its governance and institutional arrangements.

- Outcome 14 of MTSF 2014 – 2019 and Chapter 15 of the NDP:

DAC has been tasked with championing and leading the outcome of transforming society and uniting the nation. The ACH sector is tasked with leading nation building and transformation through social cohesion.

- Mainstreaming the Mzansi Golden Economy Strategy (2011):

This requires of the ACH sector, led by DAC, to strengthen and elevate the socio-economic contribution and impact of the Arts, Culture and Heritage sector.

The DAC strategy also recognises the evolution in government policy on arts, culture, and heritage, by shaping and placing particular emphasis on ACH as a significant contributor to economic growth of the country, and to the economic empowerment of people participating in the sector.

The focus of this strategic cluster is on the transformation of ownership and the make-up of the leadership and skills of the workforce to ensure economic inclusion and empowerment in line with the country's BBBEE policies and strategies.

#### 3.3.2. Strategic goal and related objectives

The tactics outlined in this section support the attainment of strategic goal 1:

**The sector has a diverse and inclusive leadership, ownership structure and workforce**

#### 3.3.3. Strategic gaps

A number of challenges and issues limiting transformation in the sector have been identified by sectoral stakeholders:

- Large public and private sector contracts for events and technical services tend to be allocated to a limited number of large businesses with the requisite financial and human resources.
- Government procurement can be an especially powerful accelerator of sector transformation, provided that all government procurers have access to information about qualifying suppliers of events and technical services and products.
- Stakeholder engagement on the matter of sector transformation is often characterised by entrenched positions, conflict and limited willingness to collaborate. Creative mechanisms are required to obtain the full commitment to and buy-in from all key stakeholders- public and private- to transformation.

- The lack of accurate and up-to-date information on the make-up of sector ownership, management and workforce leads to assumptions, fans the confrontational nature of related discussions and has a direct impact on decision making. Creating/collating new and existing knowledge and information through comprehensive sectoral research and the allocation of resources to this function is an essential base for an evidence-based transformation plan for the sector.
- The sector is diverse and some stakeholder groups fall within the ambit of other economic sectors and within the scope of other transformation codes. The need for all relevant parties developing and implementing transformation charters that relate to sector stakeholders to communicate and co-ordinate to avoid overlapping codes and stakeholder confusion is pertinent.
- Lastly, new entrants bemoan the fact that they do not have the resources and skills to participate in and optimise international events – be these conferences or trade events. They also point out that they cannot compete with the marketing power afforded to members of the large industry bodies. This strategy is premised on the view that large industry associations play an important role in the ongoing professionalization of the industry and are effective means for facilitating business between buyers and suppliers. However, it must be recognised that new entrants may not be able to afford membership – or may not be able to fully optimise their membership. A stepping stone approach is needed. While DTI, DSBD and SEDA offer incentives and other support programmes, a coherent suite of incentives needs to be packaged and promoted to small and emerging black owned enterprises. As other sectors have shown, this can successfully be coordinated in collaboration with established industry bodies and their members.

### 3.3.4. Strategic recommendations

The recommendations in this section are geared towards accelerating sector transformation through

#### 3.3.4.1. Work area 1: Accelerated sector transformation

	Tactics	Considerations
1.1	<b>Finalise and implement sector transformation plan</b>	<ul style="list-style-type: none"> <li>• Base transformation plan on evidence gained through association surveys</li> <li>• Coordination with all relevant line departments</li> </ul>
1.2	<b>Ensure public sector procurement for events complies with requirements of preferential procurement policy and regulations</b>	<ul style="list-style-type: none"> <li>• Create database of qualifying service providers to facilitate access by other departments</li> <li>• Issue national guidelines to government departments as outlined in Cluster 4, tactic 4.4.</li> <li>• Work with National Treasury to track and monitor compliance</li> </ul>
1.3	<b>Encourage participation in the industry through awareness creation</b>	<ul style="list-style-type: none"> <li>• Host pavilions, workshops, events and press conferences at ACH events to promote opportunities for participation in E&amp;TSS</li> <li>• Joint marketing and co-funding with sector associations and relevant departments, e.g. DTI and NDT</li> </ul>

1.4.	<b>Package a set of marketing incentives to support market access &amp; diversification for prioritised enterprises</b>	<ul style="list-style-type: none"><li>• Marketing support offered should form part of a holistic suite of support programmes outlined elsewhere in this strategy</li><li>• Emphasis must be on targeting the major trade platforms</li></ul>
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## 3.4. STRATEGIC CLUSTER 2: HUMAN CAPITAL DEVELOPMENT

### 3.4.1. Introduction

This strategic cluster relates to the development of human capital within the sector, to ensure decent work for all employed in events and technical services, transformation of the industry and greater inclusivity in the distribution of the economic and other benefits of the sector.

### 3.4.2. Strategic outcome

The tactics outlined in this section support the attainment of strategic goal 2:

**The sector has a professional and capacitated workforce**

### 3.4.3. Strategic gaps

The 2009 Task Team Report asserts that the growth and transformation of the sector cannot be sustained without attention to the capabilities of individual players. Stakeholder views about human resource development in the sector have not shifted since 2009 – it remains one of the most significant challenges confronting the growth and success of the sector. Stakeholders remain dissatisfied with the efficacy of the SETAs and their experience of accessing funding for training. The perceived disconnect between existing training programmes offered by South African educational institutions and the needs of the sector persists. Furthermore, although more information about critical and scarce skills is currently available, significant gaps in the understanding of the human resource development needs still exist.

There are a number of issues to be taken into account in the work area of human capital development, including:

- Understanding what training and education exists, what institutions are doing and the outputs produced, what gaps exist between outputs and industry requirements, as well as safeguarding against the loss of critical skills and vital capacity.
- The need for capacity building for the events and technical services in line with the human resource and capacity requirements of the sector.
- Greater intergovernmental cooperation between education and training role-players.
- The need to develop E&TSS skills pipelines and career paths and to make it attractive for new entrants to join the sector.
- The rapid pace of technological change requires attention to re-skilling and upskilling.
- The need to ensure decent work for all levels of the sector labour force.

The recommendations in this section address these considerations and aim to professionalise the industry through education, training and certification.

### 3.4.4. Strategic recommendations: Human capital development

#### 3.4.4.1. Work area 1: Human capital development

	Tactics	Considerations
2.1	<b>Develop industry standards and certification</b>	<ul style="list-style-type: none"> <li>Work with industry bodies and aligned skills quality assurance initiatives</li> </ul>
2.2	<b>Support skills development aligned with industry needs</b>	<ul style="list-style-type: none"> <li>Support greater collaboration with SETAs, FET and HET providers, as well as the industry</li> <li>Examine existing SETA skills and human resource supply and demand information to identify human resource development needs</li> <li>Conduct industry human resource needs analysis to fill information gaps</li> <li>Develop sector human resource development plan</li> </ul>
2.3	<b>Upgrade skills through workplace learning, e.g. internships, mentorships and on-site training</b>	<ul style="list-style-type: none"> <li>Facilitate greater collaboration with SETAs, FET and HET providers as well as the industry to develop an integrated training and placement programme at greater scale</li> <li>Investigate bursary opportunities for E&amp;TS learners through NFVF and NAC</li> </ul>
2.4	<b>Develop and publish official E&amp;TSS career guide</b>	<ul style="list-style-type: none"> <li>E&amp;TSS specific vs. ACH sector-wide career guide/s</li> <li>Consider annual career days/roadshows etc.</li> </ul>

### 3.5. STRATEGIC CLUSTER 3: SECTOR DEVELOPMENT

#### 3.5.1. Introduction

The ability of large numbers of businesses to competitively vie for the economic opportunities in the sector is limited by weak enterprise structures and managerial skills. The strategy recognises that the development of the operational and financial capacity of BEE enterprises, and promoting access to finance for black economic empowerment, are foundations of sector transformation.

Opportunities exist within the sector to improve profitability and competitiveness by ‘working smarter’ right across the sector. The strategy calls on sector stakeholders to increase competitiveness through adoption of new event’s production technologies as well as best practice approaches in relation to event sustainability.

#### 3.5.2. Strategic outcome

The tactics outlined in this section support the attainment of strategic goal 3:

**The sector has more productive, innovative and sustainable businesses and institutions**

#### 3.5.3. Strategic gaps

Many organisations in the sector remain unregistered – leaving them unable to qualify for government funding opportunities. A key challenge for the sector is to increase registration of

businesses and to assist them with funding opportunities. Business formation and the development of entrepreneurial and managerial competencies to support the survival, maturation and competitiveness of enterprises need support.

The increasing difficulty in sourcing funding for arts and culture is well-known. A primary challenge reported by organisations is a lack of funding and support.

Technological and cultural changes related to the consumption of entertainment content have both affected the global business mode of entertainment in a manner that has boosted live performance but have also created new challenges as well. For the most part technology has been beneficial to the event industry. Technology has made it easier to access new consumers, make bookings, stage productions, track and manage logistics and safety, introduce sustainability practices, measure audience feedback and reduce production costs. Yet all South African sector players are not agile enough to keep pace with rapidly changing technology. Access to technology was pointed out as a key challenge in the sector, which may also be related to the lack of funds to purchase the latest technology which could improve production of products and services.

Increasingly there is global leadership, support, education and methods of recognition within the events industry for sustainable events. Evidence of this is the formation of trade organisations dedicated to pursuing a sustainable events industry, the support of government in sustainable events initiatives, the emergence of management standards as well as reporting frameworks for sustainable events, sustainable event certification and awards, as well as training and resources aimed at providing the knowledge and skills required by events professionals to deliver sustainable events. Technological changes and innovations are further driving sustainability practices – particularly in high energy-consuming environments such as performing arts centres and theatres. Yet implementation of events sustainability practices, many of which are related to E&TS, in South Africa remains limited to a handful of industry leaders due to the perceived lack of demand, restricted events budgets and lack of know-how.

There is also a need to provide for cutting edge technologies for events production and facility sustainability in the development and maintenance of publicly owned ACH infrastructure.

#### **3.5.4. Strategic recommendations**

This cluster proposes a suite of tactics to support the achievement of the following objectives:

- Strengthening enterprises in the sector
- Facilitate access to financial resources
- Support innovation and responsiveness to changes in technologies and media
- Support innovation and responsiveness to sustainability and greening trends

#### 3.5.4.1. Work area 1: Enterprise development

	Tactics	Considerations
3.1	Provide industry guidance on formalisation of entities, registrations and participation in industry associations	<ul style="list-style-type: none"> <li>Work with industry bodies, DTI, DSBD and SMME support agencies including provincial support agencies</li> </ul>
3.2	Develop business support guide and actively promote available funding opportunities through DTI, DBSD and other entities	<ul style="list-style-type: none"> <li>Consolidate support information for E&amp;TSS (or ACH) businesses/entrepreneurs addressing opportunities across the business /event lifecycle</li> <li>Work with industry bodies, DTI, DSBD and SMME support agencies including provincial support agencies</li> </ul>

#### 3.5.4.2. Work area 2: Access to financial resources

	Tactics	Considerations
3.3	Explore introduction of financial incentives to the E&TS sector	<ul style="list-style-type: none"> <li>Undertake analysis of technology imports and exports</li> <li>Undertake sector needs assessment to determine specific gaps in access to technology</li> <li>Investigate existing incentives to determine relevance to identified needs</li> <li>Scope out incentive package</li> </ul>
3.4.	Facilitate and promote equitable access to 'soft incentives' such as discounted flight allowances for gear, preferential rates for flights, car and van hire, equipment hire etc.	<ul style="list-style-type: none"> <li>'Soft incentives' are usually negotiated by industry associations for their members because of the combined buying power</li> </ul>

#### 3.5.4.3. Work area 3: New media and technologies

	Tactics	Considerations
3.5	Showcase innovative uses of technology and new media	<ul style="list-style-type: none"> <li>Develop case studies</li> <li>Provide guidance for 'technology best practice'</li> <li>Improve links with Information and Communication Technology (ICT) industry and wider innovation players, including networking, information-sharing and working sessions</li> <li>Develop information-sharing relationships with international bodies concerned with looking at new media trends</li> <li>Arrange events, expos, master classes, bringing out international/ national experts to share insights</li> </ul>
3.6	Support implementation of new technologies through improved access to finance, especially at PAI	<ul style="list-style-type: none"> <li>Work with DTI and industry associations</li> <li>PAI: <ul style="list-style-type: none"> <li>Condition-based assessments to gain</li> </ul> </li> </ul>

		<p>understanding of the extent of technology innovation and replacement requirements</p> <ul style="list-style-type: none"> <li>○ Development of a technology replacement and maintenance plan</li> <li>○ Provision in PAI capital budgets</li> </ul>
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#### 3.5.4.4. Work area 4: Sustainability and greening

	Tactics	Considerations
3.7	Showcase innovative uses of sustainability practices	<ul style="list-style-type: none"> <li>● Develop case studies</li> <li>● Provide guidance for 'sustainability best practice'</li> <li>● Improve links with green technology industry and wider greening/sustainability players, including networking and information- sharing and working sessions</li> <li>● Work with EGF</li> <li>● Develop information-sharing relationships with international bodies concerned with looking at events sustainability trends</li> <li>● Arrange events, expos, master classes and bringing out international/national experts to share insights</li> </ul>
3.8	Expand skills and competencies for sustainable events management through CPD and relevant content in training programmes	<ul style="list-style-type: none"> <li>● Work with SETAS, EGF and industry associations</li> </ul>
3.9	Support implementation of resource efficient technologies in PAIS	<ul style="list-style-type: none"> <li>● Condition-based assessments to gain understanding of the extent of sustainability practices, current technologies and implementation requirements</li> <li>● Development of a technology replacement and maintenance plan</li> <li>● Provision in PAI capital budgets</li> </ul>



## 3.6. STRATEGIC CLUSTER 4: POLICY, STRATEGY AND GOVERNANCE

### 3.6.1. Introduction

Universal adherence and compliance to legal prescripts, policy guidelines and best practice is a key requirement for protecting and strengthening the reputation of the industry. This is also needed to address a pervasive industry perception that government often fails to adhere to policies when organising and hosting events. The same concern is raised in respect of small community events. Furthermore, the success of any sectoral strategy is largely dependent on the quality and resilience of the partnerships established to collectively implement the required actions and to build trust, respect, understanding and collaboration. The success of this strategy will therefore largely be dependent upon:

- Better policy integration and coordination
- Improved compliance monitoring
- Strong public sector leadership, advocacy and 'lead-by-example'
- Planning integration and alignment
- Coherent national institutional arrangements

### 3.6.2. Strategic outcome

The tactics outlined in this section support the attainment of strategic objective 4:

**Public and private sector role-players work with co-ordinated action towards a shared ambition.**

### 3.6.3. Strategic gaps

The phase 2 findings highlighted a number of significant weaknesses and challenges resulting from the:

- Complex and extensive nature of statutory requirements
- General lack of awareness of risk and compliance requirements
- Perception of policy misalignment between spheres of government
- Poor integration of the events sector with other sectoral policies and plans
- Fragmented and uncoordinated nature of the sector
- Overlapping mandates, roles and responsibilities

As a first step it is important that current policy and legislative conflicts and impediments are identified in consultation with representative stakeholder bodies and that the responsible departments address these through inter-ministerial engagement. Secondly, the DAC (in association with SRSA, SAPS and the SABS) should lead on the creation of an ongoing awareness campaign within the sector to promote sector-wide compliance. Sector resilience can only be achieved if there is a shared understanding of what the legal requirements are, what the national vision for the sector is and what the nature of the partnership is that will achieve these visions. Without clear government leadership, the current dysfunctional relations between the public and private sector will continue. In light of the urgent need to transform the sector, it is important that consensus is built and the strained relations between stakeholders are eased. This requires consistent and ongoing communication.

Without a clear national institutional framework that addresses these key governance challenges, the sector will continue to perform sub-optimally, remain vulnerable to poor levels of compliance and fail to deliver the required transformation objectives. Through a coherent intergovernmental and stakeholder engagement framework, the appropriate roles and responsibilities must be set out for the different spheres of government and industry at large.

Lastly, the message of the ‘business of events’ is not filtering down to all levels of government with the result that cultural events are seen as either a drag on resources or a ‘soft’ form of entertainment. Good governance must seek to shift this understanding among decision makers to ensure that the sector is repositioned as an economically beneficial sector that plays a critical role in the growth of our tourism, film and commercial industries. This will entail consistent and persuasive communication of the economic value of the sector – and must flow from better sector insight which result from strategic cluster 5.

### 3.6.4. Strategic recommendations

This cluster proposes a suite of tactics to support the achievement of the following objectives:

- Create a conducive policy and planning environment
- Establish meaningful collaborative partnerships
- Promote compliance and increase awareness of requirements

#### 3.6.4.1. Work area 1: Conducive policy and planning environment

	Tactics	Considerations
4.1.	<b>Facilitate integration of E&amp;TSS in other DAC sectoral strategies and improve integration with other sectors</b>	<ul style="list-style-type: none"> <li>• Optimal institutional mechanisms to better coordinate inputs in revisions of SANS</li> <li>• Strategy overlaps and conflicts</li> <li>• National/provincial misalignment</li> <li>• Cross-sectoral misalignment</li> </ul>

#### 3.6.4.2. Work area 2: Collaborative partnerships

	Tactics	Considerations
4.2.	<b>Establish and coordinate a national strategy delivery forum</b>	<ul style="list-style-type: none"> <li>• Partners to be included in this forum must include business, government, labour, NPCs, communicators and knowledge groups</li> </ul>

### 3.6.4.3. Work area 3: Promote compliance and increase awareness

	Tactics	Considerations
4.3	Develop, publish and distribute national cultural events guidelines for communities and practitioners which contains essential policy requirements, best practice examples and other general tips	<ul style="list-style-type: none"> <li>• Policy and legal requirements should always be vetted by specialists from industry and other government departments</li> <li>• Provincial misalignment</li> <li>• By-law misalignment</li> </ul> <p><b>Precedents:</b></p> <ul style="list-style-type: none"> <li>• 'Safe Stages' is a guide to Alberta's occupational health and safety legislation for employers and workers in the theatre industry</li> <li>• 'Guidelines for Staging Events within the Greater Knysna Municipality' contains a full set of policy requirements applicable across the municipality</li> <li>• Fáilte Ireland's 'Festivals and Events Best Practice Guide' includes policy guidelines, tips and best practices.</li> </ul>
4.4	Develop and issue national ministerial guidelines to all government entities on policy requirements, procurement principles and requirements and other general directives in support of the achievement of this strategy	<ul style="list-style-type: none"> <li>• Role clarification</li> <li>• Provincial misalignment</li> <li>• By-law misalignment</li> <li>• Vetting by professionals</li> <li>• Can be used to address industry complaints regarding 'fair wages', IP rights, late payments etc.</li> </ul>
4.5	Ongoing identification and recognition of good practice and excellence	<ul style="list-style-type: none"> <li>• Celebrating excellence is a great tool for building respect, trust and good will</li> </ul>

## 3.7. STRATEGIC CLUSTER 5: SECTOR INSIGHTS

### 3.7.1. Introduction

The DAC Sectoral Strategic Plan 2015–2019 acknowledges the need for research, monitoring and evaluation across the sector pertaining to the strategic priorities through the development of an integrated monitoring, evaluation and reporting framework and supported by a capacitated research function. This section sets out the current situation regarding information about the sector and the impacts of events, and proposes tactics to address the paucity of sector and impact intelligence.

### 3.7.2. Strategic outcome

The tactics outlined in this section support the attainment of strategic objective 5:

**The sector has available the necessary information to support planning and evaluating performance**

### 3.7.3. Strategic gaps

Though the DAC recognises the economic importance of the E&TSS, comprehensive data and information on the scope and scale of the sector does not exist. Moreover, the concept of the E&TSS as a common denominator for a grouping of activities related to the production of cultural events is not yet generally recognised or understood. This is aggravated by the lack of a cohesive institutional framework for the sector and its wide range and diversity of stakeholders. Access to pertinent, detailed and up-to-date data on the sector is a prerequisite for planned development and support to the sector. Without it, evidence-based policy development and planning become almost impossible, preventing targeted investment in the sector. The SCH sector mapping study carried out in 2014 provides a partial picture only of the size and distribution of the E&TS sector, the specific features of individuals and organisations within the sector, as well as the economic contribution of the sector.

Comprehensive information about the impacts of events is equally limited and fragmented. DAC and other government departments are willing to provide financial and other support to events due to the perceived associated social and economic benefits. Estimation and evaluation of the net economic benefits produced by events, especially those supported by public funding, is critical. Assessments of economic value are particularly important for recurring events because they inform government decisions on whether to fund the event in the future. Carrying information from post-event impact assessments forward into planning is critical as it ensures that the consequences of events remain directed towards the developmental and growth objectives of the funder.

An overall picture of the predicted value and/or actual value of cultural events supported by DAC and other government department in any given year does not exist. This is partly due to the way in which events are funded, partly to the way in which evaluation and events assessments (where they are actually done) are conducted, and partly to the way in which reporting is done. There is no events assessment framework that directs and guides event funders or event organisers.

Research for this strategy found that the impacts of cultural events in South Africa are not properly understood, neither before they happen nor after they have taken place. The research identifies the following key issues:

- Lack of a framework for the collection and aggregation of information about events

- Absence of a standardised set of evaluation criteria used consistently across funding agencies
- Absence of an aggregated set of baseline data regarding the past impacts of events
- Sparse understanding of the return on investment of government funding and delivery of outcomes related to government objectives

Virtually no attention is paid to events and technical services within events impact assessments, with the consequence that insight into the scale of spending on E&TSS and the consequent economic impacts thereof is non-existent.

### 3.7.4. Strategic recommendations

This cluster proposes a suite of tactics to support the achievement of the following objectives:

- Understanding and providing researched sector data
- Monitoring and evaluation of publicly funded arts and cultural events

#### 3.7.4.1. Work area 1: Sector Research and Knowledge Management

	Tactics	Considerations
5.1	<b>Improve collection and sharing of events permits data</b>	<ul style="list-style-type: none"> <li>• Establish protocols for sharing and aggregating information</li> <li>• Collaborate with metros through SA Cities Network and SALGA</li> </ul>
5.2	<b>Develop and publish detailed sector profile</b>	<ul style="list-style-type: none"> <li>• Agree on sharing of SAACI and EXSA membership and survey information</li> <li>• Establish protocols for sharing information, including timings, aggregation requirements before dissemination, and appropriate non-disclosure agreements</li> <li>• Agree on standard baseline set of indicators to be used, including specific information regarding E&amp;TS</li> <li>• Assess information and compile industry profile including drawing comparisons with other sources of information</li> <li>• Work with relevant organisations to improve information standards to ensure accuracy and comparability</li> <li>• Build capacity of sector associations to undertake and manage membership surveys</li> <li>• Facilitate learning between sector associations both on supply and demand side</li> </ul>

### 3.7.4.3. Work area 2: Monitoring and evaluation of publicly funded arts and cultural events

	Tactics	Considerations
5.3	Standardise PAI reporting on events	<ul style="list-style-type: none"> <li>• Agree on standard baseline set of indicators to be used consistently</li> <li>• Establish protocols for sharing and aggregating information</li> <li>• Set guidelines for annual reports</li> </ul>
5.4	Improve collection and sharing of events data within the public sector	<ul style="list-style-type: none"> <li>• Agree on standard baseline set of indicators to be used consistently</li> <li>• Establish protocols for sharing and aggregating information</li> <li>• Work with line departments and public entities for the systematic provision of information on attendance, budgets, expenditure, impact, etc.</li> </ul>
5.5	Facilitate consistent and systematic impact assessments for individual events	<ul style="list-style-type: none"> <li>• Issue national guidelines and protocols making impact assessments a mandatory sponsorship requirement (for sponsorships above R?)</li> <li>• Build capacity of events funders to manage impact assessment processes</li> <li>• Build capacity of events organisers and service providers to undertake and manage impact assessment processes</li> <li>• Work with event organisers for systematic provision of information</li> </ul>
5.6	Publish detailed national cultural events impact report	<ul style="list-style-type: none"> <li>• Collate impact indicators of individual events into national events impact report, including drawing comparisons with other sources of information</li> </ul>
5.7	Publish summaries of event impact reports to raise awareness of the ACH event economy and emphasise economic and employment impact	<ul style="list-style-type: none"> <li>• Setting marketing obligations as part of government sponsorship requirements</li> <li>• Ongoing communication of aggregate data to encourage sector support</li> <li>• </li> </ul>

## 3.8. STRATEGIC CLUSTER 6: SECTOR MARKETING AND POSITIONING

### 3.8.1. Introduction

The successful transformation of the sector relies not only on supply-side interventions but equally requires the following demand-side tactics to address sector vulnerabilities:

- Employment and cash flow insecurity and instability associated with seasonality and uncertainty around funding and sponsorship commitments
- Lack of awareness of the economic and employment contribution of the sector across the value chain

While most of the proposed actions may be regarded as ‘soft’ tactics, if executed well, these will go a long way towards growing yield for enterprises and independent workers, while leveraging the power of government communications beyond mere corporate objectives to supporting the overall positioning and viability of the sector. This will however require the coordination of existing sector initiatives and strengthening mutually beneficial partnerships with the performing arts, film, commercials, sports and tourism sectors.

The DAC must be seen to be proactive if it is to hold and grow the current domestic market share for live performance and events given greater competition from emerging entertainment platforms as well as the proliferation of events and festivals. Strategies are required to leverage limited marketing expenditure more effectively. To a large extent this hinges on the future direction that the DAC will take in response to the MGE recommendations regarding the “More than you can imagine” experiences, precincts and information hubs together with the Mzansi Golden Market initiative. Particularly important will be to strengthen partnerships with the tourism sector at national and provincial levels – through the NDT and its agencies – to leverage joint marketing programmes and establish clear national arrangements for who actually leads on national ACH event positioning and marketing activities and how these activities must align with MGE objectives and support up and downstream sub-sectors across the value chain. In this regard it is important to recognise that countries and cities in general promote their events sector for image and destination promotion purposes, so the emphasis traditionally falls on the big festivals and events. The ‘destination’ objectives may therefore not necessarily speak to the ‘developmental’ objectives envisaged by the MGE. This requires better coordination to achieve beneficial results for tourism and the ACH events sector.

DTI and SEDA incentives/programmes also provide an opportunity to coordinate market access both within domestic and international markets. The sector has the potential to be positioned as a service hub for the rest of the continent. Research shows that South Africa serves as the gateway for the export of cultural goods to the wider region. The film and commercials sector similarly has shown that equipment and technical skills can viably be exported to the region, even though current total earnings may still be small when compared to local and international work. This ‘internationalisation’ of the film sector through the careful packaging of ‘soft’ and ‘hard’ incentives, location marketing and clear institutional arrangements, shows how a poorly performing domestic sector can rapidly integrate with the international economy and secure substantial foreign earnings while diversifying markets and products. The rapid growth of African economies means that opportunities for suppliers of technical production services and products will grow, offering potential lucrative future markets – despite trade barriers between countries and regional trade

blocks that at present may not be conducive. Facilitating inbound and outbound marketing missions, together with mutually beneficial partnerships, may be a start. Partnering with regional initiatives such as the African Music Festival Network to collaborate on joint marketing, skills development and knowledge sharing will help to reduce perceptions that South Africa is a 'threat' to nascent industries elsewhere on the continent.

While this strategic cluster proposes a set of demand-side interventions it is important that the sector consistently delivers quality events that exceed the expectations of audiences. In simple terms the promises made to visitors/ audiences must align with the way in which events are delivered. The requirement for a high standard of service delivery applies to all stakeholders and is relevant in a number of areas. This requires the sector 'getting it right' in terms of safety, service quality, diversity of the offering, etc. For South Africa to remain a regional leader requires that it continue to be seen to be at the cutting edge of technology, innovation, skills development and safety and quality standards. We need to remain the African trendsetter and aggressively protect our reputation.

Lastly, for DAC to strengthen its credibility in the sector it is important that national signature events – such as red letter days – become highly professionalised and adopt the same marketing tactics that would be applied at commercial events to diversify audience attendance, create greater opportunities for the sector to participate in these events and set the trends in terms of safety, service quality and more. The 4<sup>th</sup> of July, Bastille Day and Remembrance (Poppy) Day are examples of national celebrations that have become internationally renowned events – and brands in their own right – while associated with creative and excellent event production values.

### 3.8.2. Strategic outcome

The tactics outlined in this section support the attainment of strategic objective 6:

**The sector/South Africa is successfully positioned as a global events centre and gateway to Africa.**

### 3.8.3. Strategic gaps

The lack of cohesive marketing and communications at a sub-sectoral level can be alleviated through the creation of a stronger brand identity for events in general – as the technical production sub-sector relies largely upon business-to-business communications to sustain revenue. At the same time the sub-sector ultimately still requires traditional consumer-facing marketing tactics to deliver 'bums on seats' revenue. Secondly, positioning and marketing remains uncoordinated between the different 'kindred sectors' - events, film, commercials, hospitality and tourism. This creates incoherent sector positioning, marketing and communications. Thirdly, in the current economic cycle, large event sponsorship budgets are simply no longer an option for government. This means that existing marketing budgets must be leveraged more strategically to support and grow audience demand – and thereby indirectly – business demand for technical goods and services. This has implications both at a corporate marketing level as well as at an individual production level. Simply put, current marketing budgets included in sponsorships are not enough to deliver new audiences and require a national approach to deliver the audiences that will generate demand for technical production products and services. An integrated approach to marketing ACH events is needed. Similarly, interviews with stakeholders confirm that not even key stakeholders in the sector are



aware of which national flagship events have been prioritised by the DAC and provinces. A national calendar of events that is clearly aligned between DAC and NDT should set the tone for what the priority cultural events are. This will also help to focus other sponsors and donors to support national strategic objectives in a more proactive and targeted manner.

### 3.8.4. Strategic recommendations

The strategic work areas described below responds to the following overarching cluster recommendations:

- Create more stable employment opportunities by evening out demand for production and technical services through encouraging demand for ACH events year round

#### 3.8.4.1. Work area 1: Positioning

	Tactics	Considerations
6.1.	<p><b>Facilitate sectoral positioning, marketing and communications to deliver a unified brand for cultural events</b></p> <p><i>Note: This is a supporting action and follows on from recommendations made in the MGE.</i></p>	<ul style="list-style-type: none"> <li>• Assessing progress made with MGE implementation in respect of the “More than you can imagine” suite of proposals</li> <li>• Understanding current ‘event brands’ promoted by SA Tourism, PAIs, NFVF, NHC, NAC etc.</li> <li>• Better understand audience brand perceptions of individual national events and festivals</li> <li>• Setting marketing obligations as part of government sponsorship requirements</li> </ul> <p><b>Precedents:</b></p> <ul style="list-style-type: none"> <li>• EventScotland promotes Scotland as ‘The Perfect Stage’</li> <li>• New Zealand has developed a “New Zealand Major Events” brand</li> <li>• Glasgow Grows Audiences is an art marketing and audience development agency with the aim to improve accessibility to arts and cultural events.</li> </ul>
6.2	<p><b>Develop, publish &amp; maintain The official SA ACH events calendar</b></p>	<ul style="list-style-type: none"> <li>• Sector clarity on what are priority events (national and provincial)</li> <li>• Alignment with provincial and major metropolitan calendars</li> <li>• Integration between ACH and tourism marketing systems/ platforms</li> </ul> <p><b>Precedents:</b></p> <ul style="list-style-type: none"> <li>• EventScotland publishes an attractive events calendar</li> <li>• Culturefox.ie is an online guide to Irish cultural events and is an initiative of the Arts Council</li> </ul>

### 3.8.4.2. Work area 2: Communicate E&TSS strategy

	Tactics	Considerations
6.3.	Communicating the strategy	<ul style="list-style-type: none"> <li>Understanding available industry communication channels including informal platforms</li> </ul> <p><b>Precedents</b></p> <ul style="list-style-type: none"> <li>The New Zealand Major Events Strategy has as priority strategy “More effectively communicate the government’s Major Events Strategy to the New Zealand events sector”</li> </ul>

### 3.9. PRIORITISING ACTIONS

In order to determine the relative priority of the identified strategic actions, we have developed a set of criteria to evaluation the proposed interventions:

- Is the intervention aligned to the MGES?
- Is the intervention aligned with the recommendations of the Task Team Report?
- Does it reinforce DAC's overall priorities and other strategies?
- Is it aligned with the DAC's strategic plan?
- Does it support the objective of sector transformation and empowerment at scale?
- Does it promote partnerships and improved co-ordination?
- Does it support sector sustainability, productivity and competitiveness (includes skilled workforce & sector intelligence)
- Does it strengthen the reputation and positioning of the South African Events and Technical Services Sector?

The assessment of each identified intervention against the identified criteria is show in the evaluation matrix in Table 19. The evaluation will inform the assignment of priority level in Phase 4.

**Table 20: Evaluation matrix**

		EVALUATION CRITERIA							
TACTIC		Aligned with MGES	Aligned with Task Team Report	Reinforces DAC's overall priorities & other strategies	Aligned with DAC Strategic Plan	Supports transformation at scale	Promotes partnerships and improved co-ordination	Supports sector sustainability, productivity & competitiveness	Strengthens the reputation & positioning of the sector
<b>STRATEGIC CLUSTER 1: SECTOR TRANSFORMATION</b>									
1.1	Finalise and implement sector transformation plan		✓	✓	✓	✓	✓		
1.2	Ensure public sector procurement for events complies with requirements of preferential procurement policy and regulations		✓	✓	✓	✓	✓		
1.3	Encourage participation in the industry through awareness creation		✓	✓	✓	✓			✓
1.4.	Package a set of marketing incentives to support market access & diversification for prioritised enterprises	✓	✓	✓	✓	✓		✓	
<b>STRATEGIC CLUSTER 2: HUMAN CAPITAL DEVELOPMENT</b>									
2.1	Develop industry standards and certification	✓	✓	✓	✓	✓	✓	✓	

		EVALUATION CRITERIA							
TACTIC		Aligned with MGES	Aligned with Task Team Report	Reinforces DAC's overall priorities & other strategies	Aligned with DAC Strategic Plan	Supports transformation at scale	Promotes partnerships and improved co-ordination	Supports sector sustainability, productivity & competitiveness	Strengthens the reputation & positioning of the sector
2.2	Support skills development aligned with industry needs	✓	✓	✓	✓	✓	✓	✓	
2.3	Upgrade skills through workplace learning, e.g. internships, mentorships and on-site training	✓	✓	✓	✓	✓	✓	✓	
2.4	Develop and publish official E&TSS career guide		✓	✓	✓	✓		✓	✓
STRATEGIC CLUSTER 3: SECTOR DEVELOPMENT									
3.1	Provide industry guidance on formalisation of entities, registrations and participation in industry associations			✓	✓	✓	✓	✓	
3.2	Develop business support guide and actively promote available funding opportunities through DTI, DBSD and other entities			✓	✓	✓	✓	✓	
3.3	Investigate need for sector financial incentives programme	✓	✓	✓	✓	✓	✓	✓	
3.4.	Facilitate and promote equitable access to 'soft incentives' such as discounted flight allowances for gear, preferential rates for flights, car and van hire, equipment hire etc.		✓	✓	✓	✓	✓	✓	
3.5	Showcase innovative uses of technology and new media			✓			✓	✓	
3.6	Support implementation of new technologies through improved access to finance, especially at PAIS			✓			✓	✓	
3.7	Showcase innovative uses of sustainability practices			✓			✓	✓	✓
3.8	Expand skills and competencies for sustainable events management through CPD and relevant content in training programmes			✓			✓	✓	✓
3.9	Support implementation of resource efficient technologies in			✓			✓	✓	✓

		EVALUATION CRITERIA							
TACTIC		Aligned with MGES	Aligned with Task Team Report	Reinforces DAC's overall priorities & other strategies	Aligned with DAC Strategic Plan	Supports transformation at scale	Promotes partnerships and improved co-ordination	Supports sector sustainability, productivity & competitiveness	Strengthens the reputation & positioning of the sector
	PAIs								
<b>STRATEGIC CLUSTER 4: POLICY, STRATEGY &amp; GOVERNANCE</b>									
4.1	Facilitate integration of E&TSS in other DAC sectoral strategies and improve integration with other sectors	✓	✓	✓	✓		✓	✓	✓
4.2	Establish and coordinate a national strategy delivery forum	✓	✓				✓	✓	✓
4.3	Develop, publish and distribute national cultural events guidelines for communities and practitioners		✓	✓			✓	✓	✓
4.4	Develop and issue national ministerial guidelines to all government entities		✓	✓		✓	✓	✓	✓
4.5	Ongoing identification and recognition of good practice and excellence	✓	✓	✓	✓		✓	✓	✓
<b>STRATEGIC CLUSTER 5: SECTOR INSIGHTS</b>									
5.1	Improve collection and sharing of events permits data	✓		✓	✓		✓		
5.2	Develop and publish detailed sector profile	✓	✓	✓	✓	✓	✓		
5.3	Standardise PAI reporting on events	✓	✓	✓	✓		✓	✓	
5.4	Improve collection and sharing of events data within the public sector	✓	✓	✓	✓		✓	✓	
5.5	Facilitate consistent and systematic impact assessments for individual events	✓	✓	✓	✓		✓	✓	
5.6	Publish detailed national cultural events impact report	✓	✓	✓	✓	✓			✓
5.7	Publish summaries of event impact reports to raise awareness of the ACH event economy and emphasise economic and employment impact	✓	✓	✓	✓	✓			✓
<b>STRATEGIC CLUSTER 6: SECTOR MARKETING AND POSITIONING</b>									

		EVALUATION CRITERIA							
TACTIC		Aligned with MGES	Aligned with Task Team Report	Reinforces DAC's overall priorities & other strategies	Aligned with DAC Strategic Plan	Supports transformation at scale	Promotes partnerships and improved co-ordination	Supports sector sustainability, productivity & competitiveness	Strengthens the reputation & positioning of the sector
6.1	Facilitate sectoral positioning, marketing and communications to deliver a unified brand for cultural events	✓		✓	✓		✓	✓	✓
6.2	Develop, publish & maintain The official SA ACH events calendar	✓	✓	✓			✓		✓

## PHASE 4: BUSINESS PLAN

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## 4.1. INTRODUCTION

### 4.1.1. Background

The Department of Arts and Culture (DAC) commissioned an events and technical services sector feasibility study in 2005 which yielded a set of findings outlining the sector's potential, challenges and opportunities. Subsequent to this exercise the department appointed a task team which comprised sector experts to engage in national consultations with sector stakeholders in all nine provinces. Drawing on these consultations, the task team compiled a report and an outline of recommendations for the department to consider.<sup>43</sup> Several developments related to the policy, strategic and regulatory environments have occurred since 2005. Amongst these are the legislative review (2007), development of the Mzansi Golden Economy Strategy (MGES; 2012)<sup>44</sup>, National Development Plan (2011)<sup>45</sup>, White Paper Policy Review (2007, 2011)<sup>46</sup> and Industrial Policy Action Plan (IPAP)<sup>47</sup>.

As an overarching strategy for the creative and cultural sectors the MGE strategy highlights a number of key themes. The document also reaffirms government's role in respect of the creative industry principally that of creating the enabling environment and supporting the sector to perform optimally. Festivals, rituals and events as a subset of Performance and Celebration are one of the key areas highlighted for support.

The 2009 Events and Technical Services Task Team Report provides a number of recommendations in respect of key areas:

- Compliance and quality assurance
- Partnerships, co-ordination and sustainability
- Transformation and empowerment
- Skills and human resources development
- Insurance and risk management

The DAC has appointed **EDGE Tourism Solutions (EDGE)** to assist in developing a sector strategy for the Events & Technical Services Sector which is aligned to the MGES and changed contextual environment. This strategy must provide the mechanisms to implement the Task Team report and recommendations, and will inform the activities of the DAC.

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<sup>43</sup> Department of Arts and Culture: Events and Technical Services Task Team. 2009. Events and Technical Services Task Team Report.

<sup>44</sup> Department of Arts and Culture. 2012. Mzansi Golden Economy: Contribution of the Arts, Culture and Heritage Sector to the New Growth Path.

<sup>45</sup> National Planning Commission. 2011. National Development Plan.: Vision for 2030.

<sup>46</sup> Department of Arts and Culture. 2013. Revised White Paper on Arts, Culture & Heritage: Version 2.

<sup>47</sup> Department of Trade and Industry. 2014. Industrial Policy Action Plan: Economic sectors and employment cluster. IPAP 2014/15 – 2016/17



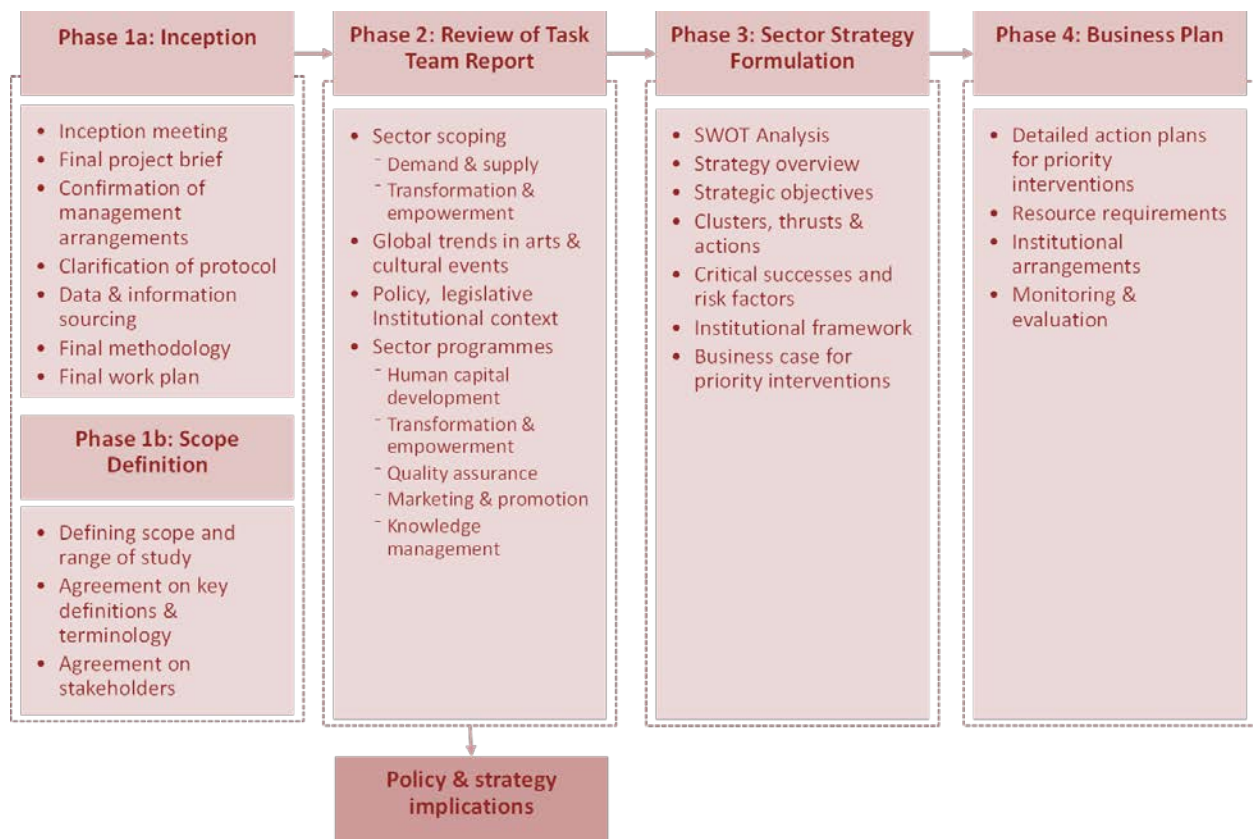
### 4.1.2. Scope of the study

The overall objective of the assignment is to assist the DAC to **develop a sector strategy for the events and technical services sector**. The scope of the study includes the following activities:

- Provide strategic intelligence to complement and in-fill the existing Task Team Report
- Review applicable national, provincial and municipal policies and strategies
- Examine best practices in events and technical services sector strategies and support interventions
- Analyse the current state of implementation of interventions responding to the Task Team report, as well as other programmes/initiatives implemented by government entities and sector stakeholders
- Consider the inputs of the wide range of arts, culture and heritage; events and tourism sector stakeholders in determining recommendations and priorities
- Provide a coherent strategy for the Events Sector, aligned with the Mzansi Golden Economy
- Provide sound business cases motivating recommended actions
- Recommend a comprehensive business plan to support the roll-out of the sector strategy

The study comprises the following phases:

**Figure 20: Project phasing**



### 4.1.3. Phase 4 scope and approach

The business plan addresses:

- Detailed action plans for priority interventions
- Resource requirements
- Institutional arrangements
- Monitoring & evaluation

The business plan provides the necessary detail for strategy implementation. For each of the clusters, thrusts and interventions identified in the strategy, action plans setting out resource requirements, key institutional responsibilities, timeframes and key performance indicators for the ongoing monitoring and evaluation of activities, are identified.

### 4.1.4. Structure of this report

This report, the deliverable for Phase 4 of the project, presents the **National Events & Technical Services Sector Strategy Business Plan**. Section two presents a summary of the vision, strategic focus areas and strategic objectives. Section three deals with **sector transformation** and addresses equity, transformation and preferential procurement. Section four sets out recommendations for **human capital development**. Section five speaks to the **development of the sector** from an enterprise, technology and sustainability perspective. Section six addresses matters related to **policy, strategy and governance**. Section seven addresses **sector insights** and section eight **sector positioning**, market development and diversification.

## 4.2. IMPLEMENTATION PLAN

### 4.2.1. Introduction

The analysis presented in the Phase II report speaks of the wealth of opportunities for the transformation and growth of the E&TSS, and reflects issues, barriers and constraints to be overcome. The situational analysis provides a base for the creation of a strategic vision and sector strategy for the E&TSS that will guide the future transformation and growth of these sector, and assist in elevating the sectors's image and stature in South Africa and internationally.

### 4.2.2. Strategic goals

While the Vision and principles provide the overall direction for the sector in the long term, it is important to understand the goals which will support the achievement of the Vision. This section defines and details each strategic goal in terms of specific issues.

The strategic goals for the E&TSS have been informed by the objectives of the Mzansi Golden Economy Strategy and the strategic goals of the Department of Arts and Culture, as reflected in the Sectoral Strategic Plan for the Fiscal Years 2015/16 – 2019/20.

The ETSS is built around a set of six strategic goals (outcomes) namely:

1. *The sector has a diverse and inclusive leadership, ownership structure and workforce*
2. *The sector has a professional and capacitated workforce*

3. *The sector has more productive, sustainable and innovative businesses and institutions*
4. *Public and private sector role-players work with co-ordinated action towards a shared ambition*
5. *The sector has available the necessary information to support planning and evaluating performance*
6. *The sector/South Africa is successfully positioned as a global events centre and gateway to Africa*

#### **4.2.3. Strategic clusters**

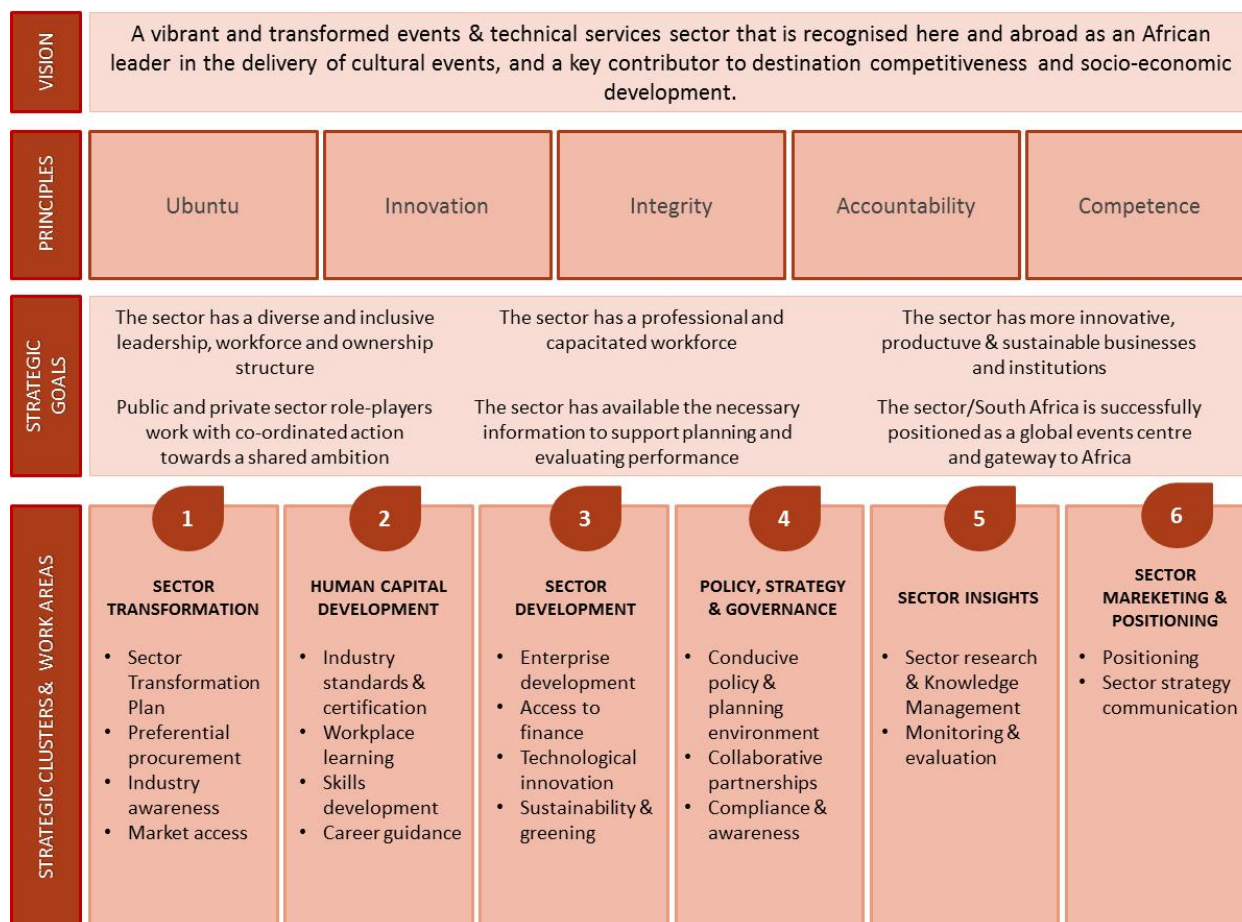
Six strategic clusters form the organising framework for the Events and Technical Services Sector Strategy. The strategic clusters are:

- Sector transformation
- Human capital development
- Sector development
- Policy, strategy & governance
- Sector insights
- Sector marketing & positioning

## 4.2.4. Summary

The Vision, principles, strategic objectives and strategic clusters are shown in strategy map below.

**Figure 21: Events and Technical Services Sector Strategy Map**



## 4.3. STRATEGIC CLUSTER 1: SECTOR TRANSFORMATION

### 4.3.1. Strategic outcome

The tactics outlined in this section support the attainment of strategic goal 1:

**The sector has a diverse and inclusive leadership, ownership structure and workforce**

### 4.3.2. Strategic recommendations

The recommendations in this section are geared towards accelerating sector transformation through an agreed to sector transformation plan, leveraging public procurement and encouraging participation in the sector. Successful achievement of this strategic goal should be indicated by:

- Number of black owned businesses active in the sector
- Number of black owned businesses outside of townships
- Membership share of black owned businesses in industry associations
- Availability of accurate, up-to-date BBEE data
- Number of businesses with BBEE certificates

#### 4.3.2.1. Work area 1: Accelerated sector transformation

Item	Tactics	Sub-item	Sub-tactic	Key Performance Indicators	Implementation partner/s	Budget	Timeframe <sup>48</sup>
1.1	Finalise and implement sector transformation plan	a)	Collate available transformation data	Integrated transformation data collated and published	DTI Industry associations	Time input	Short term
		b)	Finalise targets based on current situation	Transformation Plan	NDT	Time input	Short term

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<sup>48</sup> Short term – 1- 2 years, Medium term = 3 – 4 years, Long term = 5+ years

				finalised and approved	DTI Industry associations		
		c)	Publicise plan amongst all sector stakeholders	Communications plan in place Transformation plan available on DAC website	DTI Industry associations	Time input	Short term
		d)	Monitor transformation sector transformation levels	Availability of accurate, up-to-date BBBEE data	DTI Industry associations	Contribution to sector research R 200, 000 (ref. 5.2)	On-going
<b>1.2</b>	<b>Ensure public sector procurement for events complies with requirements of preferential procurement policy &amp; regulations</b>	a)	Create database of qualifying service providers to facilitate access by other departments	Enterprises invited to submit details Enterprises validated and included on database	DTI Treasury	Time input	Short term
		b)	Publish database online	Database available on DAC website	DTI Treasury	Time input	Short term
		c)	Issue national guidelines to government departments as outlined in Cluster 4, tactic 4.4.	Guidelines available on DAC website	DTI Treasury	Time input	Short term
		d)	Work with National Treasury to track and monitor compliance	Share of government procurement (by value)	Treasury	Time input	Short term
<b>1.3</b>	<b>Encourage participation in industry through awareness creation</b>	a)	Identify suitable DAC supported events	Annual calendar completed	Provinces	Time input	Medium term

		b)	Host pavilions, workshops, events and press conferences at ACH events to promote opportunities for participation in E&TSS	No of workshops hosted No of attendees	Event organisers	R 200 000	Medium term
1.4.	Package a set of marketing incentives to support market access & diversification for prioritised enterprises	a)	Conduct workshop to identify and package available incentive opportunities for inbound and outbound marketing missions	No of workshops hosted No of attendees	DTI, DSBD, SEDA, provincial enterprise support agencies	Time input	Short-term
		b)	Conduct workshop to identify and package available incentive opportunities for enterprise marketing through subsidised access to trade advertising, events marketing collateral and exhibition stands	No of workshops hosted No of attendees	DTI, DSBD, SEDA, provincial enterprise support agencies	Time input	Short-term
		c)	Design, publish & promote incentives booklet/ guide	Booklet/ guide issued	Sector to distribute	R200,000	Short-term
<b>Sub-total</b>						<b>R600,000</b>	

## 4.4. STRATEGIC CLUSTER 2: HUMAN CAPITAL DEVELOPMENT

### 4.4.1. Strategic outcome

The tactics outlined in this section support the attainment of strategic goal 2:

**The sector has a professional and capacitated workforce**

### 4.4.2. Strategic recommendations: Human capital development

Work area 1: Human capital development

Item	Tactics	Sub-item	Sub-tactic	Key Performance Indicator	Implementation partners	Budget	Timeframe
2.1	Develop industry standards and certification	a)	Conduct industry & education/training institutions workshop to assess content and outputs and assess shortfalls of current programmes	No of attendees Representation of key stakeholders	Sector associations FET & HET institutions SETAs	R 30,000	Short term
		b)	Identify programmes/unit standards required to meet industry needs	Unit standards gaps identified		Time input	Short term
		c)	Develop programmes/unit standards	Internationally recognised qualifications on offer in SA		R 30,000	Short to medium terms
2.2	Support skills development aligned with industry needs	a)	Examine existing SETA skills and human resource supply and demand information to identify human resource development needs	Industry perception that skills need is being adequately addressed	Sector associations FET & HET institutions SETAs	Time input	Short term
		b)	Conduct industry human resource needs analysis to fill information gaps	Research report available			Short term
		c)	Develop and publicize sector human resource development plan	Sector HR plan available on DAC website			



<b>2.3</b>	<b>Upgrade skills through workplace-learning e.g. internships, mentorships, on-site training</b>	a)	Identify suitable DAC supported events	Annual trainee programme developed based on annual calendar of events	Sector associations FET & HET institutions SETAs	Time input	Short term
		b)	Establish supervision arrangements for on-site training on DAC events	Number of trainees working on DAC events		Time input	Short term
		c)	Create on-line platform for posting of vocational training opportunities by industry	Number of MOUs signed with associations to deliver vocational training opportunities Number of vocational training opportunities published		R 20,000	Short term
		d)	Encourage bursary opportunities for E&TS learners through NFVF and NAC	Agreements with NFVF and NAC finalised No. bursaries offered to E&TSS learners	CATHSSETA NFVF, NAC	Based on skills shortage as determined by CATHHSETA	Medium- to long-term
<b>2.4</b>	<b>Develop &amp; publish official E&amp;TSS career guide</b>	a)	Develop content & design final document		Sector associations FET & HET institutions SETAs	In-house resources	Short term
		b)	Develop and implement distribution strategy : on-line release of document to stakeholders & public; Press release issued to industry publications	Career guide available on DAC website		In-house resources	Short term
<b>Sub-total</b>						<b>R 80,000</b>	

## 4.5. STRATEGIC CLUSTER 3: SECTOR DEVELOPMENT

### 4.5.1. Strategic outcome

The tactics outlined in this section support the attainment of strategic goal 3:

**The sector has more productive, sustainable and innovative businesses and institutions**

### 4.5.2. Strategic recommendations

This cluster proposes a suite of tactics to support the achievement of the following objectives:

- Strengthening enterprises in the sector
- Facilitate access to financial resources
- Support innovation & responsiveness to changes in technologies & media
- Support innovation and responsiveness to sustainability and greening trends

Work area 1: Enterprise development

Item	Tactics	Sub-item	Sub-tactic	Key Performance Indicator	Implementation partner	Budget	Timeframe
3.1	Provide industry guidance on formalisation of entities, registrations, participation in industry associations	a)	Develop standard content for distribution to all sector associations & training institutions	Content developed and finalised	Sector associations DSBD DTI SEDA TEP	Time input	Short term
		b)	Disseminate guidelines/information	Document available on association websites	FET & HET institutions Provincial support agencies	Time input	Short term

3.2	Develop business support guide & actively promote available funding opportunities through DTI and other entities	a)	Consolidate support information for E&TSS (or ACH) businesses/ entrepreneurs addressing opportunities across the business /event lifecycle into single document	Content developed and finalised	Sector associations DSBD DTI SEDA TEP Provincial support agencies	In-house resources	Short term
		b)	Develop suitable layout for digital publication	Document format: webpage/ downloadable document		R20,000	Short term
		c)	Release document to stakeholders through DACs website & other communication channels including Mzansi Golden Market	Document available on DAC website  Document available on association websites		In-house resources	Short term
<b>Sub-total</b>						<b>R20,000</b>	

Work area 2: Access to financial resources

Item	Tactics	Sub-item	Sub-tactic	Key Performance Indicator	Implementation partner	Budget	Timeframe
<b>3.3</b>	<b>Explore introduction of financial incentives to the E&amp;TS sector</b>	a)	Undertake analysis of technology imports and exports	Record of analysis	Sector associations DTI	R 50,000	Medium term
		b)	Undertake sector needs assessment to determine specific gaps in access to technology	Record of sector needs assessment		Time input	Medium term
		c)	Investigate existing incentives to determine relevance to identified needs	Assessment results		Time input	Medium term
		d)	Scope out incentive package, if found required	Incentive programme developed			
<b>3.4.</b>	<b>Encourage membership of trade associations as a means to access to 'soft incentives', e.g. discounted flight allowances for gear, preferential rates for flights, vehicle hire, equipment hire etc.</b>	a)	Use DACs website & other communication channels including Mzansi Golden Market to promote opportunities to smaller businesses	Increase in membership of sector associations	Sector associations	Time input	Short
<b>Sub-total</b>						<b>R50,000</b>	

### Work area 3: New media and technologies

Item	Tactics	Sub-item	Sub-tactic	Key Performance Indicator	Implementation partner	Budget	Timeframe
3.5	Showcase innovative uses of technology and new media	a)	Develop case studies	Case studies available	DTI Sector associations	R 200,000 Time input	Short to medium terms
		b)	Provide guidance for 'technology best practice' through workshops, events, expos, master classes, bringing out international/ national experts to share insights	Information sharing by sector technology leader No. of events No. of attendees		R 100,000 Time input	Short to medium terms
		c)	Develop information-sharing relationships with international bodies concerned with looking at new media trends	Information sharing by sector technology leaders No. of collaborative partnerships		Time input	Short to medium terms
		d)	Improve links with Information and Communication Technology (ICT) industry and wider innovation players, including networking and information- sharing and working sessions	Information sharing by sector technology leaders No. of collaborative partnerships No. of events No. of attendees		Time input	Short to medium terms
3.6	Support implementation of new technologies through improved access to finance, especially at PAI	a)	Investigate the introduction of sector incentive package (ref 3.3)	a) Refer 3.3	DTI TEP DSBD Sector associations PAI	Time input	Short to medium terms

		b)	Undertake condition-based assessments at PAI to gain understanding of the extent of technology innovation and replacement requirements	Results of assessments	PAI	In-house resources	Short term
		c)	Development of a technology replacement and maintenance plan	Technology replacement and maintenance plan	PAI	In-house resources	Short term
		d)	Provision in PAI capital budgets	Expenditure on technology replacements	PAI	As per replacement & maintenance plans	On-going
<b>Sub-total</b>						<b>R300,000</b>	

#### Work area 4: Sustainability and greening

Item	Tactics	Sub-item	Sub-tactic	Key Performance Indicator	Implementation partner	Budget	Timeframe
3.7	<b>Showcase innovative uses of sustainability practices</b>	a)	Develop case studies	Case studies available	DTI Sector associations	R 200,000 Time input	Medium term
		b)	Provide guidance for 'sustainability best practice' through workshops, events, expos, master classes, bringing out international/ national experts to share insights	No. of events No. of attendees		R 100,000 Time input	Medium term
		c)	Improve links with green technology industry and wider greening/ sustainability players, including networking and information-sharing and working sessions	Information sharing by green technology leaders No. of collaborative partnerships No. of events No. of attendees		Time input	Short to medium terms
		d)	Develop information-sharing relationships with international bodies concerned with looking at events sustainability trends	Information sharing by sector technology leaders No. of collaborative partnerships		Time input	Short to medium terms
3.8	<b>Expand skills and competencies for sustainable events management through CPD and relevant content in training programmes</b>	a)	Assess current programme content to determine gaps	Content review completed and gaps identified	SETAs Sector associations FET & HET institutions	Time input	Medium term
		b)	Develop unit standards/training programmes	Unit standards adapted/ developed	EGF		Medium term

		c)	Roll-out CPD training programmes	No of businesses with sustainability practices		R100,000	
3.9	Support implementation of resource efficient technologies, especially in PAIS	a)	Investigate the introduction of sector incentive package (ref 3.3)	Refer 3.3	DTI TEP DSBD Sector associations PAI	Time input	Short to medium terms
		b)	Undertake condition-based assessments at PAIs to gain understanding of the extent of sustainability practices, current technologies and implementation requirements	Assessment completed and gaps identified	Sector associations DSBD DTI SEDA TEP NCPC	R500,000 Time input	Short to medium terms
		c)	Develop technology replacement and maintenance plans	Replacement and maintenance plans completed and integrated with standard operating plans		In-house resources	Short to medium terms
		d)	Provision in PAI capital budgets	Expenditure on technology replacements  Energy reduction at PAIs  Sustainability practices implemented		In-house resources	On-going
<b>Sub-total</b>						<b>R900,000</b>	



## 4.6. STRATEGIC CLUSTER 4: POLICY, STRATEGY & GOVERNANCE

### 4.6.1. Strategic outcome

The tactics outlined in this section support the attainment of strategic objective 4:

**Public and private sector role-players work with co-ordinated action towards a shared ambition.**

### 4.6.2. Strategic recommendations

This cluster proposes a suite of tactics to support the achievement of the following objectives:

- Create a conducive policy and planning environment
- Establish meaningful collaborative partnerships
- Promote compliance and increase awareness of requirements

Work area 1: Conducive policy and planning environment

Item	Tactics	Sub-item	Sub-tactic	Key Performance Indicator	Implementation partners	Budget	Timeframe
4.1.	Facilitate integration of E&TSS in other DAC sectoral strategies and improve integration with other sectors	a)	Workshop planning and policy alignment with key ministries & public entities	MOUs signed, collaborative projects initiated and implemented	NDT, SRSA, DTI, SABS, SAPS etc.	Time input	Short-term
		b)	Review other DAC ACH sector strategies to identify alignment opportunities with E&TSS	Other DAC ACH sector strategies reviewed and adjusted	NA	Time input	Ongoing
		c)	Assess existing provincial event strategies to identify gaps / misalignment	Gap analysis completed	NDT, SRSA, DTI, SABS	Time input	Short- to medium-term
		d)	Workshop planning and policy alignment with provincial departments	MOUs signed, provincial event strategies updated	Provincial ACH departments	Time input	Short- to medium-terms
		e)	Ongoing coordination of inputs into revisions of SANS	SANS reviewed and DAC and industry inputs made to SABS	SABS, national standards working groups & industry associations	Time input	Ongoing
<b>Sub-total</b>						<b>R0</b>	

Work area 2: Collaborative partnerships

Item	Tactics	Sub-item	Sub-tactic	Key Performance Indicator	Implementation partners	Budget	Timeframe
4.2.	Establish and coordinate a national strategy delivery forum	a)	In consultation with industry stakeholders develop the terms of reference of a National Strategy Delivery Forum and convene bi-annual meetings	Forum established and terms of reference drafted and approved	CCIFSA, business, government, labour, NPCs, communicators and knowledge groups	R 50,000	Ongoing
<b>Sub-total</b>						<b>R50,000</b>	

Work area 3: Promote compliance and increase awareness

Item	Tactics	Sub-item	Sub-tactic	Key Performance Indicator	Implementation partners	Budget	Timeframe
4.3	Develop, publish and distribute national cultural events guidelines for communities and practitioners which contains essential policy requirements, best practice examples and other general tips	a)	Establish a working group to develop the contents of the guidelines	Working group established and guidelines drafted and approved	SABS, industry associations	R50,000	Short-term
		b)	Language edit, proof, design & layout	Editing, design, layout and proofing completed		In-house resources	Short to medium-term
		c)	Publish guidelines online & distribute electronically	Guidelines published and distributed		In-house resources	Short to medium-terms
		d)	Conduct provincial road shows to workshop contents with provinces and practitioners	Workshops conducted	Industry bodies, DTI, SABS, National Treasury, SRSA, SAPS and SALGA	R200,000	Short to medium-terms
4.4	Develop and issue national ministerial guidelines to all government entities on policy requirements, procurement principles, requirements and other general directives in	a)	Finalise draft contents of the guidelines, language edit, proof, design and layout	Guidelines finalised and approved	DTI, SABS, National Treasury, SRSA, SAPS and SALGA	Time inputs	Short-term

	support of the achievement of this strategy						
		b)	Issue guidelines to all public entities	Guidelines issued	DTI, SABS, National Treasury, SRSA, SAPS and SALGA	Use of in-house resources	Short-term
		c)	Conduct provincial road shows to workshop contents with provinces and local municipalities	Workshops conducted	DTI, SABS, National Treasury, SRSA, SAPS and SALGA	Included under costs for 4.3. (d).	Short to medium-term
		d)	Partner with key ministries and SALGA to standardise permitting and compliance procedures across all municipalities for events	Event permitting standards developed and issued to municipalities	SRSA, SAPS, SABS and SALGA	R150,000	Medium-term
4.5	Ongoing identification and recognition of good practice and excellence	a)	Formalise partnerships to promote and align existing industry awards	Partnership agreements signed	Industry associations	R250,000	Medium to long-term
<b>Sub-total</b>						<b>R650,000</b>	

## 4.7. STRATEGIC CLUSTER 5: SECTOR INSIGHTS

### 4.7.1. Strategic outcome

The tactics outlined in this section support the attainment of strategic objective 5:

**The sector has available the necessary information to support planning and evaluating performance**

### 4.7.2. Strategic recommendations

This cluster proposes a suite of tactics to support the achievement of the following objectives:

- Understanding and providing researched sector data
- Monitoring & evaluation of publicly funded arts and cultural events

Work area 1: Sector research and knowledge management

Item	Tactics	Sub-item	Sub-tactic	Key Performance Indicator	Implementation partner	Budget	Timeframe
5.1	Improve collection and sharing of event permit data	a)	Establish protocols for sharing and aggregating information	Protocols agreed and data nationally consolidated and published	SA Cities Network SALGA	Time input	Medium term
5.2	Develop accurate and up-to-date sector profile	a)	Agree on sharing of SAACI and EXSA membership and survey information	Membership and survey information analysed and published	Sector associations Research institutions	R500,000 (inclusive of all sub-tactics)	Short term
		b)	Establish protocols for sharing information, including timings, aggregation requirements before dissemination, and appropriate non-disclosure agreements	Protocols agreed			Short term
		c)	Agree on standard baseline set of indicators to be used, including specific information	Standard indicators agreed			

			regarding E&TS				
		d)	Build capacity of sector associations to undertake and manage membership surveys	Training workshops conducted No. of events No. of associations participating			On-going
		e)	Work with relevant organisations to improve information standards to ensure accuracy and comparability	Standards updated			On-going
		f)	Assess information and compile industry profile including drawing comparisons with other sources of information	Profile report available			On-going
		g)	Publish profile on DAC website and other communication channels	Up-to-date profile available on website			On-going
<b>Sub-total</b>						<b>R500,000</b>	

Work area 2: Monitoring and evaluation of publicly funded arts and cultural events

Item	Tactics	Sub-item	Sub-tactic	Key Performance Indicator	Implementation partner	Budget	Timeframe
5.3	Standardise PAI reporting on events	a)	Agree on standard baseline set of indicators to be used consistently	Availability of accurate, up-to-date KPI data  Availability of consolidated, accurate, up-to-date impact data	PAIs	Time input	Short – medium term
		b)	Establish protocols for sharing and aggregating information				
5.4	Improve collection and sharing of events data within the public sector	a)	Agree on standard baseline set of indicators to be used consistently	Availability of accurate, up-to-date KPI data  Availability of consolidated, accurate, up-to-date impact data	Public sector event funders  Trade associations	Time input	Short – medium term
		b)	Establish protocols for sharing and aggregating information  Work with line departments and public entities for the systematic provision of information on attendance, budgets, expenditure, impact, etc.				
5.5	Facilitate consistent and systematic impact assessments for individual events	a)	Build capacity of events funders to manage impact assessment processes	Availability of accurate, up-to-date KPI data  Availability of consolidated, accurate, up-to-date impact data	Trade associations	R100,000	Short – medium term
		b)	Build capacity of event organisers and service providers to undertake and manage impact assessment processes, e.g. co-host workshop with trade associations				On-going



		c)	Work with event organisers for systematic provision of information				On-going
5.6	<b>Publish detailed national cultural events impact report</b>	a)	Agree on standard baseline set of indicators to be used consistently	Availability of consolidated, accurate, up-to-date impact data	Trade Associations	R200,000 across sub-tactics	Short - medium term
		b)	Develop templates for reporting by event organisers and analysis of existing reports	Template made available to contracted event organisers and trade associations		Time input	Short - medium term
		c)	Extract relevant information from existing events reports				Short term
		d)	Feed information submitted by event organisers into central data repository	Event data captured within 1 months of submission			On-going
		e)	Aggregate information for publication in annual report				Short-term
		f)	Publish through DAC website and other communication channels				Short-term
5.7	<b>Publish summaries of event impact reports to raise awareness of the ACH event economy and economic and employment impact</b>	a)	Annual press release prepared and issued	Awareness of economic contribution among economic cluster and general business community	General media & trade publications	Time input	Short to medium term
<b>Sub-total</b>						<b>R300,000</b>	

## 4.8. STRATEGIC CLUSTER 6: SECTOR MARKETING AND POSITIONING

### 4.8.1. Strategic outcome

The tactics outlined in this section support the attainment of strategic objective 6:

**The sector/South Africa is successfully positioned as a global events centre and gateway to Africa.**

### 4.8.2. Strategic recommendations

The strategic work areas described below responds to the following overarching cluster recommendations:

- Create more stable employment opportunities by evening out demand for production and technical services through encouraging demand for ACH events year round

Work area 1: Positioning

Item	Tactics	Sub-item	Sub-tactic	Key Performance Indicator	Implementation partner	Budget	Timeframe
6.1	Facilitate sectoral positioning, marketing and communications to deliver a unified brand for cultural events	a)	Workshop brand and communications alignment with public sector stakeholders	Workshops conducted and agreements formalised	NDT, SAT, Brand SA, provincial tourism authorities, provincial ACH departments, PAIs, NAC, NFVF etc.	Time input	Short-term
		b)	Formalise cooperation agreement with brand partners to deliver brand to market	Partnership agreements signed	NDT, SAT, Brand SA, provincial tourism authorities, provincial ACH departments, PAIs, NAC, NFVF etc.	Time input	Short-term

6.2	Develop, publish & maintain The official SA ACH events calendar	a)	Workshop calendar with key stakeholders	Official national calendar finalised and published on various ACH and tourism websites and publications	NDT, SAT, Brand SA, provincial tourism authorities, provincial ACH departments, PAIs, NAC, NFVF etc.	Time input	Short-term
		b)	Formalise management arrangements for ongoing maintenance	Calendar constantly updated across all electronic platforms and user interfaces	NDT, SAT, Brand SA, provincial tourism authorities, provincial ACH departments, PAIs, NAC, NFVF etc.	R250,000	Short-term
<b>Sub-total</b>						<b>R250,000</b>	

Work area 2: Communicate E&TSS strategy

Item	Tactics	Sub-item	Sub-tactic	Key Performance Indicator	Implementation partner	Budget	Timeframe
6.3.	Communicating the strategy	a)	Communicate the E&TSS Strategy	Strategy summary edited, proof read and issued to industry  Strategy summary available on DAC website	Industry	R70,000	Short-term
		b)	Leverage DAC supported events and trade platforms to host regular info sessions for industry on the strategy and implementation progress made	No. of events hosted  No. of attendees	Industry	R50,000	Short to medium-term
		c)	Regular communiqués issued to stakeholder database & E&TSS media	News updates issued  No. press releases issued	Industry	Time input	Short to medium-term
<b>Sub-total</b>						<b>R120,000</b>	

## 4.9. BUDGET SUMMARY

Item	Clusters & work areas	Total
<b>1. Sector transformation</b>		
<b>Work area 1: Accelerated sector transformation</b>		<b>R600,000</b>
1.1	Finalise and implement sector transformation plan	R200,000
1.2	Ensure public sector procurement for events complies with requirements of preferential procurement policy & regulations	-
1.3	Encourage participation in industry through awareness creation	R200,000
1.4.	Package a set of marketing incentives to support market access & diversification for prioritised enterprises	R200,000
<b>2. Human Capital development</b>		
<b>Work area 1: Human capital development</b>		<b>R80,000</b>
2.1	Develop industry standards and certification	R60,000
2.2	Support skills development aligned with industry needs	-
2.3	Upgrade skills through workplace-learning e.g. internships, mentorships, on-site training	R20,000
2.4	Develop & publish official E&TSS career guide	-
<b>3. Sector development</b>		
<b>Work area 1: Enterprise development</b>		<b>R20,000</b>
3.1	Provide industry guidance on formalisation of entities, registrations, participation in industry associations	-
3.2	Develop business support guide & actively promote available funding opportunities through DTI and other entities	R20,000
<b>Work area 2: Access to financial resources</b>		<b>R50,000</b>
3.3	Explore introduction of financial incentives to the E & TS sector	R50,000
3.4.	Encourage membership of trade associations as a means to access to 'soft incentives', e.g. discounted flight allowances for gear, preferential rates for flights, vehicle hire, equipment hire etc.	-
<b>Work area 3: New media and technologies</b>		<b>R300,000</b>
3.5	Showcase innovative uses of technology and new media	R300,000
3.6	Support implementation of new technologies through improved access to finance, especially at PAI	-
<b>Work area 4: Sustainability and greening</b>		<b>R900,000</b>
3.7	Showcase innovative uses of sustainability practices	R300,000

Item	Clusters & work areas	Total
3.8	Expand skills and competencies for sustainable events management through CPD and relevant content in training programmes	R100,000
3.9	Support implementation of resource efficient technologies, especially in PAIS	R500,000
<b>4. Policy, strategy &amp; governance</b>		
<b>Work area 1: Conducive policy and planning environment</b>		-
4.1.	Facilitate integration of E&TSS in other DAC sectoral strategies and improve integration with other sectors	-
<b>Work area 2: Collaborative partnerships</b>		<b>R50,000</b>
4.2.	Establish and coordinate a national strategy delivery forum	R50,000
<b>Work area 3: Promote compliance and increase awareness</b>		<b>R650,000</b>
4.3	Develop, publish and distribute national cultural events guidelines for communities and practitioners which contains essential policy requirements, best practice examples and other general tips	R250,000
4.4	Develop and issue national ministerial guidelines to all government entities on policy requirements, procurement principles, requirements and other general directives in support of the achievement of this strategy	R150,000
4.5	Ongoing identification and recognition of good practice and excellence	R250,000
<b>5. Sector insights</b>		
<b>Work area 1: Sector research and knowledge management</b>		<b>R500,000</b>
5.1	Improve collection and sharing of event permit data	-
5.2	Develop accurate and up-to-date sector profile	R500,000
<b>Work area 2: Monitoring and evaluation of publicly funded arts and cultural events</b>		<b>R300,000</b>
5.3	Standardise PAI reporting on events	-
5.4	Improve collection and sharing of events data within the public sector	-
5.5	Facilitate consistent and systematic impact assessments for individual events	R100,000
5.6	Publish detailed national cultural events impact report	R200,000
5.7	Publish summaries of event impact reports to raise awareness of the ACH event economy and economic and employment impact	-
<b>6. Sector marketing &amp; positioning</b>		
<b>Work area 1: Positioning</b>		<b>R250,000</b>
6.1	Facilitate sectoral positioning, marketing and communications to deliver a unified brand for cultural events	-
6.2	Develop, publish & maintain The official SA ACH events calendar	R250,000
<b>Work area 2: Communicate E&amp;TSS strategy</b>		<b>R120,000</b>

Item	Clusters & work areas	Total
6.3.	Communicating the strategy	R120,000
<b>TOTAL</b>		<b>R3,820,000</b>

## 4.10. NEXT STEPS

Timeframes have been indicated in this business plan which gives an indication of what activities will need to be implemented in the short-term (first year of implementation), medium-term (three year to five year horizon) and long-term (beyond the MTEF cycle).

As a first step the DAC will however need to **communicate the National Events & Technical Services Strategy to the industry and stakeholders** with the intention of not only gaining consensus on the content of the strategy, but also to visibly commit to the successful implementation of recommended actions. The strategy summary should be publicly available in electronic format for easy reference.

Secondly, it is important that the document does not “gather dust” but that the proposed **national strategy delivery forum is convened as a priority** to take recommendations further and involve stakeholders in the delivery of highlighted programmes. This forum will be the main institutional mechanism through which implementation will occur.

The attainment of the strategy will largely also depend on whether other government departments comply with the transformation plan and the proposed national policy guidelines. The activities outlined in the transformation section is therefore critical as the **transformation plan needs to be finalised and evidence-based baseline data be established**. The **ministerial guidelines should similarly be finalised and issued as soon as the transformation plan has been adopted**.

This study has highlighted gaps in sector research and knowledge that hampers the ability of the DAC and sector to make a strong economic case for sectoral support. The data and knowledge gaps highlighted will not be addressed in the short-term but the sooner the actions outlined are implemented the sooner a more realistic sector profile can be established and a stronger economic argument formulated, including a stronger case for a whole-of-government approach to sector transformation and black economic empowerment.

Other tasks may take longer to implement but these should not be postponed for too long. The approach in formulating this strategy has been to draw upon existing sector skills and knowledge as well as existing DAC in-house capacity to achieve results. Coordination, facilitation and importantly, dialogue and engagement will go a long way to getting initiatives off the ground. A relatively small implementation budget has been proposed because the DAC is already a major investor in the sector. The ethos is therefore to work efficiently and effectively with the extensive available resources already available to the sector through other government departments or through the DAC, its agencies and the PAIs.

This document details high-level indicators to be delivered within suggested timeframes. Measuring and improving performance against these timeframes and deliverables will be essential to maintain

momentum in implementation. Ensuring that project plans are properly set up will assist in achieving results and enable reporting and feedback to the sector.



# ANNEXURES

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## ANNEXURE A: PROVISIONAL LIST OF ORGANISATIONS TO BE CONSULTED

STAKEHOLDERS	ACRONYM
Arts & Culture Trust	ACT
Association for Communication & Advertising	ACASA
Association of Corporate Travel Executives	ACTE Global
Association of Crew Agencies South Africa	ACASA
Association of South African Travel Agents	ASATA
Business and Arts South Africa	BASA
Commercial Producers Association	CPA
Composers Authors and Publishers Association	CAPASSO
Corporate Gifts Association of Southern Africa	CGASA
Creative Workers Union of South Africa	CWUSA
Culture, Arts, Tourism, Hospitality and Sport Sector Education and Training Authority	CATHSSETA
Department of Sport & Recreation	S&R
Department of Tourism	NDT
Department of Trade and Industry	DTI
Documentary Filmmakers Association SA	DFA
Events Greening Forum	EGF
Event Safety Alliance	ESA
Exhibition Association of Southern Africa	EXSA
Federated Hospitality Association of Southern Africa	FEDHASA
Film offices & commissions	
Independent Producers Organisation	IPO
InfoComm International	
Institute of Marketing Management	IMM
International Congress & Convention Association	ICCA
International Fairs & Events Association Africa	IFEAA
Marketing Association of South Africa	MASA
Meetings Incentives Conferences Exhibitions Club	MICE Club
Meetings Professionals International	MPI
Municipal-owned entities and City departments	
Music Publishers' Association	MPA
National Arts Council of South Africa	NAC
National Association of Model Agencies	NAMA
National Convention Bureau	NCV

National Heritage Council	NHC
National Lottery Development Fund	NLDF
Observatory for Cultural Policy in Africa	OCPA
Performing Arts Councils	
Performing Arts Network of South Africa	PANSA
Promotional Product Professionals of South Africa	PPP
Provincial tourism authorities & Convention Bureaux	
Public Relations Institute of South Africa	PRISA
Services SETA	SSETA
Society of Incentive & Travel Executives	SITE
South African Bureau of Standards	SABS
South African Insurance Association	SAIA
South African Local Government Association	SALGA
South African Association of Stills Producers	SAASP
South African Chef's Association	SACA
South African Guild of Actors	SAGA
South African Museums Association	SAMA
South African Music Promoters Association	SAMPA
South African Press Association	SAPA
South African Roadies Association	SARA
South African Qualifications Authority	SAQA
South African Screen Federation	SASFED
South African Tourism	SAT
South African Translator's Institute	SATI
Southern Africa Tourism Services Association	SATSA
Southern African Association for the Conference Industry	SAACI
Southern African Federation of Convention Cities	SAFCC
Southern African Music Rights Organisation	SAMRO
Technical Production Services Association	TPSA
The Official South African Casting Association	OSCASA
The Personal Managers' Association	PMA
Theatre Management of South Africa	TMSA
Tourism Business Council of South Africa	TBCSA
Visual Arts Network of South Africa	VANSA

## ANNEXURE B: PROVISIONAL LIST OF DOCUMENTATION

AUTHOR	DATE	TITLE
Ameru & Caj	2008	Gauteng Creative Mapping Project: Audio-visual sector profile
Boting, A & Standish, B	2006	A strategic economic analysis of the Cape Town and Western Cape Film Industry
British Council	2010	Mapping the Creative Industries: A Toolkit
British Council / Gauteng Provincial Government	2008	Gauteng creative industries: An analysis
Deloitte	2007	Project Gaullywood: Project Book. Phase I: Market Intelligence and Sector Competitiveness
Department of Arts and Culture	2005	Feasibility Study of the South African Technical Services and Events Industry
Department of Arts and Culture	2007	Arts and Culture Policy Review: A Background Document on Arts, Culture and Heritage Policy Review Process in South Africa
Department of Arts and Culture	2008	Events and Technical Services Task Team Report
Department of Arts and Culture	2011	Mzansi Golden Economy: Contribution of the Arts, Culture and Heritage Sector to the New Growth Path
Department of Arts and Culture	2013	Annual Performance Plan 2014/15
Department of Arts and Culture	undated	Draft Transformation Plan for the Event and Technical and Production Services Industry
Department of Arts and Culture	2013	Revised White Paper on Arts, Culture & Heritage (Version 2)
Department of Arts, Culture, Science & Technology	1996	White Paper on Arts, Culture and Heritage
Department of Arts, Culture, Science & Technology	1998	The South African Film & TV Industry Report
Department of Arts, Culture, Science & Technology	1998	The South African Craft Industry Report
Department of Arts, Culture, Science & Technology	1998	The South African Music Industry Report
Department of Economic Development	2010	The New Growth Path
Department of Labour	2004	Amended Occupational Health and Safety Act
Department of Labour	2008	The Creative Industries in South Africa
Department of Sport and Recreation	2011	National Sport and Recreation Plan Draft 7
Department of Tourism	2011	National Tourism Sector Strategy
Department of Tourism	2011	National Events Strategy
Department of Tourism	2011	National Strategy on Heritage and Cultural Tourism
Department of Trade and Industry	2005	Sector Development Strategy: Film & TV
Department of Trade and Industry	2014	Industrial Policy Action Plan
Department of Trade and Industry	2014	Industrial Policy Action Plan: Economic Sectors and Employment Cluster (2014/15 - 2016/17)
Du Plessis, N et al.	2009	Towards an African Fund for Arts and Culture
Evolutions Research Solutions	2009	Commercial Producers Industry Survey

Fisher, R.	2014	Preparatory Action 'Culture in the EU's External Relations': South Africa Country Report
Gauteng Department of Sport, Arts, Culture & Recreation	2005	The Gauteng Provincial Creative Industries Development Framework
Grant Thornton	2003	2003 Market Research Report
Human Sciences Research Council	2004	Survey of the South African film and video industry for the National Film and Video Foundation
Human Sciences Research Council	2008	Creative Industries Sector Report
Human Sciences Research Council et al.	2010	Research report: An assessment of the Visual Arts in South Africa
International Labour Organization	2000	Promoting the Cultural Sector through Job Creation
International Labour Organization	2003	Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: Crafts and Visual Arts
International Labour Organization	2003	Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: The Performing Arts and Dance
Joffe, A. et al	2011	DAC Cultural Precinct Concept Paper
Kaiser and Associates / KEA European Cultural Affairs	2013	Trade in Creative and Cultural Goods and Services in the context of EU-South Africa Development of Creative Industries in South Africa
Kaiser Associates	2010	Cape Film Commission: Western Cape Film Strategy
Martin Cuff Consulting	2007	Film Permit Process Review for Gauteng Film Commission
National Arts Council	2010	Impact assessment: Study of the NAC funding of the Arts Sector in South Africa
National Film and Video Foundation	2008	Graduate Absorption Study
National Film and Video Foundation	2013	South African Film Industry Economic Baseline Study
National Planning Commission	2011	National Development Plan: Vision for 2030
PWC	2012	Entertainment and Media Outlook
PWC	2013	The UK film, TV and video games industries today
Quest Research Services	2009	2009 Sector Employment Audit. Findings of the first annual Gauteng Film Industry Sector Employment Audit
Republic of South Africa	2010	Safety at Sports and Recreational Events Act, 2010
South African Bureau of Standards	2012	SANS 10366 (2012) (English): Health and safety at events - Requirements
South African Tourism	2011	The Marketing Tourism Growth Strategy for South Africa 2011- 2013
Tuomi, K	Undated	The Scope of the Film Industry in the Western Cape
UNCTAD	2008	Creative Economy Report
UNCTAD	2010	Creative Economy Report
UNESCO	2007	Statistics on Cultural Industries: Framework for the elaboration of national data capacity building projects
UNESCO	2009	Measuring the economic contribution of cultural industries: A review and assessment of current methodological approaches
WIPO	2011	The Economic Contribution of Copyright-Based Industries in South Africa

## ANNEXURE C: LIST OF STAKEHOLDERS CONSULTED

Organisations	Acronym
Arts & Culture Trust	ACT
Business and Arts South Africa	BASA
City of Cape Town	CoCT
City of Johannesburg	CoJ
City of Tshwane	CoT
Commercial Producers Association	CPA
Composers Authors and Publishers Association	CAPASSO
Concerts South Africa	Concerts SA
Creative Workers Union of South Africa	CWUSA
Department of Trade and Industry	DTI
Exhibition Association of Southern Africa	EXSA
International Fairs & Events Association Africa	IFEAA
Market Theatre	-
National Arts Council of South Africa	NAC
National Heritage Council	NHC
National Lottery Distribution Trust Fund	NLDTF
Performing Arts Centre of the Free State	PACOFS
Performing Arts Network of South Africaz	PANSA
South African Association of Stills Producers	SAASP
South African Bureau of Standards	SABS
South African Communications Industries Association	SACIA
South African Music Promoters Association	SAMPA
South African Press Association	SAPA
South African Roadies Association	SARA
South African Translator's Institute	SATI
Southern African Association for the Conference Industry	SAACI
Southern African Music Rights Organisation	SAMRO
Southern African Music Rights Organisation Foundation	SAMRO Foundation
Technical Production Services Association	TPSA
Wesgro	Wesgro
Windybrow Theatre	-

**The following organisations were invited to participate or provide stakeholder inputs:**

Organisations	Acronym
Artscape	Artscape
Association for Communication & Advertising	ACASA
Association of South African Travel Agents	ASATA
Communication Workers Union	CWU
Gauteng Film Commission	GFC
Institute of Marketing Management	IMM
KwaZulu-Natal Film Commission	KZNFC
Marketing Association of South Africa	MASA
National Association of Model Agencies	NAMA
National Treasury	-
Official South African Casting Association	OSCASA
Playhouse Company	-
Personal Managers' Association	PMA
Public Relations Institute of South Africa	PRISA
South African Chef's Association	SACA
South African Insurance Association	SAIA
South African Local Government Association	SALGA
South African Museums Association	SAMA
State Theatre	-
Visual Arts Network of South Africa	VANSA

## **ANNEXURE D: DOCUMENTS CONSULTED**

Policy documents – Refer Annexure J

Planning Frameworks – Refer Annexure K



## ANNEXURE E: SAFCS SIC CODES MAPPING

Domain	Productive activities				Goods and services	
	SIC Group	SIC Class	SIC Subclass	Content	CPC 2	Content
B. Performance and Celebration	182	1820	18200	Reproduction of recorded media	89123	Reproduction services or recorded media on a fee or contract basis
	329	3290	32900	Other manufacturing n.e.c	38991	Festive,carnival or other entertainment articles including conjuring tricks and novelty jokes
	264	2640	26400	Manufacture of consumer electronics	47321	Sound recording or reproducing apparatus
E. Audio - visual and Interactive Media	261	2610	26100	Manufacture of electronic components & boards	45281	Sound , video, network and similar cards for automatic data processing machines
	262	2620	26200	Manufacture of computers and peripheral equipment	45221	Portable automatic data processing machines weighting not more than 10kg, such as laptop and notebook computers
					45222	Personal digital assistants and similar computers
					45230	Automatic data processing machines , comprising in the same housing at least a central processing unit and input and output unit,whether or not combined
					45240	Automatic data processing machines presented in the form of systems
					47550	Solid-state non volatile storage devices
					45250	Other automatic data processing machines whether or not containing in the same housing one or two of the following types of units;storage units;inputs units;output units
					45261	Input peripherals (keyboard,joystick,mouse etc)
					45271	Fixed media storage units
					45272	Removable media storage units
					45289	Other units of automatic data processing machines
					45290	Parts and accessories of computing machines
					47314	Monitors and projectors,not incorporating television reception apparatus and not principally used in an automatic data processing system
					47315	Monitors and projectors, principally used in an automatic data processing system
					88742	Computer and peripheral equipment manufacturing services
	263	2630	26300	Manufacture of communication equipment	47211	Transmission apparatus incorporating reception apparatus
					47212	Transmission apparatus not incorporating reception apparatus
					47213	Television cameras
					47403	Parts for the goods subclasses 47211 to 47213,47311 to 47315 and 48220
	264	2640	26400	Manufacture of consumer electronics	47214	Video camera recorders
					47311	Radio broadcast receivers except of a kind used in motor vehicles whether or not combined with sound recording or reproducing apparatus or a stock
					47312	Radio broadcast receivers not capable of operating without an external source of power, of a kind used in motor vehicles
					47313	Television receivers, whether or not combined with radio broadcast receivers or sound or video recording or reproducing apparatus
					47323	Video recording or reproducing apparatus
					47330	Microphones and stands;loudspeakers;headphones earphones and combined microphone/speaker sets ; audio frequency electric amplifiers ; electric sound amplifier sets
					47402	Parts for the goods of subclasses 47321,47323 and 47330
	267	2670	26700	Manufacture of optical instruments and equipment	47215	Digital cameras
					38581	Video game consoles
	268	2680	26800	Manufacture of magnetic and optical media	48323	Cinematographic projectors, slide projectors and other image projectors, except microform readers
					47530	Magnetic media, not recorded,except cards with magnetic stripe
					47540	Optical media, not recorded
	329	3290	32900	Other manufacturing n.e.c	47910	Cards with magnetic stripe
					47590	Other recording media,including matrices and masters for the production of disks
	582	5820	58200	Software publishing	47812	Network software , packaged
					47814	Development tools and programming languages software packaged
					47829	Other application software , packaged
					73311	Licensing services for the right use computer software
					83143	Software originals
					84341	System software downloads
	620	6201	62010	Computer programming activities	84342	Application software downloads
					84392	On-line softwar
					83141	IT design and development services for applications

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	620	6202	62020	Computer consultancy and computer facilities management activities	83142 83161	IT design and development services for networks and systems Network management services
	602	6020	60200	Television programming & broadcasting activity	83632	Sale of TV/radio advertising time (except commission)
	611	6110	61100	Wired telecommunications activities	84210 84221 84222	Internet backbone services Narrowband Internet access services Broadband Internet access services
	612	6120	61200	Wireless telecommunications activities	84290	Other Internet telecommunications services
	631	6311	63110	Data processing , hosting and related activities	83151 83152 83159	Website hosting services Application service provision Other hosting and IT Infrastructure provisioning services
	631	6312	63120	Web portals	83633	Sale of Internet advertising space (except on commission)
	773	7730		Renting and leasing of other machinery equipment and tangible goods	73124 73210	Leasing or rental services concerning computers without operator Leasing or rental services concerning televisions, radios, video cassette recorders and related equipment and accessories
	474	4742	47420	Retail sale of audio and video equipment in specialised stores	62242	Specialised store retail trade services of Radio and television equipment and recorded audio and video disks and tapes
	465	4651	46510	Wholesale of computers , computer peripheral equipment and software	61184	Computers and packaged software
	465	4652	46520	Wholesale of electronic telecommunications equipment and parts	61185	Electronic and telecommunications equipment and parts
	951	9511	95110	Repair of computers and peripheral equipment	87130	Maintenance and repair services of computers and peripheral equipment
	332	3320	33200	Installation of industrial machinery & equipment	87340	Installation services of radio, television and communications equipment and apparatus
	620	6209	62090	Other information technology and computer service activities	87332	Installation of services of personal computers and peripheral equipment

## ANNEXURE F: DAC MAPPING STUDY

**Table D1 – Lower range universe estimate**

Segment	Total	Limpopo	Mpumalanga	Gauteng	Western Cape	Eastern Cape	Northern Cape	North West	Free State	Kwa-Zulu Natal
Cultural & Natural heritage	1,958	132	86	451	518	214	50	66	56	385
Performance & celebration	3,747	85	84	1,914	797	183	49	84	82	469
Visual Arts & Crafts	3,455	135	142	1,178	921	247	47	59	137	589
Information, Books & Press	2,077	70	62	947	544	99	26	32	41	256
Audio-visual & Interactive Media	1,242	24	43	682	318	50	4	11	16	94
Design & Creative Services	10,592	192	215	4,922	2,900	558	52	147	250	1,356
<b>TOTAL</b>	<b>23,071</b>	<b>638</b>	<b>632</b>	<b>10,094</b>	<b>5,998</b>	<b>1,351</b>	<b>228</b>	<b>399</b>	<b>582</b>	<b>3,149</b>

**Table D2 – Mid range universe estimate**

Segment	Mid Range Estimates (Database Obtained +20%)									
	National	Limpopo	Mpumalanga	Gauteng	Western Cape	Eastern Cape	Northern Cape	North West	Free State	Kwa-Zulu Natal
Cultural & Natural Heritage	2,350	158	103	541	622	257	60	79	67	462
Performance & Celebration	4,496	102	101	2,297	956	220	59	101	98	563
Visual Arts & Crafts	4,146	162	170	1,414	1,105	296	56	71	164	707
Information, Books & Press	2,492	84	74	1,136	653	119	31	38	49	307
Audio-Visual & Interactive Media	1,490	29	52	818	382	60	5	13	19	113
Design & Creative Services	12,710	230	258	5,906	3,480	670	62	176	300	1,627
<b>TOTAL</b>	<b>27,685</b>	<b>766</b>	<b>758</b>	<b>12,113</b>	<b>7,198</b>	<b>1,621</b>	<b>274</b>	<b>479</b>	<b>698</b>	<b>3,779</b>

**Table D3 – Moderate range universe estimate**

Segment	Moderate Range Estimates (Database Obtained +30%)									
	National	Limpopo	Mpumalanga	Gauteng	Western Cape	Eastern Cape	Northern Cape	North West	Free State	Kwa-Zulu Natal
Cultural & Natural Heritage	2,545	172	112	586	673	278	65	86	73	501
Performance & Celebration	4,871	111	109	2,488	1,036	238	64	109	107	610
Visual Arts & Crafts	4,492	176	185	1,531	1,197	321	61	77	178	766
Information, Books & Press	2,700	91	81	1,231	707	129	34	42	53	333
Audio-Visual & Interactive Media	1,615	31	56	887	413	65	5	14	21	122
Design & Creative Services	13,770	250	280	6,399	3,770	725	68	191	325	1,763
<b>TOTAL</b>	<b>29,992</b>	<b>829</b>	<b>822</b>	<b>13,122</b>	<b>7,797</b>	<b>1,756</b>	<b>296</b>	<b>519</b>	<b>757</b>	<b>4,094</b>

## ANNEXURE G: DAC-SUPPORTED MGE EVENTS & NFVF-SUPPORTED FILM FESTIVALS (2013/4)

Event	Province	Month	Category
Cape Town International Jazz Festival	Western Cape	April	Live concert
SAMA awards	North West	May	Awards
Encounters SA International Documentary Film Festival	Multi	June	Film festival
Grahamstown National Arts Festival Film Week	Eastern Cape	July	Film festival
Wild Talk Africa	KZN	July	Film festival
Durban International Film Festival	KZN	July	Film festival
Moretele Park Jazz Festival	Gauteng	August	Live concert
Joy of Jazz	Gauteng	August	Live concert
Tri-Continental Film Festival	Multi	September	Film festival
Out In Africa, Gay and Lesbian Film Festival	Gauteng	October	Film festival
Mpumalanga Film Week	Mpumalanga	September	Film festival
Polokwane Film Festival	Limpopo	September	Film festival
Macufe Film Week	Free State	October	Film festival
KwaMashu African Festival	KZN	October	Multi
Crown Gospel Music Awards	KZN	November	Live concert
Infecting the City Festival – Mbombela and Cape Town	Multi	December	Multi
Mahikeng jazz Festival	North West	December	Live concert
Buyel'ekhaya Pan African Annual Music Festival	Eastern Cape	December	Live concert
Pulo ya Meropa Drumming Festival	Limpopo	January	Live concert
Unity in Diversity – Gospel music	Multi	November to March	Live concert
Mandela Bay Jazz Concerts	Eastern Cape	January to March	Live concert
Cape Town Carnival	Western Cape	March	Traditional
Mapungubwe Festival	Limpopo	March	Multi
Kalahari Desert Festival	Northern Cape	March	Multi
Maluti Arts Festival	Eastern Cape	March	Multi
Cape Winelands Film Festival	Western Cape	March	Film festival
Bojanala Film Week	North West	March	Film festival
48 Hour Film Project	Multi	Multi	Film festival

Source: Response of the Minister for Arts & Culture to the National Assembly, question 720-2014 & NFVF annual report for 2012-13

## ANNEXURE H: DAC-SUPPORTED EVENTS: APRIL 2013 – MARCH 2014

(MGE events indicated in *italics*)

Name of the event	Details of the event
1. Cape Town International Jazz Festival ( <i>MGEFE 1</i> )	<p>Date of event: 5 – 6 April 2013</p> <p>Venue: Cape Town ICC, Cape Town</p> <p>Details: The Department of Arts &amp; Culture funds the event as one of the MGE flagship music festivals. It takes place on an annual basis to promote the music industry of South Africa. The grant of the DAC assists in developing and promoting the performing arts (music) in communities of South Africa and an international level.</p> <p>Implementing agent: ESP Afrika</p>
2. SAMA Awards ( <i>MGEFE 2</i> )	<p>Date of event: 10 – 11 May 2013</p> <p>Venue: Sun City, North West</p> <p>Details: The DAC funds this event as part of the MGE strategy, in support of the North West Province.</p> <p>Implementing agent: Recording Industry of South Africa</p>
3. Africa Day Banquet and Fashion Show	<p>Date of event: 23 May 2013</p> <p>Venue: Sandton International Convention Centre, Johannesburg</p> <p>Details: The Department of Arts &amp; Culture hosted a banquet and fashion show as part of the South African participation in Africa Day Celebrations. The fashion show and music at the event were as representative of artists on the African Continent.</p> <p>Implementing agent: Crystal View Events Management</p>
4. !KKAURU 2013 – African Contemporary Art Touring Exhibition	<p>Date of event: 24 May 2013</p> <p>Venue: Pretoria Art Museum</p> <p>Details: !Kkauru African Contemporary art touring exhibition is a project initiated by Back2Back Advertising Brokers to create an international</p>

	<p>platform for artists in the SADC and Continent to exhibit their visual artworks. It is a curated exhibition intended to engage contemporary African debates through the medium of art works. The exhibition was opened as part of the Africa Day Celebrations. Ten SADC countries participated.</p> <p>Implementing agent: Department of Arts &amp; Culture and SADC.</p>
5. <i>Moretele Park Jazz Festival (MGEFE 3)</i>	<p>Date of event: 1 August 2013</p> <p>Venue: Moretele Park, Pretoria</p> <p>Details: The DAC funds this event as part of the MGE strategy.</p> <p>Implementing agent: Drakensberg Promotions</p>
6. Nelson Mandela Sport Extravaganza	<p>Date of event: 17 August 2013</p> <p>Venue: FNB Stadium, Soweto</p> <p>Details: The theme of the event was “One Man – One Nation”. The event was in the form of a soccer match and a music concert to show how sport and culture can bring people together.</p> <p>Implementing agent: Department of Arts &amp; Culture and Department of Sport and Recreation.</p>
7. <i>Joy of Jazz (MGEFE 4)</i>	<p>Date of event: 22 – 24 August 2013</p> <p>Venue: Newtown Cultural Precinct</p> <p>Details: The DAC funds this event as part of the MGE strategy.</p> <p>Implementing agent: T-Musicman</p>
8. <i>National Book Week (MGEFE 5)</i>	<p>Date of event: 2 – 7 September 2013</p> <p>Venue: Port Elizabeth</p> <p>Details: The event strives to support the books and publishing industry of South Africa as one of the Industries impacting on the economic benefits of the Arts and Culture sector.</p> <p>Implementing agent: South African Book Development Council</p>
9. Moshito Music Conference and Exhibition	<p>Date of event: 4 – 6 September 2013</p>

	<p>Venue: Johannesburg, ICC</p> <p>Details: The conference and exhibition is a platform for record labels, film and television production companies and musicians to promote themselves alongside the corporate brands who have an interest in the entertainment industry.</p> <p>Implementing agent: Moshito</p>
10. Field Band Foundation Championships	<p>Date of event: 28 September 2013</p> <p>Venue: In four regions of Northern Cape (including North West and Free State) and Eastern and Western Cape Regions. The National Championships were held in Johannesburg (Wanderers Stadium)</p> <p>Details: The project is a youth mass participation programme that is run on a National scale. The DAC funds this programme which promotes Youth Marching Bands and Performing Arts. It also gives young people life-skills, arts and culture skills and builds their self-confidence through the arts.</p> <p>Implementing agent: Field Band Foundation.</p>
11. <i>Crown Gospel Music Awards (MGEFE 6)</i>	<p>Date of event: 17 November 2013</p> <p>Venue: Durban ICC</p> <p>Details: The Department supported the annual Crown Gospel Music Awards 2013 under the MGE programme of Open Call for Proposals.</p> <p>Implementing agent: Gospel Powerhouse</p>
12. Theatre Education in the Schools – Nothing but the Truth	<p>Date of event: 10 December 2013</p> <p>Venue: Johannesburg Theatre, Johannesburg</p> <p>Details: The Department Collaborated with Wobulali Productions in association with Dr John Kani to launch a project called 100 Days Schools Theatre in Education Campaign.</p> <p>Implementing agent: Wobulali Productions in association with Dr John Kani</p>
13. <i>Infecting the City Festival – Mbombela and Cape Town (MGEFE 7)</i>	<p>Date of event: 13 December 2013</p> <p>Venue: Cape Town (Western Cape) and Mbombela (Mpumalanga Province – March 2014)</p> <p>Details: The Department of Arts &amp; Culture fund these events as one of the Arts Events supported by the Department as one of its MGE Public Art Development Programme Initiatives. It takes place on an annual basis in Cape Town (Western Cape) and Mbombela (Mpumalanga Province)</p>

	<p>to promote the Arts, Culture and Performing Arts Industries of South Africa. It targets the youth as participants and beneficiaries.</p> <p>Implementing agent: Africa Arts Centre</p>
14. <i>Mahikeng jazz Festival (MGEFE 8)</i>	<p>Date of event: 15 December 2013</p> <p>Venue: Letlmoreng Dam, Mafikeng</p> <p>Details: The Department of Arts and Culture funded the event as one of the Music Festivals supported by the Department under MGE open Call for Proposals. It takes place on an annual basis to promote the Music Industry of South Africa.</p> <p>Implementing agent: Keiko Productions</p>
15. <i>Buyel'ekhaya Pan African Annual Music Festival (MGEFE 9)</i>	<p>Date of event: 22 December 2013</p> <p>Venue: East London Cricket Stadium</p> <p>Details: The DAC funds this event as part of the MGE strategy.</p> <p>Implementing agent: Mazwai Strategic Communications</p>
16. CHAN - Opening and Closing Ceremony	<p>Date of event: Opening: 11 January 2014; Closing: 03 February 2014</p> <p>Venue: Cape Town</p> <p>Details: The Department of Arts &amp; Culture worked with the LOC to implement the opening and closing ceremony of CHAN. The Department had creative oversight over the ceremony and advised on the appointment of a Creative Director for the event.</p> <p>Implementing agent: Local Organising Committee</p>
17. <i>Pulo ya Meropa Drumming Festival (MGEFE 10)</i>	<p>Date of event: 17 – 18 January 2014</p> <p>Venue: Tafelkop, Limpopo</p> <p>Details: Details: The Department of Arts and Culture funded the event as one of the Music Festivals supported by the Department under MGE open call for proposals. It focuses on drumming, dance and song</p> <p>Implementing agent: Pulo Ya Meropa Cultural Development and Support Trust</p>
18. <i>Unity in Diversity – Gospel music (MGEFE 11)</i>	<p>Date of event: 11 November 2013 – 15 March 2014</p>



	<p>Venue:</p> <p>Details: Details: The Department of Arts and Culture funded the project which capacitates gospel musicians and close with a gospel concert. It was supported under MGE open call for proposals.</p> <p>Implementing agent: Gospel Music Association</p>
19. <i>Film Musical (South Side Movie Factory) (MGEFE 12)</i>	<p>Date of event: January – March 2014</p> <p>Venue: Johannesburg</p> <p>Details: A film making project about the history of South Africa targeting the youth As part of MGE Open Call for Proposals.</p> <p>Implementing agent: South Side Movie Factory</p>
20. <i>Mandela Bay Jazz Concerts (MGEFE 13)</i>	<p>Date of event: January – March 2.014</p> <p>Venue: Port Elizabeth</p> <p>Details: The Department of Arts and Culture fund the event as one of the Jazz Music Sessions at the Opera House to provide platform for local jazz musicians. Supported through MGE call for proposals.</p> <p>Implementing agent: Port Elizabeth Opera House</p>
21. Press Walkabout and small celebration – Rise and Fall of Apartheid Exhibition	<p>Date of event: 12 February 2014</p> <p>Venue: Apartheid Museum, Johannesburg</p> <p>Details: The Minister of Arts and Culture invited media to a separate viewing opportunity of the Rise and Fall of Apartheid Exhibition.</p> <p>Implementing agent: Ford Foundation and BIE Venter Art Exhibition Logistics</p>
22. Rise and fall of Apartheid Exhibition	<p>Date of event: 12 February 2014</p> <p>Venue: Apartheid Museum, Johannesburg</p> <p>Details: The exhibition covering the period of South African apartheid history from 1948 until 1994 and is a visual story of interest to all South Africans and anyone seeking knowledge about photography, the liberation struggle and apartheid.</p> <p>Implementing agent: Ford Foundation and BIE Venter Art Exhibition Logistics</p>
23. Marula Festival (MGEFE 14)	<p>Date of event: 22 – 28 February 2014</p>

	<p>Venue: Impala Park Stadium, Hans Merensky Golf Club and Hlolwa Lodge, Phalaborwa</p> <p>Details: The Department of Arts and Culture fund the event in the Phalaborwa region</p> <p>Implementing agent: Limpopo Economic Development Department</p>
24. <i>Cape Town Carnival (MGEFE 15)</i>	<p>Date of event: 14 – 16 March 2014</p> <p>Venue: Cape Town</p> <p>Details: The Department of Arts &amp; Culture funds this event is one of the Festivals supported by the Department as one of its MGE Initiatives. It takes place on an annual basis in Cape Town as a Nation Building and Social Cohesion programme through the diversity of participants and audiences.</p> <p>Implementing agent: Cape Town Carnival Trust</p>
25. <i>Mapungubwe Festival (MGEFE 16)</i>	<p>Date of event: 20 – 23 March 2014</p> <p>Venue: Polokwane Cricket Stadium</p> <p>Details: The Department of Arts and Culture fund the event is one of the Festivals supported by the Department as one of its MGE Initiatives. It takes place on an annual basis to promote the Arts and Culture of South Africa.</p> <p>Implementing agent: Limpopo Department of Sport, Arts and Culture</p>
26. <i>Kalahari Desert Festival (MGEFE 17)</i>	<p>Date of event: 22 – 23 March 2014</p> <p>Venue: Ashkaam, Northern Cape</p> <p>Details: The Department of Arts and Culture fund the event is one of the Festivals supported by the Department as one of its MGE Initiatives. It takes place on an annual basis to promote the Arts and Culture of South Africa.</p> <p>Implementing agent: Southern African San Institute.</p>
27. <i>Maluti Arts Festival (MGEFE 18)</i>	<p>Date of event: 28 – 30 March 2014 (the date that I have on their website is 3 May)</p> <p>Venue: Qwaqwa, Phuthaditjhaba</p> <p>Details: The Department of Arts and Culture funded the event through MGE Open Call for Proposals</p> <p>Implementing agent: Fair Music Entertainment</p>

## ANNEXURE I: EVENT TECHNOLOGY & SUSTAINABILITY TRENDS

### 1. INTRODUCTION

During stakeholder interviews conducted by EDGE Tourism Solutions two significant trends were identified by interviewees as having a particularly strong impact on current business models and production processes. This report provides an overview of the current literature on event technology and sustainability practices. Reference is made in the report to global examples – and where pertinent how these trends are playing out in the local context.

### 2. TECHNOLOGY

#### 2.1. Introduction

The entertainment business has undergone dramatic changes in formats, technology and consumer behaviour. In recent years there have been a growing perception within the industry that these changes have accelerated and that the period from 2008 has witnessed a particularly strong technological shift as the entire entertainment industry has migrated from analogue to digital. In addition, the rapid pace of change has been aided by changing consumer behaviour as devices have proliferated and broadband penetration has expanded.

Technological shifts in the industry since 2008 include:

- Accelerated convergence: Technological integration of previously distinct industries and devices
- Universal digitisation: The rise of digital formats, digital content & e-entertainment
- **Accessibility & mobility: High rates of hardware penetration and diversification** (aided by continuous advances in storage capacities, longer battery life, greater device mobility and broadband penetration)
- ‘Appification’: Shifts in industry & consumer behaviours
- LED redefining lighting technology

The impact of these shifts has been felt across the value chain and life cycle including:

- |                                     |                                 |
|-------------------------------------|---------------------------------|
| • Accessories/Components            | • Power/Distribution Equipment  |
| • Audio-Visual & Video Equipment    | • Projection                    |
| • Automation                        | • Recording Equipment           |
| • Consultation/Design               | • Rigging/Staging               |
| • Control Systems/Control Equipment | • Scenic Supplies               |
| • Costumes/Makeup/Props             | • Screen Technologies           |
| • Educational Opportunities         | • Software                      |
| • Flooring                          | • Sound Systems/Sound Equipment |
| • Flying Effects                    | • Special Effects               |

- Laser Technology
- Lighting Systems/Lighting Equipment
- Touring Equipment
- 

## 2.2. Accelerated convergence: Technological integration of previously distinct industries and devices

The convergence of information technologies, telecommunications, consumer electronics and entertainment, means that voice, data and video are now cohesively integrated into one system with common interfaces and shared devices. In the performing arts environment this has been apparent as an entire theatre can - at least in theory - be managed through one integrated system, from general building operations to special effects, video, lighting and sound.

A newer but related concept is that of 'cultural convergence' which refers to the convergence of entertainment, advertising, brands and consumers. According to the Futures of Entertainment, cultural convergence is facilitated by:<sup>49</sup>

- **Transmedia entertainment**, or the flow of stories, images, characters, and information across various media platforms – often in a coordinated and synergistic fashion
- **Participatory culture**, or the new ways in which consumers interact with media content, media producers, and each other as they explore the resources available to them across the media landscape
- **Experiential marketing**, or the new ways in which marketers capitalise on participatory culture and a transmediated media environment to implement brand strategies that play out across multiple media channels.

The convergence of art, technology and entertainment is also apparent in the global rise of **electronic and digital arts** including interactive sculpture, multimedia installations, sound art, robotics and mechanical sculpture, light art, video and performance. No longer are art forms clearly distinct or discretely confined to traditional venues such as galleries, theatres or cinemas. In today's converged context an experimental film involving digital projection and live music can be held in a gallery or museum (as part of a festival) and be broadcast live to an audience in a cinema at the other end of the world, while sponsored by an energy drink, bank or petroleum company. The **distinction between artist and technician** is becoming increasingly blurred and fluid. An 'artist' aided by new technologies can simultaneously be creator and technician at the same time.

In addition, it should be mentioned that the European Commission<sup>50</sup> is supporting a project, which among others will allow TV viewers to watch additional content on a second screen/ device (such as panning across a live concert venue from different angles) while also giving the elderly, or people with various disabilities or language requirements access to synchronised and customised subtitles, audio-descriptions or sign language.<sup>51</sup>

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<sup>49</sup> Futures of Entertainment. Accessed at <http://www.convergenceculture.org/>.

<sup>50</sup> The European Commission is currently funding 27 projects on media convergence and social media. Visit <http://ec.europa.eu/digital-agenda/en/node/72984> for more information.

<sup>51</sup> <http://www.hbb4all.eu/>

Another EU supported programme aims to develop tools and services that aid in Social Media verification.<sup>52</sup> The potential application within the E&TSS environment is that **authorities or event managers track what is happening at a large event in real-time through the use and analyses of social media**. This holds particular promise in the crowd management and safety arenas.

The EU is also supporting ICoSOLE which integrates traditional broadcast coverage of large-scale events (such as multiple-venue festivals) with end-user generated content to be combined, edited and provided to viewers to give more holistic coverage to an event.<sup>53</sup>

While some of this technology may seem at early development stage, there are already examples of how technological convergence is successfully being applied in E&TS. The staging of Elmer Rice's *The Adding Machine* by the Department of Theatre Arts and the Multimedia Program (Bradley University, USA), the University of Waterloo (Canada) and the University of Central Florida (USA) involved "four creative artists, over one hundred students from seven academic departments, and an array of sophisticated rendering and communication technology".<sup>54</sup> The production integrated virtual scenery, live, real-time telematic performances facilitated via Internet2, recorded composite video, avatar performers, photographs, graphics and sound.<sup>55</sup>

Other examples include the creation of **holographic avatars** on stage and in live performance. The Grammy Awards have successfully used the Musion Eyeliner projection system in a Madonna performance at the 2006 Grammy Awards.<sup>56</sup> More recently a Michael Jackson hologram performance was created for the Billboard Music Awards in 2014. This technology has even been used in South Africa during a hologram avatar performance of Brenda Fassie in Newtown in 2013.

Within the context of E&TSS these shifts have been profound:

- Greater complexity, convergence and integration of audio-visual technologies, systems, processes, equipment and workflows
- Greater technological demands and expectations from artists, producers, sponsors and consumers
- Greater prominence of and demand for touchscreen, multimedia, full-surround, interactive and 3D special effects in productions and events
- Use of technology to 'crowdsource' and track audiences/ crowds in realtime
- Rise of archtainment, laser and lightshows
- Greater demand for faster broadband networks to facilitate large data and file transfer (often in realtime)

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<sup>52</sup> <http://revealproject.eu/work-packages/>. Also see <http://www.socialsensor.eu/>

<sup>53</sup> [http://cordis.europa.eu/project/rcn/111011\\_en.html](http://cordis.europa.eu/project/rcn/111011_en.html)

<sup>54</sup> Brown, G.H. & Hauck, G. 2008. *Convergence and Creativity in Telematic Performance: The Adding Machine*, In CULTURE, LANGUAGE AND REPRESENTATION ' ISSN 1697-7750 ' VOL VI \ 2008, pp. 101-119

<sup>55</sup> Brown, G.H. & Hauck, G. 2008. *Convergence and Creativity in Telematic Performance: The Adding Machine*, In CULTURE, LANGUAGE AND REPRESENTATION ' ISSN 1697-7750 ' VOL VI \ 2008, pp. 101-119

<sup>56</sup> Brown, G.H. & Hauck, G. 2008. *Convergence and Creativity in Telematic Performance: The Adding Machine*, In CULTURE, LANGUAGE AND REPRESENTATION ' ISSN 1697-7750 ' VOL VI \ 2008, pp. 101-119

- Greater demand for new technical production skills sets in particular projection design and AV integration
- Accelerated use of sensors to control and manipulate video, lighting, robotics, sound, music and real-time animation
- Accelerated application of wireless technology within the production process
- Greater capital outlays to keep pace with innovation

The TED convergence: technology, entertainment & design

*The global rise of **TEDx events** is a powerful demonstration of the convergence of events, technology, entertainment and design. TEDx events cover wide-ranging topics from science to business to global issues, art and even live performance. Although TEDx events continue to be hosted independently around the world, TEDx events have gained wide global prominence due to the strong online presence with TEDx talks accessible to users through web browsers and social media. TEDx events are held annually across South Africa.*<sup>57</sup>

*TEDx uses **Livestream.com** to broadcast events. Livestream offers a free Cloud service to broadcast events live online. Livestream offers a full suite of online broadcast services including free broadcasting apps for different devices ranging from mobile devices to HD cameras. Live production switcher hard- and software is also on offer. Livestream points to a future where the event producer can simultaneously also be broadcaster.*<sup>58</sup>

### 2.3. Universal digitisation: The rise of digital formats, content & e-entertainment

Closely interrelated with convergence is the rise of digital formats as technology has switched from analogue to digital. The digitisation of production processes, content and content distribution has had profound effects on the E&TS environment. In addition, the digitisation of facilities means that venues such as theatres are increasingly using smart grid technologies to manage their energy consumption more efficiently. As the end consumer is increasingly expecting high-definition formats, this has meant that the process of recording and broadcasting of events require the latest high-definition cameras and other broadcast technology.

The **digitisation of the event life cycle** is apparent when one considers:

- **Digitisation of the E&TS work environment** and how practitioners across the value chain reach new clients, interact with co-creators and collaborate on projects

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<sup>57</sup> See <http://www.ted.com/>

<sup>58</sup> See <http://new.livestream.com/>

- **Digitisation of booking, ticketing and sales systems** as is apparent from the deployment of web-booking and cashless Near Field Communication systems at Oppikoppi (considered the world's first cashless festival)
- Digitisation of production processes and equipment
- Digitisation of the audience experience, participation & response, and
- Digitisation of broadcasting and recording processes

## 2.4. Digital publishing, live performance & artist revenue

"The aggregate importance of concert revenues is increasing over time. Live performances have become a relatively more profitable business for artists compared to selling CDs, which has led more artists to go on tour and increase the number of live performances. Internet and the new technologies have boosted the demand for concerts while at the same time reducing revenues for record labels, which make money mainly from recorded music. As a result, the Big Four and other record labels are modifying their contracts in order to capture a larger proportion of concert revenues. However, the effects of this new environment as well as ticket pricing in the concert business remain the industry's two biggest challenges."

- Cassiman, B., Pablo F. Salvador, P.F. IESE Business School. 2006. Digital Technologies and the Internet: Their Impact on the Music Industry

Although **internet file-sharing and streaming services** often stand accused by the industry of facilitating online piracy and declining revenue, there clearly have been benefits as well. Small independent labels and even artists themselves can now publish independently and reach new consumers directly. This has lowered the bar for entertainment distribution.

Another important trend has been a shift in value from music sales to live concerts. As artists have traditionally been able to capture a greater portion of revenues from live performances, more artists are going on tour. Research conducted over the past decade confirms that artists tend to generate more revenue from live performances than digital recordings and publishing.<sup>59</sup>

### The growth of downloads in South Africa

*Legal music downloading services such as iTunes have only recently entered the South African market but are already dramatically changing the local entertainment industry. Recently, one of the biggest Hip Hop acts in SA, Riky Rick, launched a new single on iTunes. It was downloaded almost 300,000 times in one week.*

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<sup>59</sup> Cassiman, B., Pablo F. Salvador, P.F. IESE Business School. 2006. Digital Technologies and the Internet: Their Impact on the Music Industry

### Rise of online streaming services

*A major shift in the way in which consumers access music tracks in South Africa – and in the rest of the continent – is evident from the rise of online streaming services. While these services at present mostly target urban users with good broadband access, market penetration is forecast to grow dramatically as mobile penetration expands and broadband improves. While music streaming is a global trend as witnessed by the rise of Spotify, there are increasing concerns from musicians who argue that the royalty rates they receive from these services are unethical.*

*Music streaming services currently available in South Africa include:*

*SimfyAfrica - [www.simfyafrika.com](http://www.simfyafrika.com)*

*SimfyAfrica offers subscribers access to 27 million music tracks from as little as R25 per month. Subscribers also have the option of paying slightly more in order to download tracks to all their electronic devices through a desktop and mobile app.*

*Deezer - [www.deezer.com](http://www.deezer.com)*

*As with Simfy Africa, subscribers pay R60 for unlimited desktop and mobile streaming. Subscribers have access to 35 million tracks. Deezer is considered to be one of Spotify's largest global competitors and is now available in South Africa, Nigeria, Egypt and Kenya.*

*Rara - [www.rara.com](http://www.rara.com)*

*Rara offers access to 22 million tracks for as little as R33.99 per month. Similar to the other services on the market, premium subscription offers unlimited music streaming, non-stop music that is ad-free, playlists, Apps for iPhone, iPad, iPod Touch, Android and Windows 8 tablet which allows users the ability to listen even when offline.*

*Nokia Music plus - [www.mixrad.io/za](http://www.mixrad.io/za)*

*Nokia Music now offers streaming via Nokia Music + and Mix Radio. Users can select from themed radio stations or select according to genre.*

*Spinlet – [www.spinlet.com](http://www.spinlet.com)*

*Spinlet focuses on making local music available through online purchasing and downloads. A mobile app is already available to subscribers and a full streamlining service is in development.*

*Soundcloud – [www.soundcloud.com](http://www.soundcloud.com)*

*Although not strictly a streaming service, Soundcloud allows users access to free tracks through their browsers. The service is already being used by local organisations such as Concerts SA and Soul Candi, South Africa's leading dance label, to share live recordings. In addition live concerts are streamed directly to venues around the world.*

***Streaming services are increasingly replacing download services.*** Because these services are often cheaper to provide, it also means that the ***end-user cost is less than download services or buying a CD.*** As royalty rates are lower, artists are looking towards other means of generating income – with touring being a prominent go-to option as royalties are usually more favourable for the artist. Particularly in the jazz and classical genres some argue that music streaming is just one more way in which new audiences can be created for live concerts. At the same time, music promoters are



*increasingly using streaming services to sell their artists – and even reach live audiences around the world.*

#### 2.4.1. Intellectual Property & Piracy

Technology is also playing a role in advancing **digital intellectual property and anti-piracy** efforts. Industry initiatives include **Digital Rights Management (DRM) technologies** and the adoption of legal online services. DRM technologies typically incorporate encryption or watermarking to protect and secure digital content files.<sup>60</sup>

In many regions **industry initiatives have been established to increase consumer awareness of the impact of piracy and illegal file sharing**. Pro-Music.org is an initiative of musicians, performers, artists, major and independent record companies and retailers across the industry. A new service, WhereToWatch.com allows users the opportunity to find any movie or TV series legally online.

On the other hand digital technologies also mean that the quality of pirated content is now often as sophisticated as the original version. The miniaturisation of affordable technology also means that more users are able to make illegal recordings or downloads.

### 2.5. Accessibility & mobility: High rates of hardware penetration and hardware diversification

According to Praekelt smartphones outsell computers by four to one. More than half of internet connections in Africa are exclusively mobile. This has largely been facilitated by the growth of 3G technology, the miniaturisation of devices and the increase in battery life and storage capacities. In addition, consumers can now access content and social media accounts across multiple devices – and expect unhindered access across their devices.

As in other sectors the implications are that lifestyles have changed where consumers (in particular Generation X and Y) are now accustomed to – and even expect – high-speed (and increasingly free, consistent and continuous) connectivity whether at home, work or elsewhere.

Audience generated content is another area where mobile technology has made a notable impact on business models. Evergig for example has an automated suite of software that stitches fan video into multi-angle recreations of live concerts.<sup>61</sup>

Implications for the E&TS include:

- Use of location-based technologies
- Provision of quality and free Wifi at events
- Provision of **battery charge points** (particularly within the MICE/ business tourism context)

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<sup>60</sup> Cassiman, B., Pablo F. Salvador, P.F. IESE Business School. 2006. Digital Technologies and the Internet: Their Impact on the Music Industry

<sup>61</sup> <http://www.evergig.com/>

- Encouraging the use of **social media** (as evidenced at Design Indaba, SA Fashion Week and other large events)
- Encouragement of **user generated photography** (the Instagramification of events)

At the same time, the sector has had to deal with potential harm arising from smartphone technologies. This is evidenced by:

- **Legalisation of cell-phone jammers** for use in cinemas, theatres and concert halls (as in France)
- Concerns about the rise of **online and offline piracy** due to dramatic improvements in camera and recording quality and the ability of attendees to make covert recordings

## 2.6. Appification: Shifts in industry & consumer behaviours

Greater device proliferation and miniaturisation has led to the growth in mobile applications. As a result event apps are increasingly being deployed within the MICE and entertainment sectors. Among others these apps are being used for:

- Event planning and management across the life cycle
- Providing a single go-to source of information about events
- Assisting in sharing updated event programmes, venue navigation, exhibition directories and more
- Facilitating attendee networking, interaction and socialising
- Tracking and analysing attendee data
- Attendee participation through polls, social media, games, crowdsourcing and other collaborative activities
- Additional revenue through advertising platforms and sponsor messaging/ branding

According to the Event App Bible key features that event apps typically now offer include:<sup>62</sup>

- |   |                               |
|---|-------------------------------|
| • Event agenda/schedule                   | • Sponsor Banners             |
| • Personalised scheduling & customisation | • Multi-event                 |
| • Floor plan                              | • Multilanguage               |
| • Push notifications                      | • Onsite registration         |
| • Attendee networking                     | • Registration within app     |
| • Maps                                    | • Content capture             |
| • Speaker profiles                        | • Slidesharing                |
| • Branding                                | • Custom solutions for venues |
| • Attendee profiles                       | • Livestreaming               |

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<sup>62</sup> [www.eventmanagerblog.com/uploads/EventAppBiblev2.pdf](http://www.eventmanagerblog.com/uploads/EventAppBiblev2.pdf)

- Exhibitor profiles
- Social Networks Sign in
- Real Time Analytics
- Session Ratings
- Private chat
- Gamification
- Indoor proximity system integration
- 

## 2.7. LED redefining lighting technology

LED has come to the fore in lighting technology due to greater luminosity and better cost competitiveness.<sup>63</sup> Today, LED rivals conventional incandescent and discharge-type lighting systems. They're also becoming more flexible in their ability to render color and incrementally dim. Much of the uptake of LED has been in the concert touring business which has responded well to the technology's affordability, durability and capability, as well as its environmental friendliness. At the same time theatrical and corporate event uptake has been slower – although this is changing as more users realise the cost benefits.

### Convergence of LED, music and the audience

*The latest LED trend to emerge is the use of LED wristbands at live concerts. **Xylobands** flash with live controlled wireless signals and can be synchronized to music, particular moments in the performance, with other wearers and even synchronised with other light effects.<sup>64</sup> The manufacturers of Xylobands also sell LED lanyards and LED inflatable balls.*

## 2.8. Conclusion

For the most part technology has been beneficial to the event industry. Technology has made it easier to access new consumers, make bookings, stage productions, track and manage logistics and safety, introduce sustainability practices, measure audience feedback and reduce production costs. As a Concert SA report notes, South Africa has a reputation as a “fast follower” – and it is clear that many of the available technologies are already being implemented within the local sector.<sup>65</sup>

At the same time technology has come at a price:

- It can facilitate both online and offline piracy
- It facilitates **online business meetings** (thus reducing the need for actual meetings)
- It reduces the need for elaborate sets, props and stages hence **changing demand for traditional theatre crafts and skills** (although some argue that these skills are being redeployed in new ways)

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<sup>63</sup> The information in this section was sourced from Daley, D. 2012. LED Turns the Corner for Live Events

<sup>64</sup> See [www.xylobands.com](http://www.xylobands.com)

<sup>65</sup> Cioncerts SA. 2013. Song Lines: Mapping the South African Live Performance Landscape.

- Accelerates technological obsolescence thereby requiring the constant upgrading and replacement of equipment, systems and components.

In addition, the accelerated pace of change has had mixed impacts on the bottom line. Some technologies have meant that production costs have been lowered and that the need for middlemen has been reduced allowing emerging artists to more easily access audiences directly. On the other hand, the capital requirements for large venues and productions are becoming increasingly burdensome. From stakeholder interviews it is clear that theatres and performing arts centres battle to keep up with technological trends and that **capital and operational budgets are inadequate to facilitate ongoing innovation**. In addition, **only well-established production companies have the necessary capital outlay to keep abreast of the latest, top-end technology - further entrenching entry barriers for new entrants**.

While many local studies have highlighted the importance of technology, it is important to note that often these technological shifts occur due to shifts in the **policy environment**. Deregulation of the airwaves has since the 1980s meant that services have diversified, spawning new competition and driving innovation. The ongoing tracking of technology and the policy environment is therefore important in ensuring that the sector keeps abreast of international trends and that regulatory bodies are not caught on the backfoot when technological breakthroughs occur.

Lastly, it is important to emphasise that the successful application of technology in the entertainment sector in general and the E&TSS in particular requires:

- **Adequate bandwidth and access to the internet** (which in the South African context is far from being universal)
- **Access to significant capital** to keep abreast of ongoing technological innovation
- **Intellectual property protection in both digital and non-digital contexts**
- **Ongoing research and tracking**
- Greater participation and presence in **international networking events and trade shows**
- **Constant upskilling and reskilling**

### 3. EVENT SUSTAINABILITY

#### 3.1. Introduction

Worldwide there is a trend towards delivering events that are environmentally and socially sustainable. Unlike the trend in sustainable products and services, the movement towards sustainable events is not driven by consumer demand but by the understanding within the events industry that there is a moral imperative for events to be planned and delivered sustainably. There is a global recognition that events pose significant environmental threats that have to be mitigated. At the same time there is awareness that events have the potential to affect positive social change.

This assessment of the trend in event sustainability includes an assessment of event venues. Considering that the vast majority of events are held in existing venues, the sustainability of events and the sustainability of venues are linked.

Among the evidence substantiating the trend in sustainable events is the formation of several trade organisations dedicated to pursuing a sustainable agenda in the events industry. These organisations provide a platform for people in the events industry to engage in questions on event sustainability.

Realising that there was a lack of both knowledge and skills to deliver sustainable events, these organisations have also taken up the role of information provision and the training of event professionals in sustainable principles and practices. In several cases, these organisations have been supported by government agencies.

Two international standards for sustainable events management and a reporting framework for sustainable events have been developed, all in consultation with sustainability experts and event professionals. The development of the ISO20121 standard based on the existing *International Standards Organisation (ISO)* management standard has increased the interest in sustainable events. Finally, sustainable events are seeking recognition for their efforts, either through eco-labelling or through sustainable event awards.

Internationally, sustainable events have not yet become a matter of course, but currently there is a drive to create an awareness of the need for a sustainable events industry as well as the support for events wanting to make the transition. In South Africa, the numbers of sustainable events have been steadily increasing, but perhaps not as quickly as in North America and Europe. This is likely due to the lack of awareness, knowledge and skills regarding event sustainability, as well as the challenges posed by infrastructure in South Africa that may not be an issue in better-developed countries. The majority of events in South Africa do not have comprehensive sustainability plans, but events are increasingly initiating or getting involved in either environmental or social upliftment projects, or both. Both government agencies and trade organisations are working to create an awareness of sustainable events, and making available resources and training courses to equip event organisers with the skills to plan sustainable events.

### **3.2. Organisations that address event sustainability**

Following the world-wide trend of sustainability in business, there has been a call for sustainable events. In response several professional organisations were formed with the dual purpose of promoting a sustainable agenda in the events industry and to educate events professionals on sustainable practices.

Several organisations dedicated to promoting a sustainable events industry at country, regional and global level exist. Given the diversity in events, these organisations may or may not focus on a specific event sector – be it the sports, business or arts and cultural events sectors. *Positive Impact*, a UK-based organisation, is one such organisation that makes no distinction between the event sectors. Its vision is the creation of a sustainable event industry by 2020. In South Africa, the aim of Event Greening Forum (EGF) is to promote and embrace sustainable and ethical business practices within the events industry. The Sustainable Event Alliance is perhaps the most representative global organisation, representing events companies from Australasia, Europe, the Middle East and South Asia. Its members include sports events, business events, arts and cultural events, venues, event suppliers and other trade organisations.

The *Green Meeting Industry Council (GMIC)* focuses on a specific events sector – the meetings industry. It aims to transform the global meetings industry through sustainability. In addition to education and the recognition of best practices, the council advocates for international sustainable event standards and offers community support via chapters and partners.

The *Broadway Green Alliance (BGA)*, based in New York, aims to encourage the local theatre community to adopt sustainable practices. The BGA's Green Captain program aims to recruit a BGA

representative at every Broadway show, the role of whom is to encourage sustainability in the production.

Outdoor music festivals are a popular phenomenon across Europe. Given that these events are usually held in the countryside, attract large numbers of people for a few days and require a large amount of resources, the potential environmental impacts of music festivals are significant. Two organisations aim to help festival organisers make the transition to sustainable events. Both offer education, information and recognition of best practices. *A Greener Festival*, a UK-based NPO, also offers two forms of environmental sustainability audits. Festival managers can either conduct a self-assessment using the tools provided online or can contract *A Greener Festival* to conduct an event environmental audit with recommendations for improvement. *GO Group*, a pan-European initiative, holds workshops in Europe's popular festival destinations and participates frequently in conferences discussing sustainable events.

Finally, it should also be understood that while the organisations mentioned above were formed purposely to promote a sustainable events agenda, existing event trade organisations are also involved in promoting event sustainability. An example is *UFI (The Global Association of the Exhibition Industry)* that is not dedicated solely to the sustainable development of events and exhibition venues, but nonetheless has a specific mission and vision related to the sustainable development of the exhibition industry. Another is *Live performance Australia's™ "Greener Live Performances through Energy Efficiency"* initiative that focuses solely on providing practical information to help live performance productions achieve energy efficiency.

### 3.3. The emergence of standards for sustainable event management

In 2012, *ISO* released the ISO 20121 standard for sustainable events management. ISO 20121 was developed from the British BS 8901 standard and was specifically developed to be implemented at the 2012 Olympics. The development of the standard was driven by the events industry, and event professionals with sustainability experience from more than 30 countries and organisations provided input.

The purpose of the ISO 20121 framework is to support organisers of events of all types and sizes in integrating sustainability in their events. It allows event organisers to identify potentially negative social, economic and environmental impacts of events; and subsequently plan and act towards removing and mitigating potential negative impacts as well as maximising potential positive impacts. ISO 20121 includes a tool for monitoring and evaluation.

Advantages of ISO 20121 is that it is applicable to all types of events, is internationally recognised and takes a management systems approach that is already in use worldwide. The APEX/ASTM Sustainable Event Standard Overview is also internationally recognised, but is a standard used for sustainable meetings alone. Instead of a management approach, the APEX/ASTM standard provides definitions and performance matrices for operational actions within a sustainable event. APEX/ASTM can be used independently or in collaboration with ISO 20121.

### 3.4. Sustainable event reporting

The Global Reporting Initiative's Event Organizers Sector Supplement (GRI EOSS), is a framework for triple bottom line reporting that was developed in dialogue with event professionals. EOSS is based on GRI's Reporting Guidelines and allows reporting on sustainability performance that is credible and transparent. EOSS allows event professionals to benchmark and compare sustainability performance, as well as demonstrate sustainability achievements. Furthermore, GRI EOSS allows the reporting of an event's social and environmental initiatives to be integrated with the event's financial reports.

### 3.5. Sustainable event certification

Reliable third party agencies that certify sustainable events are necessary, particularly given the prevalence of greenwashing. Greenwashing is the false representation of a business's green credentials with the aim of taking advantage of the rising consumer demand for environmentally friendly products and services. Currently, there are few agencies that certify sustainable events. The *Green Meeting Industry Council (GMIC)* contracts a third party to certify members according to the APEX/ASTM Sustainable Event Standard Overview.

Creative Industry Green is an environmental certification scheme for festivals, venues and offices from UK-based organisation *Julie's Bicycle*. Despite the informal name, *Julie's Bicycle* has been influential in driving sustainability in the creative industry.

In South Africa *Heritage Eco Events* is an events sustainability certification that was developed in accordance with the ISO 20121 standard. It recognizes sustainable events at two levels – green events and carbon neutral events.

### 3.6. Training and skills development programmes related to event sustainability

Initially, event professionals wanting to make the transition towards sustainable events were hindered by a lack of knowledge and expertise about sustainability principles and the specific operational actions needed in a sustainable event. Furthermore there was little support and few resources available. Professional training was required to upskill event professionals in event sustainability.

Currently, several trade organisations offer training programs geared towards developing the skills needed to plan and deliver sustainable events. Here is a list of the organisations offering training courses:

- In South Africa, the *Event Greening Forum* offers training programs implemented by sustainability experts, the Heritage Environmental Company.
- *UFI* and *Positive Impact* have partnered to develop an online course that provides an overview of the key aspects of sustainable exhibitions, together with best practices.
- The *Green Meeting Industry Council (GMIC)* offers a Sustainable Event Professional Certificate program.
- *Positive Impact* runs workshops in the UK for companies and individuals who want to learn how to produce sustainable events.

- *Go Group* has developed a Sustainability Training Curriculum in collaboration with *Bucks University* specifically for festival organisers. Furthermore, *Go Group* holds workshops across Europe to cover the training material.
- *Julie's Bicycle* offers webinars with topics covering sustainable events, venues, productions and touring.
- In addition to workshops and training courses, these organisations have knowledge databases with guides, research and case studies that are free, accessible to members only or available for purchase.

Information on the prevalence of event sustainability in events training programmes at FET/HET level in South Africa would be useful. This does not need to be a comprehensive 'status quo' – referring to the existing CATHSSETA unit standards, event management curriculums of UCT, CPUT and one of the FET colleges would be adequate. The aim is to demonstrate that formal training is available in South Africa. While several universities and Further Education and Training (FET) colleges offer certificates and diplomas in events management, few of these include modules on sustainable events management in the curriculum. Event sustainability may be touched on in some subjects in Event Management courses, but as yet there are no tertiary education courses in which sustainable event management practices is a standalone subject. The only evidence of any formal education in sustainable events is the "Sustainable events and event greening" module of the Events Management course offered at the *University of Cape Town* as part of the Postgraduate Diploma in Tourism Management. Similarly, Events Management, the *University of Cape Town* approved short course offered by online education provider, *GetSmarter*, includes a module on sustainable events.

### 3.7. Sustainable event guidelines

Several guidelines are available for event organisers wishing to plan and deliver sustainable events. These guidelines are either general in that they do not differentiate between types of event, or they are specific to a type of event, most commonly business events or festivals. Guidelines are provided both by government agencies and by trade organisations promoting sustainable events. These guidelines are freely available, available for organisation members or available for purchase.

While most of these guidelines focus on the operational needs of a sustainable event, any prospective sustainable event should have a Sustainability Policy that includes the sustainability vision, principles, objectives and reporting methods. The MeetGreen® Sustainability Policy Template presents these elements in a template that can be integrated with the event's organisational policy template. Similar to this template, the *One Planet Events - Methodology and tools to green your event guide* from the *WWF International* is a general guide that is applicable to all type of events. In South Africa, the *City of Cape Town's Smart Events Handbook* was developed to address South African needs and provides local examples while still taking international best practice into consideration.

Sustainable business events have specific requirements. Although the *Green Meeting Guide (2009)* was released by the *United Nations Environment Programme* as a guideline for planning sustainable small-medium sized meetings within the United Nations, the guide is a useful resource for any meetings planner. The *Ethekweni Municipality* includes guidelines for green conferences, including an exhibition, in their *Green Event Guide (2012)*.



Similar to business events, sustainable arts and cultural events have specific requirements, but given the many types of arts and cultural events and the vast differences in their scale and the venues in which they can be held, guidelines are often targeted to arts and cultural event types and venues.

*Julie's Bicycle* has the most comprehensive collection of sustainability guides for arts and cultural events, live productions and live performance venues. These include guides for a wide range of event types as well as guides associated with specific sustainability needs. Furthermore, the *Julie's Bicycle* Creative IG Tools offers events a convenient tool for monitoring event, production or venue sustainability.

The NRDC Theatre Greening Advisor - a guide of best practices, greening resources and technical expertise for the theatre community - was developed in partnership between the *Broadway Green Alliance* and the *Natural Resources Defense Council (NRDC)*.

Festivals are common in North America, Europe and increasingly in South Africa. Some festivals are held in existing venues in cities, but many are held in rural areas and it is these festivals that have significant potential negative environmental impacts, while also having the potential to positively impact the local community. Because festivals have such wide-reaching consequences, there are several guidelines dedicated to sustainable festivals. While none address sustainable festivals in South Africa, there are several useful international guidelines. The *Sustainable Music Festival - A Strategic Guide (2007)*, distilled from a Masters thesis, is a comprehensive guide that outlines a six-step strategy towards festival sustainability.

These guidelines are valuable resources for event managers planning a sustainable event, regardless of the event type or location. Event managers may find that they will need to refer to more than one guideline, but the information required is readily available, if only from a variety of sources.

### 3.8. Sustainable event awards

There are several awards that honour achievements in sustainable events. These awards are bestowed either as part of awards schemes that focus exclusively on sustainable events, or by awards schemes for events that have a category for sustainable events. Here is a list of sustainable event awards:

- The *IMEX-GMIC Green Awards* recognises achievements in four categories – commitment to the community, green meetings, green exhibitors and green suppliers.
- The *UFI Sustainable Development Award* aims to reward the best sustainable initiatives in the exhibition industry. Each year's competition has a different theme and themes already covered include the best measurement tools, the best sustainability reporting and the best sustainable development strategy.
- The *A Greener Festival Award (AGF Award)* was set up in 2007 and is less a competition than a recognition of sustainable achievements made by music festivals.
- *Festival Awards Europe* has a Green Operations Award for the most sustainable music festival.
- The Exhibition and Events Association of Southern Africa (EXSA) has awards for the best green stand and exhibition.

### 3.9. Government involvement in sustainable event initiatives

Internationally, there is an acknowledgement that support from government is sometimes needed for a transformation to a sustainable events industry, particularly given the lack of resources among small and medium-sized events and event companies. Although there are only few available cases of government involvement in event sustainability initiatives, these few that illustrate the ways in which government agencies can help promote the sustainable events agenda.

*Live performance Australia's™ Greener Live Performances through Energy Efficiency initiative is funded by the* Australian government's Energy Efficiency Information Grants programme.

In 2012, the *Arts Council England* made environmental reporting mandatory obligation for all major revenue funded programmes. Free support and webinars are offered through consultants *Julie's Bicycle*.

Ecovenue was a 3-year project initiated in 2009 by The Theatre Trust, the UK's national advisory body for theatres. The purpose of the project was to promote environmental sustainability in the British theatre industry, and involved venues across London working with an advisor to improve environmental performance. The legacy of the project includes an increased awareness of sustainability issues among theatres and arts venues. Ecovenue was funded by the Regional European Development Fund.

### 3.10. Case studies

Sustainable events are a growing phenomenon. The challenge now is to grow the awareness of the need for event sustainability such that event owners and organisers are convinced of the need to deliver sustainable events. Despite organisations pursuing a sustainable agenda in the events industry, many event owners and organisers have yet to be persuaded of the need or the benefits of hosting sustainable events. Contributing factors could be that event owners and organisers believe that sustainable events are difficult to plan and deliver, or they are unconvinced of the value of sustainable events. Despite these sentiments, sustainable events have and are being planned and delivered successfully. The case studies below feature several events and a venue whose sustainability plans are an essential ingredient in their success.

#### 3.10.1. Way Out West – Sweden

*Way out West* is a three day music festival held in Gothenburg. From its inception in 2007, *Way out West* organisers paid particular attention to event sustainability. The first decision towards sustainability was to locate the event in the Slottsskogen park in central Gothenburg as opposed to in a countryside location. The rationale behind a city-centre venue was to minimise transportation of all role players, equipment and supplies. Also, unlike most music festivals, *Way out West* does not offer camping as festival organisers recognise that significant amount of resources are needed to clean up after a camping festival.

*Way out West* organizers readily admit that holding the festival in Sweden helps towards delivering a sustainable event. In terms of waste management, the sorting and recycling of waste is already widespread in Sweden, and it was a simple matter to adopt these practices at the festival. The result is that *Way out West* has a high degree of waste recycling. Similarly, Sweden's transport infrastructure helps minimise carbon emissions. Staff and festival goers are encouraged to use the train. If cars are used, they are fuel efficient. Finally, carbon emissions from the artists' journey to the festival are offset.

Music festivals have high energy requirements. In an effort to reduce energy consumption, *Way out West* uses energy-efficient lighting and run appliances on the lowest settings possible. Electricity that cannot be provided from a mains supply is generated by biogas generators.

*Way out West's* catering policy is perhaps the festival's most far-reaching environmental initiative. All food vendors at the festival must use source ingredients that are seasonal, local and organic. In support of this initiative, since 2010 *Way Out West* vendors have had to procure food supplies that are KRAV-labelled, KRAV being a Swedish organic food certification.

The decision in 2012 to not serve meat at the festival was perhaps the most radical step taken by festival organisers in an effort to reduce the event's carbon footprint. This was considered a brave step by some, and an effort to force people to eat vegetarian meals by others. However, *Way out West* organisers insist that the decision was made in relation to the event's impact and not in opposition to people's lifestyles. Ultimately, not offering meat at the festival converts into a significant reduction in carbon emissions.

Apart from their waste management plan, energy efficiency strategies and green food procurement plan, *Way out West* supports charities each year. While they recognise that impacting positively on people is one aspect of the triple bottom line, unlike South Africa Sweden is economically stable and the people the festival is most likely to influence are festival goers. They use ISO 20121 to plan and report on the event and were the first major festival to do so. In recognition of their efforts towards sustainability, *Way out West* was awarded the **Green Operations Award at the 2013 Festival Awards Europe**. *Way out West* offers a good case study of how hosting large festivals within cities instead of in the countryside can minimise potential environmental pollution.

### 3.10.2. IMEX – Frankfurt, Germany

*Imex* is an international exhibition for the incentive travel, meetings and events industries. The show is held annually in Frankfurt, Germany, and attracts roughly 15 000 participants. *IMEX* organisers have adopted a three pronged approach to event sustainability – supporting local charities, interventions that reduce negative environmental impacts of the event and encouraging exhibitors and buyers to make the transition to sustainable policies.

*IMEX* supports two local charities –Maisha's Sewing Project, an NGO that assists African women in Germany integrate and become active in their communities, and Lichtblick aktiv Sister Sigrid e.V., a shelter for the homeless and those in need of accommodation. At the end of the show, participants are asked to vote for one of *IMEX's* legacy charities, the winner of which receives a larger financial donation.

In an effort to reduce the event's environmental impact, *IMEX* organisers aim to reduce and recycle the waste produced, reduce carbon emissions from transport to the event and offer green energy to power exhibition stands. As much as possible lanyards, badges, visitor bags and carpeting are made from recyclable or biodegradable material. Paper is used minimally and the paper used is recyclable, recycled or sustainably sourced. The exhibition is held in halls that have a recycling policy. In 2014, 89% of the waste created at *IMEX* was recycled and unrecyclable waste was incinerated to create free energy for the local community. Show participants are encouraged to travel by train and European hosted buyers are offered carbon free train travel to Frankfurt. Bio-diesel buses are used for 20% of transfers and all buses operate on an anti-idling policy. In 2012 *IMEX* became the first

trade show in the meetings industry to offer hydroelectricity to power stands, a move that resulted in savings of 36.5 tonnes of CO2 emissions.

In all areas of *IMEX's* sustainability, participants are encouraged to get involved. Exhibitors and hosted buyers are already committed to operating and exhibiting sustainably can become members of the show's Green Team, whose purpose is to increase awareness of event sustainability through education, as well as encouraging exhibitors and buyers to make the transition to sustainable attendance at IMEX. Participants are asked to travel responsibly, choose green energy for their stands, recycle and get involved in *IMEX's* CSR initiatives. Further education about event sustainability is offered at The Sustainability Hub where experts from the *Green Meeting Industry Council (GMIC)* offer advice, seminars, tool kits and case studies.

Sustainability has always been high on *IMEX's* agenda. A strength of their sustainability strategy is to recognise that an event that attracts 15 000 people would need to rely on the co-operation of the participants if the event is to be sustainable. Hence creating awareness and educating participants about event sustainability as well as finding creative ways of engaging participants in sustainability initiatives is an important aspect of *IMEX's* sustainability plan.

### 3.10.3. Cape Town International Convention Centre (CTICC)

Recognized as a world-class convention centre, the Cape Town International Convention Centre (CTICC) has an excellent track-record of hosting prestigious international conferences and exhibitions. Its vision is to become the best long-haul international convention centre in the world by 2020, and one of its objectives in achieving this mission is to become a world leader in sustainable initiatives. To achieve this end the CTICC has a sustainability strategy that is based on the triple bottom line approach. Table 1 provides detail on areas in which the CTICC focuses on in terms of the triple bottom line, together with key performance indicators where relevant.

**Table 21: The CTICC's areas of focus in its sustainable strategy and related KPIs**

Bottom line	Key Performance Indicator
Economic sustainability Contribution to the economy Job creation Number of events held Empowerment through supply chain management Cost control through controlling direct costs	GDP Number of employees Delegates days Percentage BEE spend Gross margin
Environmental sustainability Energy efficiency Water efficiency Waste minimisation Transport Eco procurement	Reduction in utility bills Reduction in utility bills
Social sustainability Customer centricity and service excellence Enterprise development Social upliftment and volunteerism Transformation, empowerment and gender equity Training and education	Professional independent customer surveys  Percentage spend on training versus turnover

Since the implementation of its sustainability strategy in 2008 the *CTICC* has obtained the ISO 14001:2000, the management standard for reducing negative environmental impacts. In 2010 it demonstrated its commitment to sustainability by publishing its first sustainability report using the Global Reporting Initiative framework. In recognition of its sustainability achievements the *CTICC* has received several awards including the 2012 IMEX Green Meetings Award and the 2013 UFI Sustainable Development Award for “**Best Reporting on Sustainability**”, *UFI* being the *Global Association of the Exhibition Industry*.

As a result of its sustainability strategy, the *CTICC* has enhanced its sustainable event offerings. It continues to be proactive in sustainability and has a comprehensive sustainability action plan will steer the *CTICC* to a higher level of sustainability.

#### 3.10.4. Design Indaba

Originally a conference for creative professionals, the *Design Indaba* has grown into annual festival that includes a conference, expo, film festival and musical performances. Recognising that creativity can be a tool for social upliftment and improving people’s lives, the event has initiated a number of social sustainability projects that call on the talents of design professionals. Largely funded by the *Design Indaba Trust* and independent sponsorships, the *Design Indaba Do Tank* projects are aimed at finding innovative solutions for societal problems, as well as developing young designers in South Africa. The *Design Indaba’s Do Tank* social projects include:

- The *Design Indaba 10x10 Low-Cost Housing Project* - Architectural teams were asked to find a housing solution for the urban poor that is affordable, attractive and innovative, as well as designed and constructed using sustainable principles. Using the winning design, *Design Indaba* partnered with sponsors to build 10 such houses in the Freedom Park township in Cape Town. Furthermore the design was made freely available, contributing to the knowledge regarding low-cost housing.
- The *Design Indaba 10x10 Industrial Project* - Design teams were paired with South African manufacturing companies and asked to conceptualise innovative products to sell internationally. The motivation for the project was for manufacturers in South Africa to begin producing value-added products as opposed to commodities only.
- The *Your Street Challenge* - South Africans were asked to pitch their ideas for transforming an area of their community. The ideas were meant to be practical, sustainable and make a positive impact on people’s lives.
- Mandela Day - *Design Indaba* gets involved in projects on 18 July every year in honour of Nelson Mandela. In 2012, *Design Indaba* was involved in a project that donated a library to the Blikkiesdorp community in Delft, outside Cape Town. In 2013, *Design Indaba* returned to Delft and gifted local children with arts and craft supplies.
- #ANOTHERLIGHTUP - *Design Indaba’s* most innovative social collaboration aims to address public safety in the Khayelitsha township through street art and crowd-funding. People can contribute towards Khayelitsha’s streetlight system and the amount of contributions determines how much lighting is illuminated on a piece of street art elsewhere in Cape Town.
- *Emerging Creatives* – Design Indaba is committed to developing young design talent in South Africa. The *Emerging Creatives* program gives forty young designers the opportunity to exhibit their products at the *Design Indaba Expo*, the benefit of which is exposure to local and international buyers, marketing of their products and networking among their peers.

Events featured in the case studies above help dispel the notion that delivering sustainable events is difficult. These events demonstrate that sustainability is possible in any event sector, and that the event's sustainability plan can be designed to fit unique conditions in the event location. There is no universal sustainable plan and the impact an event can make varies according to the type of event and its location. These events also demonstrate that delivering a sustainable event is a long-term process that requires regular review and refinement. Events are not obligated to make the transition to complete sustainability immediately as this could be onerous and difficult.

Successful sustainable events play an important role in creating an awareness of event sustainability. They provide leadership in an industry that has perhaps yet to be convinced of the value of sustainability. These events prove that not only are sustainable events viable, but that event sustainability can offer competitive differentiation and cost-reduction. Furthermore, they demonstrate that an event's involvement in environmental and social projects can offer the event marketing benefits and contribute the event's triple bottom line.

Finally, the case studies above demonstrate that sustainable events would not be a success without the co-operation of guests and participants of the event. Successful sustainable events create awareness about sustainable principles, offer education where possible, get participants involved in initiatives, encourage them to make better choices and give them sustainable alternatives. Co-operation of participants is not necessary but contributes to the event's sustainability goals.

### **3.11. Conclusion**

Despite that the trend towards sustainability in the events industry is not driven by demand, the number of sustainable events is increasing. Challenges to the growth in sustainable events, both internationally and in South Africa, is the lack of awareness of event sustainability, as well as a lack of capacity to deliver sustainable events. However, increasingly there is leadership, support, education and methods of recognition within the events industry for sustainable events. Evidence of this is the formation of trade organisations dedicated to pursuing a sustainable events industry, the support of government in sustainable events initiatives, the emergence of management standards as well as reporting frameworks for sustainable events, sustainable event certification and awards, as well as training and resources aimed at providing the knowledge and skills required by events professionals to deliver sustainable events.

In South Africa events have the potential to be active tools for environmental preservation, and in particular social improvement. Although there are sterling examples of sustainable events in South Africa, the percentage of events that have a sustainability policy and actively pursue sustainable objectives is small and could be improved. Both government as well as trade organisations are promoting sustainability in events and while this is not a priority it contributes towards creating an awareness of the need for sustainable events.

Interventions now needed include a concerted drive to create awareness among event professionals, making resources readily available for event professionals who want to learn more about sustainable events, and to provide effective training to upskill event professionals. We can anticipate that with a rising consciousness about sustainable business practices, the demand for sustainable events will rise and that the industry has to be prepared to meet this demand.

### **3.12. Event sustainability resources**

The following web links refer to organisations and documents that have been referenced above.

Positive Impact

<http://positiveimpactevents.com/>

Event Greening Forum

<http://eventgreening.co.za/>

Sustainable Event Alliance

<http://sustainable-event-alliance.org/>

Green Meeting Industry Council

<http://www.gmicglobal.org/>

Live performance Australia™. **Greener Live Performances through Energy Efficiency: Overview**

[http://liveperformance.com.au/greener\\_live\\_performances/outdoor\\_events\\_resources](http://liveperformance.com.au/greener_live_performances/outdoor_events_resources)

A Greener Festival

<http://www.agreenerfestival.com/>

GO Group. *About us*

<http://go-group.org/category/about/>

UFI. Sustainable Development

[http://www.ufi.org/Public/Default.aspx?Clef\\_SITESMAPS=105&Clef\\_SITESMAPS=666](http://www.ufi.org/Public/Default.aspx?Clef_SITESMAPS=105&Clef_SITESMAPS=666)

International Standards Organisation. ISO 20121 Event Sustainability Management System

<http://www.iso20121.org/>

Green Meeting Industry Council. APEX/ASTM Sustainable Event Standard Overview

<http://www.gmicglobal.org/?page=APEX>

Global Reporting Initiative. Event Organizers Sector Supplement

<https://www.globalreporting.org/reporting/sector-guidance/sector-guidance/event-organizers/Pages/default.aspx>

The Heritage Environmental Management Company. *Heritage Eco Events*

[http://www.heritagesa.co.za/#!practice\\_areas/c1iwz](http://www.heritagesa.co.za/#!practice_areas/c1iwz)

Events Greening Forum. *Training*

<http://eventgreening.co.za/training/>

UFI. Education on Sustainable Development

[http://www.ufi.org/Public/Default.aspx?Clef\\_SITESMAPS=674](http://www.ufi.org/Public/Default.aspx?Clef_SITESMAPS=674)

Green Meeting Industry Council. Sustainable Event Professional Certificate

<http://www.gmicglobal.org/?page=TrainingWorkshops>

Positive Impact. Workshops, Guides, Courses & E-Learning

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## ANNEXURE J: POLICY & LEGISLATIVE REVIEW

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
<b>Animal protection</b>				
Performing Animals Protection Act (No. 24 of 1935) – as amended by General Law Amendment Act, No. 62 of 1955; Animals Protection Amendment Act, No. 7 of 1972; Animals Protection Amendment Act, No. 54 of 1983 Animals Protection Amendment Act, No. 20 of 1985; Protection of Animals Amendment Act, No. 7 of 1991	To regulate the exhibition and training of performing animals and the use of dogs for safeguarding	Any person intending to exhibit or train for exhibition any animal, or who uses a dog for safeguarding, may apply in writing in the prescribed form to the magistrate of the district in which such person resides, performs or carries on business, for a licence to do so. It is in direct contravention of the Act to use animals in entertainment without a properly licensed animal wrangler.	N/A	N/A
Performing Animals Protection Amendment Bill (Notice 286 of 2014)	The Bill seeks to amend the Performing Animals Protection Act, 1935, so as to insert certain definitions and repeal and replace sections in order to provide for the designation of a National Executive Officer, the delegation of officers, procedures for the licencing to exhibit, train or use an animal and provides for the establishment of the Performing Animal Appeal Board to deal with appeals.	The bill invests the power to licence performing animals with a National Executive Officer. The bill also provides for the establishment of the Performing Animal Appeal Board to deal with appeals and allows for any person to object to licences being granted.	N/A	N/A
Animals Protection Act (No. 71 of 1963)	To consolidate and amend the laws	Provides for general animal welfare,	N/A	N/A

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
1962) – as amended.	relating to the prevention of cruelty to animals.	prohibits the killing of certain animals with the intention of using the skin or meat or any other part of such animal for commercial purposes.		
Provincial ordinances, acts and regulations	Provincial nature conservation ordinances set certain prohibitions on the import, export, keeping, capture or transport of wild animals and alien species without a permit. These prohibitions include the interprovincial transportation of animals. Provincial authorities also regulate hunting permits and issue licences for game, protected game, game birds and different species.	A permit is at all times required for the import, export, capture or transport of listed wild and alien animals. The use of specified animals in certain other activities are prohibited. Some provinces also have specific prohibitions on the use of wild animals in entertainment (including in circuses and film shoots).	N/A	N/A
<b>Catering</b>				
Occupational Health and Safety Act (No.85 of 1993) – as amended.	To provide for the health and safety of persons at work and for the health and safety of persons in connection with the activities of persons at work and to establish an advisory council for occupational health and safety.	The Act prohibits the storage and consumption of food and beverage in an area not specifically designated for it.	N/A	N/A

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
Health Act (Act 61 of 2003) – as amended.	To provide a framework for a structured uniform health system within the RSA, taking into account the obligations imposed by the Constitution and other laws on the national, provincial and local governments with regard to health services and to provide for matters connected therewith.	Regulates health care services and facilities and provides for the inspection of premises and issuing of notices. All vendors that will handle food must produce a valid health clearance certificate and/or comply with equivalent requirements and conform to the Act.	N/A	N/A
SANS 10366 (2012) Health and Safety at Events – Requirements	Minimum requirements for the planning, organising and staging of events by an event organiser, whether an individual or an organisation.	Event organisers shall ensure that there is safe delivery, storage, preparation and sale of food that comply with food safety regulations and signed off by the environmental health authority.	N/A	N/A
The Meat Safety Act No. 40 of 2000	The Act prohibits the slaughter of animals at any place other than an abattoir and prohibits the sale of meat for human and animal consumption unless it has been slaughtered at an abattoir. The only exclusions are when animals are slaughtered for own consumption, cultural and/ or religious purposes.	The slaughter and consumption of meat products not sourced from approved abattoirs are explicitly prohibited at events open to the public, unless the event is of a religious or cultural nature.	N/A	N/A
Guidelines Report on the African Ritual of Animal Slaughter (Commission for the Promotion and Protection of the Rights of	The report confirms the principle that practitioners of traditional rituals may continue to slaughter animals for ritual purposes in the	Seeking municipal permission to slaughter should be adhered to at all times. Whoever sells an animal for the purposes of cultural and religious	N/A	N/A

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
Cultural, Religious & Linguistic Communities)	course of practising their religion, but they are obliged to carry out the ritual within the limits of the law and that they should bear the welfare of animals in mind.	slaughter, must give the buyer a certificate that says an animal is medically healthy without any disease. In some municipalities by-laws do not accommodate communities slaughtering for religious and cultural reasons – such acts at events may therefore be prohibited in certain localities.		
Liquor Act (No. 59 of 2003) & Liquor Regulations (No. R980 of 2004) – as amended	The Act provides for the manufacturing and distribution of liquor to be regulated at national level while micro manufacturing and retailing continue to be regulated at provincial level.	Liquor outlets are strictly regulated in terms of the Act and associated Regulations. The Minister of Trade and Industry periodically also issues event-specific liquor regulations for major sporting events.	N/A	N/A
Control of Marketing of Alcohol Beverages Bill (Draft)	The Bill aims to diminish alcohol abuse in South Africa by limiting the advertising, sponsorship, and promotion of alcoholic beverages.	It is expected that the marketing of alcoholic beverages at events as well as the promotion of event sponsorship by alcoholic manufacturers will be severely curtailed.	N/A	There are industry concerns regarding the impact of the Bill which has been approved by Cabinet. An independent regulatory impact assessment is currently underway before the bill will be published for public comment.
Provincial ordinances, acts and regulations	Provincial authorities are responsible for the regulation of liquor licenses and prescribe liquor trading at events. In addition, provincial health departments are responsible for overseeing food	Applications for Special Events Liquor Licences must be submitted to the appropriate provincial liquor authority. The manner in which applications are to be submitted is prescribed, as are procedures for notifying the local	N/A	N/A

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
	safety control.	police station prior to an application being lodged with the relevant provincial liquor Authority.		
Municipal by-laws	In terms of the Health Act, municipalities are responsible for municipal health services including food control which includes regulatory enforcement and consumer protection. This includes issuing certificates of acceptability, inspection of food premises, examination, sampling and analysis of foodstuffs and compliance monitoring in terms of national legislation.	<p>Municipal by-laws prescribe regulations in respect of:</p> <ul style="list-style-type: none"> <li>General public health hazards</li> <li>Food control</li> <li>Disposal of wastewater</li> <li>Liquid from offensive trades</li> <li>Accommodation establishments</li> <li>All establishments selling or serving liquor and food must apply for a certificate of acceptability from their municipality.</li> </ul>	N/A	N/A
<b>Consumer protection</b>				
Consumer Protection Act (No. 68 of 2008).	To promote a fair, accessible and sustainable marketplace for consumer products and services and for that purpose to establish national norms and standards. Section 54 provides: "(1) When a supplier undertakes to perform any services for or on behalf of a consumer, the consumer has a right to the timely performance and completion of those services,	<p>The Act sets out key consumer rights that binds the events and technical services sector including:</p> <ul style="list-style-type: none"> <li>Equality</li> <li>Privacy</li> <li>Choice</li> <li>Freedom of expression</li> <li>Environment</li> </ul>	N/A	N/A

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
	and timely notice of any unavoidable delay in the performance of the services; the performance of the services in a manner and quality that persons are generally entitled to expect.”	Access to information  Spectators and audiences are defined as consumers and therefore have protected rights. In addition, consumers in the events industry have a right to demand quality service from suppliers including performances from artists.		
Protection of Personal Information Act (No. 4 of 2013)	To promote the protection of personal information processed by public and private bodies.	Consumers of entertainment products and services have the constitutional right to privacy through the safeguarding of personal information. The Act applies to both automated and non-automated data. Reservation, registration, booking and ticketing systems are therefore subject to the provisions of the Act.	N/A	N/A
Film and Publications Act (No. 65 of 1996) & Films and Publications Regulations (2014)	Films, music DVDs, educational films, games and children’s films are subject to the provisions of the Act and regulations.	Film festivals and the screening or distribution of filmed content at events are subject to the provisions of the Act and therefore require classification prior to being screened or distributed.	N/A	N/A
South African Language Practitioners’ Council Act (No. 8 of 2014).	Among others the Act provides for control of the accreditation and registration of language practitioners.	The Act provides for a code of conduct which will guide the services of accredited language practitioners at events.	N/A	N/A

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
<b>Environmental Protection</b>				
National Environment Management Act (No. 107 of 1998) – as amended.	To provide for co-operative environmental governance by establishing principles for decision making on matters affecting the environment. These principles are further expanded in specific legislation and regulations:  The Air Quality Act  The Protected Areas Act  The Biodiversity Act  The National Water Act	The principles outlined in the Act are applicable to events:  Avoidance of the disturbance of ecosystems and loss of biological diversity  Pollution and degradation of the environment must be avoided  Disturbance of landscapes and cultural sites must be avoided  Waste must be avoided or minimised  Avoidance of the depletion of non-renewable natural resources  Negative impacts on the environment and on people's environmental rights be anticipated and prevented.	N/A	Inadequate attention and compliance with event greening guidelines by industry. Lack of enforcement by authorities.
Waste Management Act (No. 59 of 2008) – as amended.	To reform the law regulating waste management in order to protect health and the environment by providing reasonable measures for the prevention of pollution and ecological degradation and for securing ecologically sustainable development.	The events sector is subject to general provisions outlined in the Act, including:  Waste avoidance and minimisation measures  'Reduce, re-use, recycle' measures  Waste treatment and disposal measures  Waste management measures	N/A	There is a perceived lack of enforcement by local authorities. Prohibitive costs relating to compliance requirements are also mentioned.



Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
		Compliance measures		
Environment Conservation Act (No. 73 of 1989) – as amended.	To provide for the effective protection and controlled utilisation of the environment and for matters incidental thereto.	The Act provides for control of activities within conservation areas and for the general control of environmental pollution. Noise regulations as enacted and enforced by local authorities are on the basis of the Act.	N/A	N/A
National Framework for Air Quality Management in the Republic of South Africa (2007)	Established to further the objectives of the Air Quality Act.	Events have to comply with the framework if any activity during an event may cause any change in the environment caused by any substance emitted into the atmosphere from any activity, where that change has an adverse effect on human health or well-being or on the composition, resilience and productivity of natural or managed ecosystems, or on materials useful to people, or will have such an effect in the future.	N/A	N/A
SANS 10366 (2012) Health and Safety at Events – Requirements	Minimum requirements for the planning, organising and staging of events by an event organiser, whether an individual or an organisation.	The overall site design and lay-out shall be such that it protects neighbours from noise nuisance. Drainage shall be discharged to a sewer or a suitable temporary collection point for later disposal. No grey water shall be discharged into the environment. Any disposal other than directly into the sewer shall be	N/A	N/A

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
		approved by the local authority. Planning must specifically address environmental hazards, risks and disaster management.		
National Building Regulations and Building Standards Act (No.103 of 1977) – as amended	To provide for the promotion of uniformity in the law relating to the erection of buildings in the areas of jurisdiction of local authorities, for the prescribing of building standards, and for matters connected therewith.	In line with the Act, the latest standards issued by the SABS require energy efficiency in buildings. Requirements are specified in relation to building occupancies classified as: A1 (Entertainment and public assembly), A2 (Theatrical and indoor sport), C1 (Exhibition hall), C2 (Museum), H1 (Hotel) and H5 (Hospitality).	N/A	N/A
Provincial ordinances, acts and regulations	Provincial authorities are mandated with environmental compliance and enforcement through:  Various old provincial conservation and land-use planning ordinances  New provincial environmental Acts  Environmental functions delegated by the national executive.	Events and technical services are subject to provincial legislation which varies across provinces. Where required permits or licences will need to be secured prior to an event. In addition, provincial prohibitions might apply to environmentally sensitive locations including beaches, wetlands, ridges, river systems, declared provincial and municipal conservation areas, dolomitic land, erodible soil, cave systems and paleontological and archaeological sites.	N/A	N/A
Municipal by-laws	Municipal by-laws typically regulate environmental planning,	Events and technical services are subject to municipal by-laws which	N/A	Necessary evil. Too stringent and not consistent across the

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
	management and conservation including open space by-laws, health by-laws, water restrictions and waste management by-laws.	vary across municipalities. As such applications for permits should be secured prior to an event.		various provinces.
<b>Employment &amp; labour</b>				
Labour Relations Act (No. 66 of 1995) – as amended.	To promote economic development, social justice, labour peace and democracy in the workplace.	Basic conditions of employment and employment equity are applicable to all employees within the sector. The new amendment Act of 2014 also establishes more stringent requirements for temporary employment services and sets a threshold under which temporary employees, contract employees and part-time employees will be considered an employee. As a study of the Department of Labour highlights most workers in the creative industries operate as independent contractors and will therefore be exempt unless specified in the Act.	While some technicians in the industry get an attractive salary, the contracts are very shallow in terms of health and safety standards thus not fully protecting the employees.	Basic conditions of employment are raised as concern by some bodies. In addition, the industry is dominated by contractual/freelance work that offers no security to technical crew.
Basic Conditions of Employment Act (No. 1997) – as amended.	To give effect to the right to fair labour practices referred to in section 23 (1) of the constitution by establishing and making provision for the regulation of the basic conditions of employment.	The Act outlines all basic conditions of employment that must be met. All employees are covered except:  Unpaid voluntary employees who do work for a charitable organisation  Employees who work for an employer for less than 24 hours a month	There is a need to develop policy and guidelines as to how industry players should be paid.	The industry is dominated by contractual/freelance work that offers no security to technical crew. On the other hand, according to some industry bodies, the creative industry often works hours beyond the requirements of the Act. Should

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
		Independent contractors including freelancers and out-sourced services		the Act be rigidly imposed, this will mean that substantial cost increases will be experienced across the sector, which will make South Africa uncompetitive in some segments.
Employment Equity Act (No. 55 of 1998) – as amended.	To provide for employment equity, and to provide for matters incidental thereto.	The Act outlines requirements in terms of transformation, affirmative action and skills development.	Lack of investment in the development of PDIs. Need to manage the transformation agenda with great care and sensitivity in recognition of the need to retain skills and expertise and allow small companies to grow and provide more jobs.	Lack of senior PDIs with advanced skills in the various technical service areas. Lack of skills development training. Lack of investment in the development of PDIs by major industry players. Scarcity of advanced competence among rigging crews.
Occupational Health and Safety Act (OHS) (No.85 of 1993) – as amended.	To provide for the health and safety of persons at work and for the health and safety of persons in connection with the activities of persons at work and to establish an advisory council for OHS.	Organising safe working conditions for crew and other personnel. The Act clearly stipulates that the use and erection of structures and other equipment must be safe and hazard free.	N/A	Lack of compliance by industry. Lack of awareness within the SMME sector.
Sectoral Determination 10: Children in the Performance of Advertising, Artistic and Cultural	Sectoral Determination 10 requires that employers give children workers certain details of their employment in writing. It further	Sectoral Determination 10 for Children in the Performance of Advertising, Artistic and Cultural Activities applies to all employers who have been	N/A	N/A

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
Activities	also stipulates that it is illegal to employ children in the performing arts without a permit. It also regulates working hours and rest periods for child workers and provides for requirements in respect of accommodation, transport, recreational areas, reasonable access by a guardian and prohibits any acts that may be dangerous, hazardous or cause emotional harm of distress.	<p>granted a permit to employ child workers under 15 years of age, but not to –</p> <p>Unpaid volunteers working for charity</p> <p>Workers aged 15 or older</p> <p>Children participating in non-profit activities</p> <p>Employers who have not been granted permits</p> <p>The Basic Conditions of Employment Act applies in respect of any matter not covered by this sectoral determination.</p>		
SANS 10366 (2012) Health and Safety at Events – Requirements	Minimum requirements for the planning, organising and staging of events by an event organiser, whether an individual or an organisation.	The event organiser shall organise for safe working conditions in accordance with the relevant national health and safety legislation and the health and safety policy and plans that have been prepared.	N/A	N/A
Skills Development Act (No. 97 of 1998)	The Act was passed in order to develop and improve the skills of people in the workplace.	The Act requires that employers pay 1% of their workers' pay to the skills development levy. The money goes to Sector Education and Training Authorities (SETAs) and the Skills Development Fund to pay for training. Employers can also claim funds back from the SETAs as a refund if they train	N/A	Many respondents indicated that the process of claiming funds back is onerous and inefficient to administer.

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
		their workers.		
Immigration Act (No. 13 of 2011) & Draft Immigration Regulations (2014)	<p>While the Immigration Act has been enacted, its implementation has effectively been delayed due to delays in finalising the Immigration Regulations which have been widely criticised by stakeholders and business. The new immigration regulations provides for:</p> <p>All new visa applications must be submitted in person</p> <p>All new applications will be processed through a Visa Facilitation Services centre at an additional charge of R1,350.00 (over and above the standard visa fees)</p> <p>Increased sentences for contraventions</p> <p>Travel on visa application receipts are no longer allowed</p> <p>Much stricter requirements for travelling minors</p>	Visitors Visas allow work for a foreign employer for a contract which requires the conducting of certain work activities in South Africa, including among others: entertainment industry professionals such as film and advertisement producers, including actors, cameramen, filmmakers, hairstylists, makeup artists, lighting and sound engineers, lecturers, foreign journalists, as well as artists who wish to write, paint and sculpt.	N/A	The service sector is particularly concerned about the impending regulations and has already voiced concerns about the difficulty of foreign crew and producers securing their visas in time – and in their home countries when they are often unable to travel back to their countries to personally submit visa applications.
<b>Gatherings, firearms and explosives</b>				
Regulation of Gatherings Act (No. 205 of 1993) – as amended	The Act sets out the procedures and processes to be followed by the convener of gatherings,	<u>In terms of the Safety at Sports and Recreational Events Act, events are explicitly excluded from the definition</u>	N/A	N/A

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
	<p>municipalities and SAPS.</p> <p>No participant at a gathering or demonstration may have in his or her possession—</p> <p>Any airgun, firearm, imitation firearm or any muzzle loading firearm or any object which resembles a firearm, or</p> <p>Any dangerous weapon, or</p> <p>Any other object that is likely to cause injury to a person or damage to property</p> <p>— Unless the responsible officer has approved under specific conditions the possession of such articles during a gathering or demonstration, for cultural or religious purposes or historical enactments and the convener and marshals, if any, shall take all reasonable steps to ensure that the law is complied with.</p>	<p><u>of gatherings. Therefore the Safety at Sports and Recreational Events Act prevails over the Regulation of Gatherings Act.</u></p>		
Fire Arms Control Act (No.60 of 2000) – as amended.	To establish a comprehensive and an effective system of firearms control, and to provide for matters connected therewith.	No person may allow any firearm or ammunition into a firearm-free zone or carry a firearm or ammunition in a firearm-free zone. Should security guards at events be in possession of a firearm they will be subject to the	N/A	N/A

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
		provisions of the Act. The Act also provides for the accreditation of firearms use for theatrical, film or TV productions.		
Explosives Act (No. 15 of 2003) – as amended.	To provide for the control of explosives and to provide for matters connected therewith.	Pyrotechnical displays are subject to the provisions of the Act and require permits and licences from the Chief Inspector of Explosives. In addition, fireworks must only be procured from licenced traders.	N/A	N/A
Dangerous Weapons Act (No. 15 of 2013)	To provide for certain prohibitions in respect of the possession of dangerous weapons and matters related thereto.	The Act <u>no longer applies to the use of traditional weapons at cultural or traditional events as such activities are now regulated under the Safety at Sports and Recreational Events Act which prevails over the Regulation of Gatherings Act.</u>	N/A	N/A
Civil Aviation Act (No.13 of 2009) – as amended.	To provide for the control and regulation of aviation in the Republic.	Pyrotechnical displays, ‘Blimps’, search lights, line-controlled kites, model aircraft and captive and unmanned free balloons are subject to the Act as is the use of helicopters and other light aircraft at events. The use of unmanned aerial vehicles (UAVs or ‘drones’) is prohibited but not when used indoors.	N/A	Concerns about the need to finalise regulations for the commercial use of ‘drones’ at events were cited.
Provincial ordinances, acts and	Some provinces have enacted legislation which establishes special	Events in managed areas may require additional permits. Provincial	N/A	N/A



Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
regulations	managed areas (often referred to as City Improvement Districts or Business Improvement Districts). These managed areas have the powers to restrict certain types of activities in public areas. In addition, provincial acts prohibit activities that may cause air pollution such as smoke and fumes.	restrictions may apply in respect of controlled fires, smoke and fumes.		
Municipal by-laws	Municipalities have by-laws and policies related to the use of controlled explosions, fireworks and related pyrotechnics. Disaster management protocols also require that applications must be submitted for the use of helicopters or fixed-wing aircraft.	In almost all instances involving the use of controlled explosions, fireworks and related pyrotechnics approvals must be submitted to the local authority for approval – which will be granted on condition that the community is informed and that a competent pyrotechnician is used. In addition, specific prohibitions apply to the use of fireworks and similar displays by persons under the age of 16. Municipalities will usually not authorise such displays if applications are not authorised by the Civil Aviation Authority and the Chief Inspector of Explosions. In addition, a suitably qualified explosives expert from the South African Police Services must be present. The use of aircraft similarly requires approval from the municipality.	N/A	Enforcement is of concern.

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
<b>Government procurement</b>				
National Treasury instruction (No. 1 of 2013/2014)	Accounting officers of departments, constitutional institutions and public entities must comply with cost containment measures.	Cost containment measures cover the use of consultants, travel, catering, events and the hiring of venues.	N/A	N/A
Preferential Procurement Policy Framework Act (No. 5 of 2000) & Preferential Procurement Regulations (2011)	The Regulations empowers the DTI to designate specific industries where tenders should prescribe that only locally manufactured products with a prescribed minimum threshold for local production and content will be considered.	Designated sectors include:  Textile, clothing, leather and footwear (100%)  Power and telecom cables (90%)	N/A	Public entities do not comply with the regulations as monitoring and enforcement is poor.
<b>Health &amp; Safety</b>				
Occupational Health and Safety Act (No.85 of 1993) – as amended.	To provide for the health and safety of persons at work and for the health and safety of persons in connection with the activities of persons at work and to establish an advisory council for occupational health and safety.	Organising safe working conditions for crew and other personnel must be complied with. The Act clearly stipulates that the use and erection of structures and other equipment must be safe and may not pose a risk to third parties or the public. The Act also applies to electrical installations.	N/A	Non-compliance by government primarily due to short lead times on government projects. Disregard of compliance by many industry players, particularly non-affiliated operators. Lack of compliance by industry due to prohibitive costs.
Safety at Sports and Recreational Events Act (No.2 of 2010) – as amended.	To provide for measures to safeguard the physical well-being and safety of persons and property at sports, recreational, religious,	The Act places the responsibility of ensuring safety and security at events on the shoulders of controlling bodies, event organisers and stadium/venue	Came into effect after the task team report.	Some municipal officials commented that powers and functions should be fully devolved to municipalities. It is

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
	cultural, exhibitional, organisational or similar events held at stadiums, venues or along a route.	owners. These entities are jointly and severally liable in the event of any civil liability arising at any given event. Public liability is a stipulated requirement. Should any legislation be in conflict with the Act, the Safety at Sports and Recreational Events Act will prevail. Applications for events must be submitted six months prior to an event calendar year or a season to the National Commissioner who will make a risk categorisation. The risk categorisation is used to prescribe the requisite safety procedures and protocols to be followed. The Act also sets out requirements for event ticketing, the use of vehicles and other prohibitions and requirements. The Act requires that an integrated Disaster Medical Plan be prepared and submitted.		also clear that the six-month submission requirements are in general not complied with and that SAPS and municipalities work on a 30-day rule – dependent on local by-law permitting requirements.
Disaster Management Act (No. 57 of 2002) – as amended.	To provide for an integrated and co-ordinated disaster management policy that focuses on preventing or reducing the risk of disasters, mitigating the severity of disasters, emergency preparedness, rapid and effective response to disasters and post-disaster recovery, and matters incidental thereto.	Event organisers are responsible for ensuring that comprehensive disaster management plans are developed and submitted to the relevant authorities. In addition, clear procedures must be identified for when an event organiser will handover an event to disaster management and law enforcement agencies to avoid, minimise or respond	N/A	Non-compliance by government primarily due to short lead times on government projects. Disregard of compliance by many industry players, particularly non-affiliated operators. Lack of compliance by industry due to prohibitive costs.

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
		to a disaster.		
Private Security Industry Regulation Act (Act 56 of 2001) – as to be amended	The Private Security Industry Regulatory Authority is mandated by the Act to oversee the proper functioning of the industry including event security.	A registered security company that has been trained in events management must submit an integrated security operation plan in collaboration with the South African Police Services (SAPS) to a local authority. The Act also regulates matters related to wages and safety practices.	N/A	N/A
Fire Brigade Services Act (No.14 of 1987) – as amended.	To provide for the establishment, maintenance and employment, co-ordination and standardisation of fire brigade services and for matters connected therewith.	A Chief Fire Officer may inspect any premises and issue notice to the owner of such premises to comply with fire safety regulations. The use of gas cylinders, access and egress for emergency vehicles, and related matters must conform to the relevant municipal by-law.	N/A	Non-compliance by government primarily due to short lead times on government projects. Disregard of compliance by many industry players, particularly non-affiliated operators. Lack of compliance by industry due to prohibitive costs.
National Health Act (No. 61 of 2003)	To provide a framework for a structured uniform health system within the Republic, taking into account the obligations imposed by the Constitution and other laws on the national, provincial and local governments with regard to health services; and to provide for matters connected therewith.	The Act provides for the inspection of premises by health officers. In addition, it sets out requirements for health care providers that are on duty at events. The Act also requires providers of private health care services to maintain insurance to indemnify a user for damages arising from a wrongful act.	N/A	N/A

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
Tobacco Products Control Act (No. 83 of 1993) and related regulations	To prohibit or restrict smoking in public places; to regulate the sale and advertising of tobacco products in certain respects and to prescribe what is to be reflected on packages; and to provide for matters connected therewith.	The Act permits designated smoking areas in public places and areas of entertainment. Tobacco advertising, promotion and sponsorship is banned, however a manufacturer or importer of tobacco products may make a charitable financial contribution or sponsorship to an event but may not publicize that contribution or sponsorship.	N/A	N/A
Drugs and Drug Trafficking Act (No. 140 of 1992) – as amended	To provide for the prohibition of the use or possession of, or the dealing in, drugs and of certain acts relating to the manufacture or supply of certain substances or the acquisition or conversion of the proceeds of certain crimes; for the obligation to report certain information to the police; for the exercise of the powers of entry, search, seizure and detention in specified circumstances; for the recovery of the proceeds of drug trafficking; and for matters connected therewith.	The usage and selling of cannabis and other banned substances is strictly prohibited. If the owner, occupier or manager of any place of entertainment has reason to suspect that any person at an event or venue has in his/her possession or deals in any banned substance he/she shall report such suspicion to any police official on duty or at the nearest police station and furnish any particulars available about said person.	N/A	N/A
Practice Guideline EM009: Mass Gathering Medical Resource Model (Emergency Medicine Society of South Africa, 2008)	Mass gatherings may be defined as a planned event with more than 1000 people in attendance. They are a frequent occurrence in South Africa. Medical resourcing of these	Although not policy, this Practice Guideline provides useful guidelines to determine the risk profile of an event and the medical staffing requirements.	N/A	N/A

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
	events has previously been haphazard, and varied between service providers and provinces. The aim of this Practice Guideline is to illustrate the Mass Gathering Medical Resource Model as adopted in South Africa to be used to determine the appropriate medical staffing.			
National Building Regulations and Building Standards Act (No.103 of 1977) – as amended	To provide for the promotion of uniformity in the law relating to the erection of buildings in the areas of jurisdiction of local authorities, for the prescribing of building standards, and for matters connected therewith.	The Act prescribes requirements for the construction of permanent and temporary event buildings and structures. The Act also specifies facilities to be provided for people with disabilities. It is an offence to erect temporary structures (incl. marquees, tents, stages, exhibition stalls, temporary seating stands etc.) without the approval of the local municipality. Floor plans are required as part of applications.	N/A	Non-compliance by government primarily due to short lead times on government projects. Disregard of compliance by many industry players, particularly non-affiliated operators. Lack of compliance by industry due to prohibitive costs.
SANS 10366 (2012) Health and Safety at Events – Requirements	Minimum requirements for the planning, organising and staging of events by an event organiser, whether an individual or an organisation.	The event organiser shall manage the health and safety of attendees, employees, contractors and sub-contractors. The health and safety policy shall demonstrate that the company or the event organiser accepts that the concern for health and safety is an integral part of its	N/A	Non-compliance by government primarily due to short lead times on government projects. Disregard of compliance by many industry players, particularly non-affiliated operators. Lack of compliance by industry due to prohibitive

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
		organisation at all levels.		costs.
Municipal by-laws	Various municipal by-laws govern health and safety. These range from air quality control, animals, fire safety, liquor trading, environmental health, events, waste management, disaster management and building control.	Permits, licences and other requirements are set out in municipal by-laws. Municipalities also require that event organisers sign indemnity forms that indemnify the municipality against all actions, lawsuits, proceedings, claims, demands, costs and expenses arising out of permissions granted for events.	N/A	Necessary evil. Too stringent and not consistent across the various provinces.
<b>Heritage management</b>				
National Heritage Resources Act (No.25 of 1999)	To introduce an integrated and interactive system for the management of national heritage resources.	It is an offence to alter listed heritage sites or any structures over 60 years old - whether publicly or privately owned - without a permit from the relevant heritage authority. Special care must be taken to avoid any damage caused by crew, equipment, structures, bunting or the like, at these sites.	New approaches to heritage require recognition of intangible heritage and indigenous knowledge systems.	N/A
<b>Intellectual property</b>				
Copyright Act (No.98 of 1978) – as amended.	To regulate copyright and to provide for matters incidental thereto. The Act sets out works eligible for royalty, the nature of the copyright in these works and prescribes the manner in which royalties must be paid. The Act	Performing rights of music composers, authors, lyricists and publishers as well as Mechanical Rights and Needletime Rights are prescribed in terms of the Act.	Event risk management requires attention to Understanding and drafting of event contracts, Managing health and safety, Risk assessment, Copyright and trademark considerations, Protocol procedures and Event ethical	Failure by government to prioritise local content across the different platforms which benefit artists through IP and other rights. South Africa's copyright regime is widely

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
	expressly binds the state and prohibits copyright infringements at a place of public entertainment.		practice.	regarded as being outdated.
Design Act (No. 195 of 1993) – as amended.	To provide for the registration of designs and to provide for matters incidental thereto.	Registered designs are protected and may therefore not be infringed upon at events.	Event risk management requires attention to Understanding and drafting of event contracts, Managing health and safety, Risk assessment, Copyright and trademark considerations, Protocol procedures and Event ethical practice.	N/A
Patents Act (No.57 of 1978) – as amended.	To provide for the registration and granting of patents for inventions and for matters connected therewith.	In respect of the use of goods, equipment and material the events and technical services sector are subject to the provisions of the Patents Act. Only licenced soft- and hardware may therefore be used during pre-production, production and post-production. The Act is binding on the State.	Event risk management requires attention to Understanding and drafting of event contracts, Managing health and safety, Risk assessment, Copyright and trademark considerations, Protocol procedures and Event ethical practice.	N/A
Trade Marks Act (No. 194 of 1993) – as amended.	To provide for the registration of trademarks, certification trademarks and collective trademarks, and to provide for incidental matters.	Registered trade marks are protected and may therefore not be infringed upon at events.	Event risk management requires attention to Understanding and drafting of event contracts, Managing health and safety, Risk assessment, Copyright and trademark considerations, Protocol	N/A



Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
			procedures and Event ethical practice.	
Performers' Protection Amendment Act (No. 8 of 2002)	To provide for the protection of performers of literary and artistic works.	The rights of performers at events are protected in respect of a performance, a fixation of the performance, or a reproduction of such a fixation. Royalties must be paid to the performers in case of fixation – or any successor in title.	N/A	N/A
<b>Noise</b>				
Environment Conservation Act (No. 73 of 1989) – as amended.	The National Noise Control Regulations (1992) stems from the Environmental Conservation Act. Some provinces have adopted their own versions. These Regulations generally apply to external noise only.	Noise regulations as provided and enforced by local authorities on the basis of the Act. These regulations typically prohibit certain noise levels in specified places or areas. The events sector is therefore subject to specific requirements in terms of the operations of equipment, construction related noise, the use of loud hailer, loud music, fireworks and others.	N/A	N/A
SANS 10366 (2012) Health and Safety at Events – Requirements	Minimum requirements for the planning, organising and staging of events by an event organiser.	The overall site design and lay-out of an event shall be such that it protects neighbours from noise nuisance.	N/A	N/A
Municipal by-laws	Municipalities have adopted the national and provincial Noise Control Regulations.	Noise control at events is regulated by municipal by-laws and policies.	N/A	N/A

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
<b>Traffic Management</b>				
National Road Traffic Act (No.93 of 1996) – as amended.	To provide for road traffic matters. This shall apply uniformly throughout the Republic, and for matters connected therewith.	The Act specifies requirements for temporary road closures for events and filming. No public roads may be used for events unless a relevant permit has been secured. Barricades (if any) are to be erected, shall comply with the applicable legislation and may need to be supervised by a Police or Traffic officer.	N/A	N/A
South African Road Traffic Signs Manual, 3 <sup>rd</sup> Edition – as amended	The Manual seeks to harmonise road traffic signs across the Southern African Development Community.	Road traffic signs at events including hand signalling by marshals must comply with the South African Road Traffic Signs Manual. No directional signage may be erected on national or provincial roads unless specific approvals have been secured. All directional signs must be removed immediately after an event. Requests to cover, alter, remove and/or reinstate road traffic signage must be included in the permit applications to the local authorities. It is not permissible to attach directional signage to traffic signs as this interferes with traffic safety, unless express approval has been secured from the relevant traffic authority.	N/A	N/A
South African Police Service	To amend the South African Police	Assigns duties and powers to members	N/A	N/A

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
Amendment Act (No. 93 of 1998) – as amended.	Service Act of 1995 so as to provide a framework for the establishment, functions and control of municipal police services, and to provide for matters connected therewith.	of the Police Service which are applicable at events. Provides for traffic policing functions and duties by provincial and municipal authorities under which provincial and municipal traffic policing regulations are enacted and enforced.		
Provincial ordinances, acts and regulations	Provincial legislation regulate the licencing and permitting of vehicles and drivers and regulate provincial traffic policing services.	Where transport is provided to the public at events, vehicles and drivers require the relevant licences and permits.	N/A	N/A
Municipal by-laws	Road-related by-laws include the regulation of Outdoor Advertising, Signage, Traffic Management, events in public spaces and filming in public places.	Municipal by-laws prohibit temporary road closures, the use of public roads for commercial use, erection of temporary signs, street pole advertising and other event-related activities without the necessary approvals and/ or permits.	N/A	Necessary evil. Too stringent and not consistent across the various provinces.
<b>Transformation</b>				

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
Broad-Based Black Economic Empowerment Act (No.53 of 2003) – as amended.	To establish a legislative framework for the promotion of black economic empowerment, to empower the Minister to issue codes of good practice and to publish transformation charters. To establish the black economic empowerment advisory council and to provide for matters connected therewith.	The Act provides for BBBEE and is binding on the public and private sectors and sets out the principles for preferential procurement. The events and technical services sector is therefore bound by these provisions.	Lack of involvement and compliance to BBBEE. Failure by the associations to be representative of the broader industry players. Affirmative procurement of services in the sector by government must be considered.	The industry is willing to transform in a manner that will not subject other role players to prejudice. Government is failing to enforce its own policies in this regard.
BEE Codes of Good Practice	In February 2007, the dti gazetted the Black Economic Empowerment (BEE) Codes of Good Practice, in terms of which a number of Transformation Sector Charters (also referred to as Sector Charters) were introduced, vetted and analysed for compliance, as per the stipulations of either Section 9 or 12 of the B-BBEE Act, No. 53 of 2003.	The Codes of Good Practice informs sector-specific charters.	Lack of representation in the industry for African-owned enterprises	N/A
Information and Communication Technology (ICT) Charter (2012)	The ICT sector has set a black ownership target of 30% to be achieved by entities in the sector. The main feature of the charter is a set target of 5% Net Profit After Tax to be spent on enterprise	Applicable to all ICT services including Broadcasting, Electronics, Information Technology and Telecommunications.	N/A	N/A

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
	development initiatives that are aimed at growing and developing black owned ICT enterprises. Another key highlight is the spend of 1.5% of Net Profit After Tax on Socio Economic Development Initiatives to improve the lives of communities through programmes such as ICT's in education, and health.			
Integrated Transport Sector Codes (2009)	In alignment with government's national transport action plan, the Codes aim to fast-track the implementation of efficient transportation, freight and logistics sectors within the economy. One of the main highlights is the achievement of a 35% black-ownership target, within a period of five (5) years, as prescribed by the Bus Commuter Service Sub-Sector Code. Unlike other Sector Codes gazetted earlier this year, the Integrated Transport Sector Codes will be continuously reviewed, at five (5) year intervals, from the date of publication thereof.	Sub-sector codes apply to:  Buss commuter and coach services  Taxi industry  Road freight  Public sector transport  Maritime transport  Forwarding and clearing  Rail  Domestic aviation	N/A	N/A
Tourism Sector Code (2009)	The Tourism Sector Code has a	The codes applies to privately owned enterprises across the entire value	N/A	N/A

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
	reduced threshold of R2,5 million.	chain and include all types of accommodation establishments, restaurants, conference venues, catering, attractions, consulting and professional services, tour operators, guides, car rental companies and coach operators.		
Marketing, Advertising and Communication (MAC) Sector Charter (2008)	The MAC code commits the broader marketing, advertising, public relations, communication and research industry as well as related sectors to sector transformation including targets for black management of 30% by 2009 and 50% by 2016. Employment equity for black employees was to reach 30% by 2009 and 60% by 2016.	Marketing, Advertising and Communication services are subject to the Charter.	N/A	N/A
Draft Transformation Plan for the Event, Technical and Production Services Industry	To have a prosperous event technical and production services industry that is globally competitive, inclusive and characterised by shared growth.	The plan will apply to all entities that are in the Event and Technical Production Services industry:  Music promoters  Theatres  Exhibition and conference organisers  Festivals  Technical and production services providers	Need for the development of a BEE charter for the sector.	Lack of support for the plan to be adopted in its current form by major industry players who are predominantly white. Confusion as to which charter or code will apply.

Document title	Overview	Applicability to events (requirements & prescripts)	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
		<p>Roadies</p> <p>Any entity that derives a significant portion of its revenue from technical and production services related activities</p>		

## ANNEXURE K: PLANNING REVIEW

Document title	Overview	Applicability to events	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
<b>Arts, Culture &amp; Heritage</b>				
Mzansi's Golden Economy Contribution of the Arts, Culture and Heritage Sector to the New Growth Path (undated)	MGE outlines a shared perspective on what needs to be done in strengthening the contribution of the arts, culture and heritage sector to the New Growth Path.	<p>Areas of opportunity for the E&amp;TSS include:</p> <p>National Cultural Industries Skills Academy (NaCISA)</p> <p>Establishment of a sourcing enterprise</p> <p>"More that you can imagine" cultural precincts and information precincts</p> <p>"More than you can imagine" experiences in association with a national calendar of events</p> <p>"More than you can imagine" pilot projects at Grahamstown festival, Macufe, Mapungubwe festival, Macfest, Diamonds &amp; Doorns festival, Kalahari Desert festival and Calabash</p> <p>Touring company</p> <p>Engagement between DAC and DTI to clarify funding priorities and mechanism of disbursement of funds by Lottery</p> <p>Audit of underutilized ACH facilities</p>	N/A	N/A



Document title	Overview	Applicability to events	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
		Cultural observatory		
!KE E: /XARRA //KE: Creating a caring and proud society: A national strategy for developing an inclusive and a cohesive South African Society (2012)	<p>This national strategy aims to contribute to the creation of a caring and proud society informed by a vision based on:</p> <p>Freedom, Democracy and Justice</p> <p>Rights and Responsibilities</p> <p>Equality and Inclusion</p> <p>Shared Values and Symbols</p> <p>Unity and Diversity</p>	Active participation in social activities, programmes, celebrations and events is identified as a key element of social cohesion.	The role of events in fostering social cohesion is highlighted.	N/A
Creative South Africa: A strategy for realising the potential of the Cultural Industries (1998)	A strategy for realising the potential of the Cultural Industries.	<p>The strategy calls for the ongoing promotion of South African craft products at events</p> <p>Touring film festivals at SA embassies abroad</p> <p>Domestic live touring venture</p> <p>Greater collaboration between tourism and live performance</p>	N/A	N/A
Framework for the development of Community Arts Centres	Seeks to guide the process of developing a focused strategy for the development of functional Community Arts Centres in South Africa	Although E&TS is not specifically addressed, there are potential opportunities to use community centres as E&TS training venues, stage performances and build capacity and understanding of event safety.	N/A	N/A

Document title	Overview	Applicability to events	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
National Language Policy Framework (2003)	To promote the constitutional imperative of multilingualism	The implications of the framework on E&TS is not clarified, however all government departments must comply with the policy. Technology is available to facilitate multilingualism at events – however it is clear that there will be cost implications that clients/organisers will have to bear.	N/A	N/A
Draft Concept Paper: Setting of Criteria and Guidelines for the Establishment of Cultural Precincts (2011)	<p>Based on experience to date of establishing cultural precincts, nationally supported and local implemented cultural precincts will be established. These precincts will be linked to places and sites throughout the country including</p> <p>Bloemfontein – Free State: Waaihoek Historical Precinct</p> <p>Durban – KZN: Arts and Culture Precinct</p> <p>Cape Town – Western Cape: Eastern Precinct</p> <p>Nelspruit – Mpumalanga: Gateway to the Kruger National Park</p> <p>Johannesburg – Gauteng: Newtown Cultural Precinct</p> <p>Implementation will be guided by a Cultural Precinct Task Team</p>	<p>Cultural precincts are conceptualised as event spaces characterised by ongoing programming of events across different domains</p> <p>Emphasis on agglomerating events and programming in cultural precincts may lead to the agglomeration of event and technical services</p> <p>Boost production &amp; consumption of events and thereby grow the event economy elsewhere in the city</p> <p>Address seasonality</p> <p>Boost festivals</p> <p>Create more flexible urban management and control e.g. licensing, regulations &amp; operating</p>	N/A	Infrastructure maintenance and management of buildings and surrounding infrastructure within cultural precincts is important as is urban management as inner city precincts are still associated with crime and grime.

Document title	Overview	Applicability to events	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
		<p>hours</p> <p>Create a platform for touring ventures</p> <p>Create work spaces and ensure capacity building through learning, training centres, activities etc. including incubators</p>		
<b>National development priorities</b>				
National Development Plan 2030: Our Future-make it work (undated)	The NDP acknowledges the role of culture, the arts and the wider creative economy in generating employment and export earnings and endorses initiatives to employ graduates as arts facilitators at schools.	<p>The NDP calls on the use of effective measures to promote the arts including:</p> <p>Providing financial and ICT support to artists</p> <p>Incentivising commercial distribution networks to distribute and/or host art</p> <p>More effective arts and culture curriculum in schools with appropriate educator support</p> <p>Supporting income-smoothing for artists in a special unemployment insurance scheme and evaluating funding models for such initiatives</p> <p>Developing sectoral determination legislation frameworks to protect</p>	N/A	N/A

Document title	Overview	Applicability to events	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
		arts-sector employees		
New Growth Path (2010)	Formulated to guide South Africa in the process of creating sustainable employment through structural changes to the economy and by using the opportunities available to the country for its economic benefit. Tourism, the cultural industries and certain high-level business services are among the key economic focus areas identified.	<p>Measures to expand tourism equally apply to E&amp;TSS:</p> <p>Diversify and develop infrastructure, services and business opportunities</p> <p>Promote targeted marketing campaigns</p> <p>Manage costs</p> <p>Improve quality assurance</p> <p>Improve logistics</p> <p>Improve training</p> <p>Identify employment and entrepreneurial opportunities for the youth</p> <p>Improve the conditions of vulnerable workers</p>	N/A	N/A
State of the Nation Address By President Jacob Zuma, 17 June 2014	<p>The President highlighted a number of focus areas:</p> <p>The use of culture as unifying factor</p> <p>Increasing the number of foreign visitor arrivals to more than 15 million annually by 2017</p> <p>Increasing the contribution of tourism to the country's revenue to</p>	<p>E&amp;TSS can support the use of culture in pursuit of national objectives</p> <p>E&amp;TSS can support and harness the growth in tourism arrivals and spend</p> <p>E&amp;TSS can play a role in supporting small business development and</p>	N/A	N/A

Document title	Overview	Applicability to events	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
	<p>more than 125 billion rand by 2017</p> <p>Prioritising support to small business, as well as township and informal sector businesses in particular</p> <p>Sharpen the implementation of the amended Broad-based Black Economic Empowerment Act and the Employment Equity Act</p> <p>Promote employee and community share ownership schemes and boost the participation of black entrepreneurs in the re-industrialisation of the economy</p>	<p>the advancement of BBBEE</p> <p>E&amp;TSS can boost black entrepreneurship through local manufacturing and procurement</p>		
Medium Term Strategic Framework: 2014 - 2019	The MTSF base document is meant to guide planning and resource allocation across all the spheres of government. The MTSF sets out commitments to realise the National Development Plan.	<p>E&amp;TSS can support the advancement of the cultural dimension of rural communities</p> <p>E&amp;TSS can support cultural redress</p> <p>E&amp;TSS can support marginalised languages</p>	N/A	N/A
Industrial Policy Action Plan: Economic Sectors & Employment Clusters (IPAP 2014/15-2016/17)	IPAP reconfirms the importance of the cultural and creative industries as a dynamic global sector. At the same time it notes that the country has a widening negative trade balance with imports growing	E&TSS holds foreign exchange earnings potential if the sector can successfully attract regional and international markets to local cultural events and export technical services (particularly to	N/A	N/A

Document title	Overview	Applicability to events	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
	rapidly while exports remain constant.	<p>other SSA countries where export growth for current CCI products lie)</p> <p>In line with IPAP interventions in identified sub-sectors, E&amp;TSS requires a strategic developmental focus prioritising interventions that promote the growth of domestic demand and matching supply capabilities. As IPAP confirms the focus on domestic demand, local production and consumption must serve as the necessary springboard for export growth.</p>		
Industrial Policy Action Plan: Economic Sectors & Employment Clusters (IPAP 2014/15-2016/17) – Sub-sector focus on Music, Film & Craft	<p>IPAP outlines key action programmes to grow high-potential CCI products and services. Programmes include:</p> <p>Development of manufacturing across the music value-chain</p> <p>Support partnerships with international musical equipment manufacturers</p> <p>Support research and development for locally designed and produced music technology, instruments and equipment</p> <p>Improve investment and access to capital, funding, production</p>	<p>Optimising revenue from the local music industry requires significant investment in live concerts – currently the prime vehicle for realising artist income. A live performance culture will greatly assist in equalising artist income year round and support the growth of the local music industry</p> <p>E&amp;TSS has similar capital, funding and production capacity requirements to meet infrastructure requirements as film</p> <p>As input requirement, local craft development can be stimulated</p>	N/A	Stakeholder in the music industry has advocated that the film incentive scheme be extended to music videos as this will encourage more service work and further stimulate local interest in music.

Document title	Overview	Applicability to events	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
	<p>capacity and greater overall business skills in film</p> <p>Support film enterprises to meet technological and infrastructure requirements and strengthen business support mechanisms</p> <p>Promote access to information on how best to access available funds within the industry</p> <p>Upscale the roll-out and implementation of the Craft CSP product development interventions to improve design and production capacity</p> <p>Introduce production-line systems and equipment with linkages to national retail platforms</p> <p>Introduce manufacturing processes for appropriate craft designs and products to support the scaling up of these businesses and the building of a light manufacturing industry</p> <p>Establish marketing, retail and distribution mechanisms and channels for crafters and craft enterprises</p> <p>Continued support and funding of craft hubs and other</p>	<p>through E&amp;TS</p> <p>Local merchandising can be strengthened through cultural events</p>		

Document title	Overview	Applicability to events	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
	agencies/entities to enable them to implement and support market access programmes as well as other interventions as per the Craft CSP.			
<b>Skills development</b>				
CATHHSETA Sector Skills Plan	The Sector Skills Plan profiles entities and describes employment trends in each of the six chambers within the Arts, Culture, Heritage, Tourism and Sport sector. Scare and critical skills for each sub-sector are identified, and interventions to address skills gaps described.	The Sector Skills Plans identifies a number of scarce skills in the E&TS sector, including lighting technicians, sound technicians and events producers and managers.	Insufficient information about output of training institutions and sector training needs	Insufficient information about sector skills provision and needs  Mismatch between training and industry needs  Difficulty in accessing SETA grants for training
<b>Tourism</b>				
National Tourism Sector Strategy (2011)	The strategy aims to inspire and accelerate the responsible growth of the tourism industry from 2010 to 2020.	Actions that have implications for the E&TSS include:  Establish a national conventions bureau (NCB) responsible for business events, coordination and support for bids, and develop and roll out a significant business tourism and events strategy  Investigate and implement the establishment of a bidding fund that may be used to support bids for events of national importance	N/A	N/A



Document title	Overview	Applicability to events	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
		Strengthen the current accreditation of professional conference organisers (PCOs) in collaboration with the industry to ensure their credibility and accessibility to all  Municipalities to establish Local Tourism and conventions bureau		
National Events Strategy	The National Events Strategy serves as a guiding tool for government and its relevant stakeholders with regards to supporting national events.	Five strategic themes are identified relating to:  Marketing  Knowledge management  Capacity building  Development  Funding  The Strategy provides for a national event committee to be established.	N/A	N/A
National Strategy on Heritage & Cultural Tourism	To provide an integrated framework for the development and promotion of Heritage and Cultural Tourism products, for economic development and sustainable livelihood at community grass-roots level.	Both tourism and DAC has prioritised South African world heritage sites for support and development. Events are one area where further growth is apparent which requires collaborative approaches between key departments and public bodies.	N/A	N/A
Domestic Tourism Growth Strategy	The use of events is identified as a	E&TSS will benefit from:	N/A	N/A

Document title	Overview	Applicability to events	Issues raised in Task Team Report and other sector reports	Concerns raised by stakeholders
(2012 – 2020)	growth opportunity and includes the use of events to address seasonality problems, geographic spread, activation of school and sports tourism, leveraging on community led savings clubs/stokvels, community beneficiation and creating a culture of tourism amongst South Africans.	<p>Event promotion and packaging of sports, music, lifestyle, cultural events across the country</p> <p>National database of business tourism events</p> <p>Pre- and post event tours</p> <p>Develop and implement a programme for special interest groups incentives (e.g. bikers, stokvels, vintage car clubs etc.) to host their /events in selected tourism destinations and facilities</p> <p>Develop and package linked experiences across the country (interlinked cross provincial packaging) in partnership with industry incl. Cultural Events Route</p> <p>Provide support for one mega event hosting per province during low season and in less visited provinces (music festivals, sports, cultural events, religious gathering, etc.).</p>		

## ANNEXURE L: REVIEW OF DERIVED ACH MANDATES

Document title	Key principles	Organisational & institutional implications
Schedules 4 and 5 of the Constitution of South Africa (1996)	<ul style="list-style-type: none"> <li>National and provincial government are responsible for '<b>cultural matters</b>'</li> <li>Tourism is a <b>concurrent competency</b></li> <li>The <b>regulation of prescribed activities at events</b> entail a mixture of concurrent and exclusive competencies</li> </ul>	<ul style="list-style-type: none"> <li>National and provincial governments can issue policy directives in respect of sectors forming part of the cultural industries</li> <li>Different spheres of government regulate activities at events either exclusively or concurrently but in doing so must adhere to the principle of cooperative governance</li> </ul>
The White Paper on Arts and Culture (1996)	<ul style="list-style-type: none"> <li>Prime role of national and provincial governments to <b>develop policy</b> to ensure the survival and development of all art forms and genres, cultural diversity, heritage recognition and advancement, education in arts and culture, universal access to funding, equitable human resource development policies, the promotion of literature and cultural industries</li> <li>Provincial governments are held accountable against <b>agreed minimum standards</b> for ACH as outlined</li> <li><b>Operational principles</b> include: equal opportunities, freedom of expression, access, equity, redress, multilingualism, pluralism, autonomy, 'arms length' approach, accountability, transparency, cooperation, exchange, security and sustainability</li> <li><b>'Arms length'</b> relationship with practitioner community</li> </ul>	<ul style="list-style-type: none"> <li>The Ministry must develop minimum standards</li> <li>Ministry is responsible for monitoring and evaluation</li> <li>Ministry should advance "shared standards of excellence"</li> <li>Protect the rights of all artists to fair employment practices, to protect their intellectual, artistic and cultural rights</li> <li>Shall encourage self-sufficiency, sustainability and viability in arts and culture</li> <li>The Ministry must harness the resources of the institutions under its control</li> <li>'Arms length' approach implies that funding will primarily be channelled through key public institutions including the National Arts Council and the Performing Arts Councils</li> <li>The Ministry is committed to making an impact on economic growth, development and tourism through targeting the development of cultural industries which are organised around the production and consumption of culture and related services, and investing in an infrastructure for arts, culture and heritage education</li> <li>Consistent with the recommendations of the National Qualifications Framework, the Ministry will seek to ensure that the expertise and skills of arts and culture practitioners, developed in and through informal processes, are appropriately acknowledged and accredited</li> <li>Audit and development of community centres as arts</li> </ul>

		<p>centres and arts infrastructure in general</p> <ul style="list-style-type: none"> <li>• Audience education</li> <li>• Development of a nationally coherent funding policy</li> <li>• Access 5% of the funds distributed through the national lottery</li> </ul>
Arts and Culture Policy Review: A Background Document on Arts, Culture and Heritage Policy Review Process in South Africa	<ul style="list-style-type: none"> <li>• To review the effectiveness, efficiency and relevance of government's policy framework on arts and culture</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Affirms the (contested) role of local authorities in 'cultural matters'</b></li> <li>• Provides for consistency of institutional arrangements and processes through legislative amendments</li> <li>• Calls for greater <b>clarity of the 'arms-length-approach'</b></li> <li>• There must be <b>formalised institutional arrangements between DTI, DAC and DOC</b> to establish a joint implementation plan</li> <li>• <b>Improved coordination for human resource development</b></li> <li>• Calls for clear <b>policy mechanism for private sector participation in planning and budgeting processes</b></li> </ul>
Mzansi Golden Economy	<ul style="list-style-type: none"> <li>• Reconfirms <b>"arms length" relationship between DAC and practitioners</b></li> <li>• The management of <b>cultural matters must be more autonomous and transparent</b></li> <li>• Use of culture as <b>political strategy must be avoided/discouraged</b></li> <li>• Use of culture as mechanism of exclusion or a barrier between people must be avoided/ discouraged</li> <li>• Need for <b>rationalisation of institutions and clarification of roles and responsibilities</b></li> <li>• Government must avoid <b>unnecessary consumption expenditure</b></li> </ul>	<ul style="list-style-type: none"> <li>• Requires clear policy environment in respect of the arms length approach</li> <li>• Overlapping mandates and duplication must be addressed</li> <li>• Roles and responsibilities of departments in national government must be clarified</li> <li>• Fragmentation and duplication of efforts between spheres of government must be addressed</li> <li>• Poor communication and coordination between different role players must be avoided</li> <li>• Establishment of a Cultural Observatory for the ongoing collection and analysis of information for the sector and to provide policy direction and inform resource allocation decisions</li> <li>• Establishment of a national and international touring company led by project task team who will have oversight of the development of a business plan and programme implementation</li> </ul>

Revised White Paper on Arts and Culture	<ul style="list-style-type: none"> <li>• Commitment to <b>transforming the approach, institutional structures and processes</b> for equitably delivery of ACH</li> <li>• Commitment to principles and practices of:</li> <li>• Good governance</li> <li>• Co-operation and collaboration while respecting autonomy</li> <li>• Transparency</li> <li>• Inclusivity in terms of race, gender, disability, age, religion, language, etc.</li> <li>• Clear and distinct roles and responsibilities</li> <li>• Offering holistic and integrated services</li> <li>• Non-partisanship</li> <li>• Streamlining and efficiency for effective implementation and delivery of services</li> <li>• Form-follows-function</li> <li>• Governance arrangements of institutions must ensure accountability for their performance and direction</li> </ul>	<ul style="list-style-type: none"> <li>• A full-scale evaluation of the national institutions and those operating at provincial level and in the local sphere to be conducted</li> <li>• The <b>roles and powers of the three spheres of government</b> will be clarified to avoid an overlap in functions and ensure effective delivery of services and development</li> <li>• <b>Only one national institution per defined Cultural and Creative Industries sector</b> with administrative arrangements at provincial and local level</li> <li>• Access to the use of the existing physical infrastructure, multi-functional centres and production houses, for use by other artists as an alternative to building new infrastructure</li> <li>• <b>Advisory boards</b> to be established</li> <li>• The national institutions will take the form of the South African adapted categorization of the UNESCO Framework for Cultural Statistics</li> <li>• <b>Each Cultural and Creative Industries institution will establish sub-committees as required</b></li> </ul>
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## ANNEXURE M: SCHEDULE 4 & 5 OF THE CONSTITUTION OF SOUTH AFRICA

<b>Schedule 4A</b> <b>Functional Areas of</b> <b>Concurrent National and</b> <b>Provincial Legislative</b> <b>Competence</b>	<b>Schedule 4B</b> <b>Functional Areas of</b> <b>concurrent Local</b> <b>Government</b> <b>Competence</b>	<b>Schedule 5A</b> <b>Functional Areas of</b> <b>Exclusive Provincial</b> <b>Legislative Competence</b>	<b>Schedule 5B</b> <b>Functional Areas of</b> <b>Local Government</b> <b>Competence</b>
<ul style="list-style-type: none"> <li>• Administration of indigenous forests</li> <li>• Agriculture</li> <li>• Airports</li> <li>• Animal control and diseases</li> <li>• Casinos, racing, gambling and wagering</li> <li>• Consumer protection</li> <li>• Cultural matters</li> <li>• Disaster management</li> <li>• Education</li> <li>• Environment</li> <li>• Health services</li> <li>• Housing</li> <li>• Indigenous law &amp; customary law</li> <li>• Industrial promotion</li> <li>• Language policy</li> <li>• Media services</li> <li>• Nature conservation</li> <li>• Police</li> <li>• Pollution control</li> <li>• Population development</li> <li>• Property transfer fees</li> <li>• Provincial public enterprises</li> <li>• Public transport</li> <li>• Public works</li> <li>• Regional planning &amp; development</li> <li>• Road traffic regulation</li> <li>• Soil conservation</li> <li>• Tourism</li> <li>• Trade</li> <li>• Traditional leadership</li> <li>• Urban &amp; rural development</li> <li>• Vehicle licensing</li> <li>• Welfare services</li> </ul>	<ul style="list-style-type: none"> <li>• Air pollution</li> <li>• Building regulations</li> <li>• Child care facilities</li> <li>• Electricity and gas reticulation</li> <li>• Firefighting services</li> <li>• Local tourism</li> <li>• Municipal airports</li> <li>• Municipal planning</li> <li>• Municipal health services</li> <li>• Municipal public transport</li> <li>• Municipal public works</li> <li>• Pontoons, ferries, jetties, piers and harbours</li> <li>• Stormwater management systems in built-up areas</li> <li>• Trading regulations</li> <li>• Water and sanitation services</li> </ul>	<ul style="list-style-type: none"> <li>• Abattoirs</li> <li>• Ambulance services</li> <li>• Archives other than national archives</li> <li>• Libraries other than national libraries</li> <li>• Liquor licences</li> <li>• Museums other than national museums</li> <li>• Provincial planning</li> <li>• Provincial cultural matters</li> <li>• Provincial recreation and amenities</li> <li>• Provincial sport</li> <li>• Provincial roads and traffic</li> <li>• Veterinary services, excluding regulation of the profession</li> </ul>	<ul style="list-style-type: none"> <li>• Beaches and amusement facilities</li> <li>• Billboards and the display of advertisements in public places</li> <li>• Cemeteries, funeral parlours and crematoria</li> <li>• Cleansing</li> <li>• Control of public nuisances</li> <li>• Control of undertakings that sell liquor to the public</li> <li>• Facilities for the accommodation, care and burial of animals</li> <li>• Fencing and fences</li> <li>• Licensing of dogs</li> <li>• Licensing and control of undertakings that sell food to the public</li> <li>• Local amenities</li> <li>• Local sport facilities</li> <li>• Markets</li> <li>• Municipal abattoirs</li> <li>• Municipal parks and recreation</li> <li>• Municipal roads</li> <li>• Noise pollution</li> <li>• Pounds</li> <li>• Public places</li> <li>• Refuse removal, refuse dumps and solid waste disposal</li> <li>• Street trading</li> <li>• Street lighting</li> <li>• Traffic and parking</li> </ul>





## arts & culture

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Reference : DAC 08 /16-17

### APPOINTMENT OF A SERVICE PROVIDER TO CONDUCT A STUDY ON HUMAN CAPITAL DEVELOPMENT FOR THE EVENTS TECHNICAL AND PRODUCTION SERVICES SECTOR.

#### REQUIRED BY: DEPARTMENT OF ARTS & CULTURE

1. Kindly furnish the Department with a bid for the services shown on the attached forms.
2. The General Conditions of Contract (GCC) as well as the SBD1, SBD2, SBD3.3, SBD 4, SBD 6.1, SBD8 and SBD9 forms are attached for completion.
3. These forms must be returned with your bid. Bid documents must be submitted on a Separate envelope stipulating the following information: Name and Address of the Bidder, Bid Number and Closing Date of the Bid. The Budget Proposal must also be submitted on a separate envelope where necessary. **Interested parties to submit an original document plus 5 copies of the original document.**
4. All bids forwarded by postal services must be addressed to: **The Director-General, Department of Arts and Culture, Private Bag X 897, Pretoria, 0001**, attention: Director Supply Chain Management, and reach this address no later than the closing date and time. Alternatively bids may be deposited by hand at the **Department of Arts and Culture, Kingsley Centre, Cnr Steve Biko (Beatrix) & Stanza Bopape (Church) streets, 8<sup>th</sup> floor, Arcadia.**

MS REFILWE ZULU  
DIRECTOR: SUPPLY CHAIN MANAGEMENT  
DATE: 10/10/2016



# **THE NATIONAL TREASURY**

**Republic of South Africa**



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## **GOVERNMENT PROCUREMENT: GENERAL CONDITIONS OF CONTRACT**

**July 2010**

**GOVERNMENT PROCUREMENT**  
**GENERAL CONDITIONS OF CONTRACT**  
**July 2010**

**NOTES**

The purpose of this document is to:

- (i) Draw special attention to certain general conditions applicable to government bids, contracts and orders; and
- (ii) To ensure that clients be familiar with regard to the rights and obligations of all parties involved in doing business with government.

In this document words in the singular also mean in the plural and vice versa and words in the masculine also mean in the feminine and neuter.

- The General Conditions of Contract will form part of all bid documents and may not be amended.
- Special Conditions of Contract (SCC) relevant to a specific bid, should be compiled separately for every bid (if applicable) and will supplement the General Conditions of Contract. Whenever there is a conflict, the provisions in the SCC shall prevail.

## **TABLE OF CLAUSES**

1. Definitions
2. Application
3. General
4. Standards
5. Use of contract documents and information; inspection
6. Patent rights
7. Performance security
8. Inspections, tests and analysis
9. Packing
10. Delivery and documents
11. Insurance
12. Transportation
13. Incidental services
14. Spare parts
15. Warranty
16. Payment
17. Prices
18. Contract amendments
19. Assignment
20. Subcontracts
21. Delays in the supplier's performance
22. Penalties
23. Termination for default
24. Dumping and countervailing duties
25. Force Majeure
26. Termination for insolvency
27. Settlement of disputes
28. Limitation of liability
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30. Applicable law
31. Notices
32. Taxes and duties
33. National Industrial Participation Programme (NIPP)
34. Prohibition of restrictive practices

## **General Conditions of Contract**

### **1. Definitions**

1. The following terms shall be interpreted as indicated:
  - 1.1 “Closing time” means the date and hour specified in the bidding documents for the receipt of bids.
  - 1.2 “Contract” means the written agreement entered into between the purchaser and the supplier, as recorded in the contract form signed by the parties, including all attachments and appendices thereto and all documents incorporated by reference therein.
  - 1.3 “Contract price” means the price payable to the supplier under the contract for the full and proper performance of his contractual obligations.
  - 1.4 “Corrupt practice” means the offering, giving, receiving, or soliciting of any thing of value to influence the action of a public official in the procurement process or in contract execution.
  - 1.5 "Countervailing duties" are imposed in cases where an enterprise abroad is subsidized by its government and encouraged to market its products internationally.
  - 1.6 “Country of origin” means the place where the goods were mined, grown or produced or from which the services are supplied. Goods are produced when, through manufacturing, processing or substantial and major assembly of components, a commercially recognized new product results that is substantially different in basic characteristics or in purpose or utility from its components.
  - 1.7 “Day” means calendar day.
  - 1.8 “Delivery” means delivery in compliance of the conditions of the contract or order.
  - 1.9 “Delivery ex stock” means immediate delivery directly from stock actually on hand.
  - 1.10 “Delivery into consignees store or to his site” means delivered and unloaded in the specified store or depot or on the specified site in compliance with the conditions of the contract or order, the supplier bearing all risks and charges involved until the supplies are so delivered and a valid receipt is obtained.
  - 1.11 "Dumping" occurs when a private enterprise abroad market its goods on own initiative in the RSA at lower prices than that of the country of origin and which have the potential to harm the local industries in the

RSA.

- 1.12 "Force majeure" means an event beyond the control of the supplier and not involving the supplier's fault or negligence and not foreseeable. Such events may include, but is not restricted to, acts of the purchaser in its sovereign capacity, wars or revolutions, fires, floods, epidemics, quarantine restrictions and freight embargoes.
- 1.13 "Fraudulent practice" means a misrepresentation of facts in order to influence a procurement process or the execution of a contract to the detriment of any bidder, and includes collusive practice among bidders (prior to or after bid submission) designed to establish bid prices at artificial non-competitive levels and to deprive the bidder of the benefits of free and open competition.
- 1.14 "GCC" means the General Conditions of Contract.
- 1.15 "Goods" means all of the equipment, machinery, and/or other materials that the supplier is required to supply to the purchaser under the contract.
- 1.16 "Imported content" means that portion of the bidding price represented by the cost of components, parts or materials which have been or are still to be imported (whether by the supplier or his subcontractors) and which costs are inclusive of the costs abroad, plus freight and other direct importation costs such as landing costs, dock dues, import duty, sales duty or other similar tax or duty at the South African place of entry as well as transportation and handling charges to the factory in the Republic where the supplies covered by the bid will be manufactured.
- 1.17 "Local content" means that portion of the bidding price which is not included in the imported content provided that local manufacture does take place.
- 1.18 "Manufacture" means the production of products in a factory using labour, materials, components and machinery and includes other related value-adding activities.
- 1.19 "Order" means an official written order issued for the supply of goods or works or the rendering of a service.
- 1.20 "Project site," where applicable, means the place indicated in bidding documents.
- 1.21 "Purchaser" means the organization purchasing the goods.
- 1.22 "Republic" means the Republic of South Africa.
- 1.23 "SCC" means the Special Conditions of Contract.
- 1.24 "Services" means those functional services ancillary to the supply of the goods, such as transportation and any other incidental services, such as installation, commissioning, provision of technical assistance, training, catering, gardening, security, maintenance and other such

obligations of the supplier covered under the contract.

- 1.25 “Written” or “in writing” means handwritten in ink or any form of electronic or mechanical writing.

## **2. Application**

- 2.1 These general conditions are applicable to all bids, contracts and orders including bids for functional and professional services, sales, hiring, letting and the granting or acquiring of rights, but excluding immovable property, unless otherwise indicated in the bidding documents.
- 2.2 Where applicable, special conditions of contract are also laid down to cover specific supplies, services or works.
- 2.3 Where such special conditions of contract are in conflict with these general conditions, the special conditions shall apply.

## **3. General**

- 3.1 Unless otherwise indicated in the bidding documents, the purchaser shall not be liable for any expense incurred in the preparation and submission of a bid. Where applicable a non-refundable fee for documents may be charged.
- 3.2 With certain exceptions, invitations to bid are only published in the Government Tender Bulletin. The Government Tender Bulletin may be obtained directly from the Government Printer, Private Bag X85, Pretoria 0001, or accessed electronically from [www.treasury.gov.za](http://www.treasury.gov.za)

## **4. Standards**

- 4.1 The goods supplied shall conform to the standards mentioned in the bidding documents and specifications.

## **5. Use of contract documents and information; inspection.**

- 5.1 The supplier shall not, without the purchaser’s prior written consent, disclose the contract, or any provision thereof, or any specification, plan, drawing, pattern, sample, or information furnished by or on behalf of the purchaser in connection therewith, to any person other than a person employed by the supplier in the performance of the contract. Disclosure to any such employed person shall be made in confidence and shall extend only so far as may be necessary for purposes of such performance.
- 5.2 The supplier shall not, without the purchaser’s prior written consent, make use of any document or information mentioned in GCC clause 5.1 except for purposes of performing the contract.
- 5.3 Any document, other than the contract itself mentioned in GCC clause 5.1 shall remain the property of the purchaser and shall be returned (all copies) to the purchaser on completion of the supplier’s performance under the contract if so required by the purchaser.
- 5.4 The supplier shall permit the purchaser to inspect the supplier’s records relating to the performance of the supplier and to have them audited by auditors appointed by the purchaser, if so required by the purchaser.

## **6. Patent rights**

- 6.1 The supplier shall indemnify the purchaser against all third-party claims of infringement of patent, trademark, or industrial design rights arising from use of the goods or any part thereof by the purchaser.

**7. Performance security**

- 7.1 Within thirty (30) days of receipt of the notification of contract award, the successful bidder shall furnish to the purchaser the performance security of the amount specified in SCC.
- 7.2 The proceeds of the performance security shall be payable to the purchaser as compensation for any loss resulting from the supplier's failure to complete his obligations under the contract.
- 7.3 The performance security shall be denominated in the currency of the contract, or in a freely convertible currency acceptable to the purchaser and shall be in one of the following forms:
- (a) a bank guarantee or an irrevocable letter of credit issued by a reputable bank located in the purchaser's country or abroad, acceptable to the purchaser, in the form provided in the bidding documents or another form acceptable to the purchaser; or
  - (b) a cashier's or certified cheque
- 7.4 The performance security will be discharged by the purchaser and returned to the supplier not later than thirty (30) days following the date of completion of the supplier's performance obligations under the contract, including any warranty obligations, unless otherwise specified in SCC.

**8. Inspections, tests and analyses**

- 8.1 All pre-bidding testing will be for the account of the bidder.
- 8.2 If it is a bid condition that supplies to be produced or services to be rendered should at any stage during production or execution or on completion be subject to inspection, the premises of the bidder or contractor shall be open, at all reasonable hours, for inspection by a representative of the Department or an organization acting on behalf of the Department.
- 8.3 If there are no inspection requirements indicated in the bidding documents and no mention is made in the contract, but during the contract period it is decided that inspections shall be carried out, the purchaser shall itself make the necessary arrangements, including payment arrangements with the testing authority concerned.
- 8.4 If the inspections, tests and analyses referred to in clauses 8.2 and 8.3 show the supplies to be in accordance with the contract requirements, the cost of the inspections, tests and analyses shall be defrayed by the purchaser.
- 8.5 Where the supplies or services referred to in clauses 8.2 and 8.3 do not comply with the contract requirements, irrespective of whether such supplies or services are accepted or not, the cost in connection with these inspections, tests or analyses shall be defrayed by the supplier.
- 8.6 Supplies and services which are referred to in clauses 8.2 and 8.3 and which do not comply with the contract requirements may be rejected.
- 8.7 Any contract supplies may on or after delivery be inspected, tested or

analyzed and may be rejected if found not to comply with the requirements of the contract. Such rejected supplies shall be held at the cost and risk of the supplier who shall, when called upon, remove them immediately at his own cost and forthwith substitute them with supplies which do comply with the requirements of the contract. Failing such removal the rejected supplies shall be returned at the suppliers cost and risk. Should the supplier fail to provide the substitute supplies forthwith, the purchaser may, without giving the supplier further opportunity to substitute the rejected supplies, purchase such supplies as may be necessary at the expense of the supplier.

- 8.8 The provisions of clauses 8.4 to 8.7 shall not prejudice the right of the purchaser to cancel the contract on account of a breach of the conditions thereof, or to act in terms of Clause 23 of GCC.

## **9. Packing**

- 9.1 The supplier shall provide such packing of the goods as is required to prevent their damage or deterioration during transit to their final destination, as indicated in the contract. The packing shall be sufficient to withstand, without limitation, rough handling during transit and exposure to extreme temperatures, salt and precipitation during transit, and open storage. Packing, case size and weights shall take into consideration, where appropriate, the remoteness of the goods' final destination and the absence of heavy handling facilities at all points in transit.
- 9.2 The packing, marking, and documentation within and outside the packages shall comply strictly with such special requirements as shall be expressly provided for in the contract, including additional requirements, if any, specified in SCC, and in any subsequent instructions ordered by the purchaser.

## **10. Delivery and documents**

- 10.1 Delivery of the goods shall be made by the supplier in accordance with the terms specified in the contract. The details of shipping and/or other documents to be furnished by the supplier are specified in SCC.
- 10.2 Documents to be submitted by the supplier are specified in SCC.

## **11. Insurance**

- 11.1 The goods supplied under the contract shall be fully insured in a freely convertible currency against loss or damage incidental to manufacture or acquisition, transportation, storage and delivery in the manner specified in the SCC.

## **12. Transportation**

- 12.1 Should a price other than an all-inclusive delivered price be required, this shall be specified in the SCC.

## **13. Incidental services**

- 13.1 The supplier may be required to provide any or all of the following services, including additional services, if any, specified in SCC:
- (a) performance or supervision of on-site assembly and/or commissioning of the supplied goods;
  - (b) furnishing of tools required for assembly and/or maintenance of the supplied goods;
  - (c) furnishing of a detailed operations and maintenance manual for each appropriate unit of the supplied goods;



- (d) performance or supervision or maintenance and/or repair of the supplied goods, for a period of time agreed by the parties, provided that this service shall not relieve the supplier of any warranty obligations under this contract; and
- (e) training of the purchaser's personnel, at the supplier's plant and/or on-site, in assembly, start-up, operation, maintenance, and/or repair of the supplied goods.

13.2 Prices charged by the supplier for incidental services, if not included in the contract price for the goods, shall be agreed upon in advance by the parties and shall not exceed the prevailing rates charged to other parties by the supplier for similar services.

#### **14. Spare parts**

14.1 As specified in SCC, the supplier may be required to provide any or all of the following materials, notifications, and information pertaining to spare parts manufactured or distributed by the supplier:

- (a) such spare parts as the purchaser may elect to purchase from the supplier, provided that this election shall not relieve the supplier of any warranty obligations under the contract; and
- (b) in the event of termination of production of the spare parts:
  - (i) Advance notification to the purchaser of the pending termination, in sufficient time to permit the purchaser to procure needed requirements; and
  - (ii) following such termination, furnishing at no cost to the purchaser, the blueprints, drawings, and specifications of the spare parts, if requested.

#### **15. Warranty**

15.1 The supplier warrants that the goods supplied under the contract are new, unused, of the most recent or current models, and that they incorporate all recent improvements in design and materials unless provided otherwise in the contract. The supplier further warrants that all goods supplied under this contract shall have no defect, arising from design, materials, or workmanship (except when the design and/or material is required by the purchaser's specifications) or from any act or omission of the supplier, that may develop under normal use of the supplied goods in the conditions prevailing in the country of final destination.

15.2 This warranty shall remain valid for twelve (12) months after the goods, or any portion thereof as the case may be, have been delivered to and accepted at the final destination indicated in the contract, or for eighteen (18) months after the date of shipment from the port or place of loading in the source country, whichever period concludes earlier, unless specified otherwise in SCC.

15.3 The purchaser shall promptly notify the supplier in writing of any claims arising under this warranty.

15.4 Upon receipt of such notice, the supplier shall, within the period specified in SCC and with all reasonable speed, repair or replace the defective goods or parts thereof, without costs to the purchaser.

15.5 If the supplier, having been notified, fails to remedy the defect(s) within the period specified in SCC, the purchaser may proceed to take

such remedial action as may be necessary, at the supplier's risk and expense and without prejudice to any other rights which the purchaser may have against the supplier under the contract.

**16. Payment**

- 16.1 The method and conditions of payment to be made to the supplier under this contract shall be specified in SCC.
- 16.2 The supplier shall furnish the purchaser with an invoice accompanied by a copy of the delivery note and upon fulfillment of other obligations stipulated in the contract.
- 16.3 Payments shall be made promptly by the purchaser, but in no case later than thirty (30) days after submission of an invoice or claim by the supplier.
- 16.4 Payment will be made in Rand unless otherwise stipulated in SCC.

**17. Prices**

- 17.1 Prices charged by the supplier for goods delivered and services performed under the contract shall not vary from the prices quoted by the supplier in his bid, with the exception of any price adjustments authorized in SCC or in the purchaser's request for bid validity extension, as the case may be.

**18. Contract amendments**

- 18.1 No variation in or modification of the terms of the contract shall be made except by written amendment signed by the parties concerned.

**19. Assignment**

- 19.1 The supplier shall not assign, in whole or in part, its obligations to perform under the contract, except with the purchaser's prior written consent.

**20. Subcontracts**

- 20.1 The supplier shall notify the purchaser in writing of all subcontracts awarded under this contracts if not already specified in the bid. Such notification, in the original bid or later, shall not relieve the supplier from any liability or obligation under the contract.

**21. Delays in the supplier's performance**

- 21.1 Delivery of the goods and performance of services shall be made by the supplier in accordance with the time schedule prescribed by the purchaser in the contract.
- 21.2 If at any time during performance of the contract, the supplier or its subcontractor(s) should encounter conditions impeding timely delivery of the goods and performance of services, the supplier shall promptly notify the purchaser in writing of the fact of the delay, its likely duration and its cause(s). As soon as practicable after receipt of the supplier's notice, the purchaser shall evaluate the situation and may at his discretion extend the supplier's time for performance, with or without the imposition of penalties, in which case the extension shall be ratified by the parties by amendment of contract.
- 21.3 No provision in a contract shall be deemed to prohibit the obtaining of supplies or services from a national department, provincial department, or a local authority.
- 21.4 The right is reserved to procure outside of the contract small quantities or to have minor essential services executed if an emergency arises, the

supplier's point of supply is not situated at or near the place where the supplies are required, or the supplier's services are not readily available.

21.5 Except as provided under GCC Clause 25, a delay by the supplier in the performance of its delivery obligations shall render the supplier liable to the imposition of penalties, pursuant to GCC Clause 22, unless an extension of time is agreed upon pursuant to GCC Clause 21.2 without the application of penalties.

21.6 Upon any delay beyond the delivery period in the case of a supplies contract, the purchaser shall, without canceling the contract, be entitled to purchase supplies of a similar quality and up to the same quantity in substitution of the goods not supplied in conformity with the contract and to return any goods delivered later at the supplier's expense and risk, or to cancel the contract and buy such goods as may be required to complete the contract and without prejudice to his other rights, be entitled to claim damages from the supplier.

## **22. Penalties**

22.1 Subject to GCC Clause 25, if the supplier fails to deliver any or all of the goods or to perform the services within the period(s) specified in the contract, the purchaser shall, without prejudice to its other remedies under the contract, deduct from the contract price, as a penalty, a sum calculated on the delivered price of the delayed goods or unperformed services using the current prime interest rate calculated for each day of the delay until actual delivery or performance. The purchaser may also consider termination of the contract pursuant to GCC Clause 23.

## **23. Termination for default**

23.1 The purchaser, without prejudice to any other remedy for breach of contract, by written notice of default sent to the supplier, may terminate this contract in whole or in part:

- (a) if the supplier fails to deliver any or all of the goods within the period(s) specified in the contract, or within any extension thereof granted by the purchaser pursuant to GCC Clause 21.2;
- (b) if the Supplier fails to perform any other obligation(s) under the contract; or
- (c) if the supplier, in the judgment of the purchaser, has engaged in corrupt or fraudulent practices in competing for or in executing the contract.

23.2 In the event the purchaser terminates the contract in whole or in part, the purchaser may procure, upon such terms and in such manner as it deems appropriate, goods, works or services similar to those undelivered, and the supplier shall be liable to the purchaser for any excess costs for such similar goods, works or services. However, the supplier shall continue performance of the contract to the extent not terminated.

23.3 Where the purchaser terminates the contract in whole or in part, the purchaser may decide to impose a restriction penalty on the supplier by prohibiting such supplier from doing business with the public sector for a period not exceeding 10 years.

23.4 If a purchaser intends imposing a restriction on a supplier or any

person associated with the supplier, the supplier will be allowed a time period of not more than fourteen (14) days to provide reasons why the envisaged restriction should not be imposed. Should the supplier fail to respond within the stipulated fourteen (14) days the purchaser may regard the intended penalty as not objected against and may impose it on the supplier.

23.5 Any restriction imposed on any person by the Accounting Officer / Authority will, at the discretion of the Accounting Officer / Authority, also be applicable to any other enterprise or any partner, manager, director or other person who wholly or partly exercises or exercised or may exercise control over the enterprise of the first-mentioned person, and with which enterprise or person the first-mentioned person, is or was in the opinion of the Accounting Officer / Authority actively associated.

23.6 If a restriction is imposed, the purchaser must, within five (5) working days of such imposition, furnish the National Treasury, with the following information:

- (i) the name and address of the supplier and / or person restricted by the purchaser;
- (ii) the date of commencement of the restriction
- (iii) the period of restriction; and
- (iv) the reasons for the restriction.

These details will be loaded in the National Treasury's central database of suppliers or persons prohibited from doing business with the public sector.

23.7 If a court of law convicts a person of an offence as contemplated in sections 12 or 13 of the Prevention and Combating of Corrupt Activities Act, No. 12 of 2004, the court may also rule that such person's name be endorsed on the Register for Tender Defaulters. When a person's name has been endorsed on the Register, the person will be prohibited from doing business with the public sector for a period not less than five years and not more than 10 years. The National Treasury is empowered to determine the period of restriction and each case will be dealt with on its own merits. According to section 32 of the Act the Register must be open to the public. The Register can be perused on the National Treasury website.

#### **24. Anti-dumping and countervailing duties and rights**

24.1 When, after the date of bid, provisional payments are required, or anti-dumping or countervailing duties are imposed, or the amount of a provisional payment or anti-dumping or countervailing right is increased in respect of any dumped or subsidized import, the State is not liable for any amount so required or imposed, or for the amount of any such increase. When, after the said date, such a provisional payment is no longer required or any such anti-dumping or countervailing right is abolished, or where the amount of such provisional payment or any such right is reduced, any such favourable difference shall on demand be paid forthwith by the contractor to the State or the State may deduct such amounts from moneys (if any) which may otherwise be due to the contractor in regard to supplies or services which he delivered or rendered, or is to deliver or render in terms of the contract or any other contract or any other amount which

may be due to him

**25. Force Majeure**

- 25.1 Notwithstanding the provisions of GCC Clauses 22 and 23, the supplier shall not be liable for forfeiture of its performance security, damages, or termination for default if and to the extent that his delay in performance or other failure to perform his obligations under the contract is the result of an event of force majeure.
- 25.2 If a force majeure situation arises, the supplier shall promptly notify the purchaser in writing of such condition and the cause thereof. Unless otherwise directed by the purchaser in writing, the supplier shall continue to perform its obligations under the contract as far as is reasonably practical, and shall seek all reasonable alternative means for performance not prevented by the force majeure event.

**26. Termination for insolvency**

- 26.1 The purchaser may at any time terminate the contract by giving written notice to the supplier if the supplier becomes bankrupt or otherwise insolvent. In this event, termination will be without compensation to the supplier, provided that such termination will not prejudice or affect any right of action or remedy which has accrued or will accrue thereafter to the purchaser.

**27. Settlement of Disputes**

- 27.1 If any dispute or difference of any kind whatsoever arises between the purchaser and the supplier in connection with or arising out of the contract, the parties shall make every effort to resolve amicably such dispute or difference by mutual consultation.
- 27.2 If, after thirty (30) days, the parties have failed to resolve their dispute or difference by such mutual consultation, then either the purchaser or the supplier may give notice to the other party of his intention to commence with mediation. No mediation in respect of this matter may be commenced unless such notice is given to the other party.
- 27.3 Should it not be possible to settle a dispute by means of mediation, it may be settled in a South African court of law.
- 27.4 Mediation proceedings shall be conducted in accordance with the rules of procedure specified in the SCC.
- 27.5 Notwithstanding any reference to mediation and/or court proceedings herein,
- (a) the parties shall continue to perform their respective obligations under the contract unless they otherwise agree; and
  - (b) the purchaser shall pay the supplier any monies due the supplier.

**28. Limitation of liability**

- 28.1 Except in cases of criminal negligence or willful misconduct, and in the case of infringement pursuant to Clause 6;
- (a) the supplier shall not be liable to the purchaser, whether in contract, tort, or otherwise, for any indirect or consequential loss or damage, loss of use, loss of production, or loss of profits or interest costs, provided that this exclusion shall not apply to any obligation of the supplier to pay penalties and/or damages to the purchaser; and

	(b) the aggregate liability of the supplier to the purchaser, whether under the contract, in tort or otherwise, shall not exceed the total contract price, provided that this limitation shall not apply to the cost of repairing or replacing defective equipment.
<b>29. Governing language</b>	29.1 The contract shall be written in English. All correspondence and other documents pertaining to the contract that is exchanged by the parties shall also be written in English.
<b>30. Applicable law</b>	30.1 The contract shall be interpreted in accordance with South African laws, unless otherwise specified in SCC.
<b>31. Notices</b>	<p>31.1 Every written acceptance of a bid shall be posted to the supplier concerned by registered or certified mail and any other notice to him shall be posted by ordinary mail to the address furnished in his bid or to the address notified later by him in writing and such posting shall be deemed to be proper service of such notice</p> <p>31.2 The time mentioned in the contract documents for performing any act after such aforesaid notice has been given, shall be reckoned from the date of posting of such notice.</p>
<b>32. Taxes and duties</b>	<p>32.1 A foreign supplier shall be entirely responsible for all taxes, stamp duties, license fees, and other such levies imposed outside the purchaser's country.</p> <p>32.2 A local supplier shall be entirely responsible for all taxes, duties, license fees, etc., incurred until delivery of the contracted goods to the purchaser.</p> <p>32.3 No contract shall be concluded with any bidder whose tax matters are not in order. Prior to the award of a bid the Department must be in possession of a tax clearance certificate, submitted by the bidder. This certificate must be an original issued by the South African Revenue Services.</p>
<b>33. National Industrial Participation Programme (NIP)</b>	33.1 The NIP Programme administered by the Department of Trade and Industry shall be applicable to all contracts that are subject to the NIP obligation.
<b>34 Prohibition of Restrictive practices</b>	<p>34.1 In terms of section 4 (1) (b) (iii) of the Competition Act No. 89 of 1998, as amended, an agreement between, or concerted practice by, firms, or a decision by an association of firms, is prohibited if it is between parties in a horizontal relationship and if a bidder (s) is / are or a contractor(s) was / were involved in collusive bidding (or bid rigging).</p> <p>34.2 If a bidder(s) or contractor(s), based on reasonable grounds or evidence obtained by the purchaser, has / have engaged in the restrictive practice referred to above, the purchaser may refer the matter to the Competition Commission for investigation and possible imposition of administrative penalties as contemplated in the Competition Act No. 89 of 1998.</p>

- 34.3 If a bidder(s) or contractor(s), has / have been found guilty by the Competition Commission of the restrictive practice referred to above, the purchaser may, in addition and without prejudice to any other remedy provided for, invalidate the bid(s) for such item(s) offered, and / or terminate the contract in whole or part, and / or restrict the bidder(s) or contractor(s) from conducting business with the public sector for a period not exceeding ten (10) years and / or claim damages from the bidder(s) or contractor(s) concerned.



## arts & culture

Department:  
Arts and Culture  
REPUBLIC OF SOUTH AFRICA

# **APPOINTMENT OF A SERVICE PROVIDER TO CONDUCT A STUDY ON HUMAN CAPITAL DEVELOPMENT FOR THE EVENTS TECHNICAL AND PRODUCTION SERVICES SECTOR**

## **1. INTRODUCTION.**

The National Department of Arts and Culture (DAC) ~~is~~ seeks to appoint a service provider to conduct a study on Human Capital Development in the Events Technical and Production Services sector including a feasibility for an initiative to establish a training institution for skills development.

A comprehensive report of the above will be required by the end of the 2016/17 financial year.

## **2. BACKGROUND**

The Department of Arts and Culture (DAC) commissioned the development of a sector strategy in 2014, which was done through consultations with various sector stakeholders, research reports and existing strategies from related sectors. The process was concluded in 2015 and provided a framework which will guide the Department when making interventions for the development of the sector. The strategy also highlighted a number of gaps.

### **2.1 Strategic Gaps**

Of the numerous gaps identified , human resource development was revealed as one of the most significant challenges confronting the growth and success of the sector. Within the human resources spectrum, a number of issues were identified



that need to be considered when making intervention for human capital development in the sector which include;

- a) The stakeholder's frustrations when dealing with the SETA's for accreditation and access to funding for their training programmes.
- b) The disconnection between existing training programmes offered by South African educational institutions and the needs of the sector.
- c) The lack of understanding of; what training and education exists; what institutions are doing and the outputs produced; what gaps exist between outputs and industry requirements; as well as safeguarding against the loss of critical skills and vital capacity.
- d) The need for capacity building within the Events Technical and Production Services sector.
- e) The need for greater intergovernmental cooperation between education and training role-players.
- f) The need to develop Events Technical and Production Services skills pipelines and career paths and to make it attractive for new entrants in the sector.
- g) Consideration of the rapid pace of technological change which requires attention to re-skilling and up-skilling.
- h) The need to ensure decent work for all levels of the sector labour force.

## **2.3 Strategic objectives**

The process yielded significant findings which were clustered under 6 strategic objectives namely;

### **a) Transformation**

The focus of this strategic cluster is on the transformation of ownership and make-up of the leadership and skills of the workforce to ensure economic inclusion and empowerment in line with the country's B-BBEE policies and strategies.

### **b) Human Capital Development**

This strategic cluster relates to the development of human capital within the sector, to ensure decent work for all employed in events technical and production services; transformation of the industry and greater inclusivity in the distribution of the economic and other benefits of the sector.

c) Sector Development

The ability of large numbers of business to competitively vie for the economic opportunities in the sector is limited by weak enterprise structures and managerial skills. Opportunities exist within the sector to improve profitability and competitiveness by “working smarter” right across the sector. The strategy calls on sector stakeholders to increase competitiveness through adoption of new event’s production technologies as well as best practice approaches in relation to event sustainability.

d) Policy, Strategy and Governance

Universal adherence and compliance to legal prescripts, policy guidelines and best practice is a key requirement for protecting and strengthening the reputation of the industry. This is also needed to address a pervasive industry perception that government often fails to adhere to policies when organising and hosting events. The same concern is raised in respect of small community events.

e) Sector Insights

This section on the main will be a research function which sets out the current situation regarding information about the sector and the impacts of events , and proposes tactics to address the scarcity and impacts of sector intelligence. These will include; research, monitoring and evaluation; sector profile etc.

f) Marketing and Positioning

This section proposes a set of interventions that will propel the sector to be recognised as a key component in the broader economic landscape than merely a service provision. In this regard, tactics to be employed are envisaged to facilitate inbound and outbound marketing missions, and

interventions with which to address the vulnerabilities of the sector on the supply-side and equally on the demand-side. It is hoped the these interventions and others will contribute to making the sector more visible and also create a competitive advantage in the global space.

A copy of the strategy report is attached as **ANNEXURE A**.

The Human Capital Development strategic cluster relates to the development of human capital within the sector to ensure; decent work for all employed in events, technical and production services; transformation of the industry and access to economic opportunities and benefits. In this regard, the Department aims to establish interventions that will contribute to professionalising the industry through education, training, and certification.

### **2.3. Reference Documents**

Refer to the documents below. The service provider is also advised to seek other documents that will be relevant to the study.

- a) Feasibility Study 2005 (On the Event, Technical and Production Service sector).
- b) The Events and Technical Services Task Team Report 2009.
- c) The Events Technical Production Services Sector Strategy 2015.
- d) The BBBEE Sector Specific Codes for the Events Technical Production Services Sector.
- e) The Events Technical Production Services Sector Transformation Plan.
- f) The Mzansi Golden Economy (MGE) strategy which is available on the DAC website.
- g) National Development Plan (NDP).
- h) White Paper on Arts, Culture and Heritage, 1996.
- i) Draft White Paper
- j) Cultural Industries Growth Strategy of 2005 (CIGS) and Review

- k) New Growth Path (NGP).
- l) Industrial Policy Action Plan (IPAP).
- m) Music Industry Task Team Report 2001. (MITT 1 and 2)
- n) MICT & CATHSSETA Sector Skills Plan 2014.

### 3. PURPOSE

The core purpose for this study is for the service provider to conduct a feasibility study for Human Capital Development in the Events Technical and Production services sector and produce a comprehensive report with clear recommendations for interventions.

### 4. OUTPUTS

- a) An overview of job environment.
- b) Learning Context.
- c) An analysis of Demand and Supply for Skills.
- d) An analysis of the Training Environment.
- e) Recommendations and Interventions that will enable effective Human Capital Development programmes.

### 5. TASK DIRECTIVE

The Department requires the services of a duly experienced and knowledgeable entity in undertaking the following tasks.

To confirm that, the bidders have read and understood the task description, they should indicate as such in the relevant column below:

	Task	Noted
5.1	<u>An overview of the job environment</u> <ul style="list-style-type: none"> <li>○ Nature of employment relationships</li> </ul>	

	Task	Noted
	<ul style="list-style-type: none"> <li>○ Employment Categories</li> <li>○ Skills shortages Categories (Scarce &amp; Critical skills)</li> <li>○ Profile of Jobs in the Industry</li> <li>○ Job Map</li> <li>○ Career path</li> <li>○ Skills Trends</li> <li>○ Training Providers</li> </ul>	
5.2	<u>Learning Context</u> <ul style="list-style-type: none"> <li>○ Legislative Environment</li> <li>○ Onsite / Production Dynamics</li> <li>○ Learning Dynamics</li> <li>○ International Benchmark</li> </ul>	
5.3	<u>An analysis of Demand and Supply for Skills in the sector</u> <ul style="list-style-type: none"> <li>○ Predicting Short Term Demand</li> <li>○ Predicting Medium Term Demand</li> <li>○ Predicting Long Term Demand</li> <li>○ Project Future Skills Requirement</li> </ul>	
5.4	<u>An analysis of the Training Environment</u> <ul style="list-style-type: none"> <li>○ Training providers</li> <li>○ Types of training</li> <li>○ Qualifications</li> <li>○ Accreditation</li> </ul>	
5.5	<u>Recommendations for interventions to outline</u> <ul style="list-style-type: none"> <li>○ An implementation plan and costing of the plan with clear programmes to be considered for effective skills development interventions.</li> <li>○ An analysis of the training requirements</li> </ul>	

	<b>Task</b>	<b>Noted</b>
	<ul style="list-style-type: none"> <li>○ A cost exercise of an intervention to set up possible training institution for skills development.</li> </ul>	

## 6. EVALUATION PROCESS

The 90/10 preference point system in terms of the Preferential Procurement Policy Framework Act, 2000 (Act No. 5 of 2000) shall apply. The lowest acceptable bid will score 90 points for price and remaining 10 points for B-BBEE status level of contribution.

- Prospective bidders will have to score at least 70 out of 100 points allocated for functionality before the company's proposal will be considered for pricing.
- With regards to functionality the following criteria will be applicable and the maximum weight of each criterion is indicated.
- For purposes of comparison and in order to ensure meaningful evaluation, bidders are requested to furnish detailed information in substantiation of compliance to the evaluation criteria mentioned above.

### 6.1 EVALUATION CRITERIA

<b>NO</b>	<b>CRITERIA</b>	<b>WEIG HT</b>	<b>VALUE RATING</b>	<b>TOTAL</b>

6.1.1	<p><b>Capacity</b></p> <p>The successful bidder should be able to demonstrate the expertise of each team member through work done in the past in the area of; skills development; training and conducting feasibility studies.</p> <p>For evaluation and rating the bidder is required to provide the documentation and information below:</p> <ul style="list-style-type: none"> <li>• Provide CV of each individual.</li> <li>• Relevant certified qualifications.</li> <li>• Indicate the role of each team member in the execution of the study.</li> </ul>	30	<p>0-6 = poor</p> <p>7-12=below average</p> <p>13-18 = average</p> <p>19-24= above average</p> <p>25-30 =good</p>	
	<p><b>Experience</b></p> <p>The bidder must provide a profile to demonstrate appropriate experience in relation to conducting feasibility studies; skills development and training.</p> <p>For evaluation and rating the bidder is required to provide the documentation and information below:</p> <ul style="list-style-type: none"> <li>• Number of similar projects conducted.</li> <li>• This should be supported</li> </ul>	20	<p>1 project=4 points</p> <p>2 projects =8 points</p> <p>3 projects =12 points</p> <p>4 projects =16 points</p> <p>5 project=20 points</p>	

	by confirmation / reference letters from relevant institution (s).			
6.1.2	<b>Understanding of the brief</b>  The bidder should provide an outline of not more than 3 pages, to demonstrate their approach of the study.	20	0-4 = poor 5-8=below average 9-12 = average 13-16= above average 17-20 =good	
6.1.3.	<b>Project Management</b> The bidder should provide a clear methodology and project plan from inception to closure of the project of not more than 5 pages. These should include. <ul style="list-style-type: none"> <li>• A detailed budget breakdown.</li> <li>• Timelines</li> <li>• Work Break Down</li> <li>• Methodology</li> </ul>	30	0-6 = poor 7-12=below average 13-18 = average 19-24= above average 25-30 =good	

**6.2 The table below depicts the B-BBEE status level of contribution:**

B-BBEE Status Level of Contribution	Number of points (90/10 system)
1	10



2	9
3	8
4	5
5	4
6	3
7	2
8	1
Non-compliant Contributor	0

## 7. BID REQUIREMENTS

7.1 The following is required of bidders and should be submitted to the department as part of the bid submission:

7.1.1 Company profile.

7.1.2 All Bidders must be registered on the National Treasury central database (CSD) and attach a copy of the most recent report to your tender document.

7.1.3 The Original valid Tax Clearance Certificate. In terms of the PPPFA and its Regulations, the Department is unable to award a contract to a company whose tax affairs are not in order as determined by SARS.

7.1.4 Original and valid and / or certified copy of B-BBEE status level certificate bearing SANAS logo from an accredited verification agency or qualified registered accountant / auditor if EME. Failure to submit a valid B-BBEE certificate will result in zero preference points being awarded for B-BBEE.

7.1.5 Company registration documents (Proof of ownership/ shareholding certificate) if applicable.

- 7.1.6 Original Certified Company Resolution or Letter of authority or Letter of appointment authorizing the signatory of the Entity to sign the contract with the Department.
- 7.1.7 Certified ID copies of the project team.
- 7.1.8 Valid contact details including e-mail address.
- 7.1.9 CVs or Profiles of all individuals involved.
- 7.1.10 References should be provided, as well as an indication of experience with similar projects.
- 7.1.11 Bidders are requested to provide one original copy of the bid documents and 5 copies of all documents.
- 7.1.12 Companies who registered for VAT, should include VAT on their costing.

## **8 CONTRACTUAL ARRANGEMENT**

The service provider is required to enter into a Service Level Agreement with the Department of Arts and Culture to perform all functions as set out in the project Specification or Terms of Reference.

## **9. FINANCIAL IMPLICATIONS**

Payments will be as per Service Level Agreement.

## **10. TIME-FRAME**

The service provider is required to submit a draft report on the 15<sup>th</sup> February 2017 and the final report submitted in 24<sup>th</sup> March 2017.

## **11. GENERAL**

- 11.1 Bidders should deposit their documents into the tender box available on the 8<sup>th</sup> floor reception by 11h 00 at the address below:

Department of Arts and Culture

8<sup>th</sup> floor, Kingsley Centre

481 Stanza Bopape Street,

Cnr Steve Biko and Stanza Bopape Streets (formerly known as Beatrix and Church Streets, Arcadia, Pretoria

- 11.2 *Please arrange the Standard Bidding Documents (SBDs) in your submission numerically and orderly.*
- 11.3 *All bidders are required to complete a bid register when submitting bid documents. Bid register is available at the above-mentioned address.*
- 11.4 Bid documents received after the closing date and time will not be considered.
- 11.5 All correspondence to bidders will be communicated in writing.

## 12. ENQUIRIES

Enquiries may be directed to the following persons:

Mr Tuelo Thubisi	
Tel: (012) 441 3504	
Email: <a href="mailto:Tuelot@dac.gov.za">Tuelot@dac.gov.za</a>	
Deputy Director: Supply Chain Management	

Ms. R Zulu
Tel: (012) 441 3089
Email: <a href="mailto:Refilwez@dac.gov.za">Refilwez@dac.gov.za</a>
Director: Supply Chain Management
Mr C. Hlatshwayo
Tel: (012) 441 3664
Email: <a href="mailto:collenh@dac.gov.za">collenh@dac.gov.za</a>

*Should the service provider have reason to believe that the Terms of reference are structured for a particular brand or service provider, they should raise the objection in writing with the Department within 10 days from the placement of the advert in the Tender Bulletin.*

## INVITATION TO BID

YOU ARE HEREBY INVITED TO BID FOR REQUIREMENTS OF THE (DEPARTMENT OF ARTS AND CULTURE)

BID NUMBER: DAC 08/16-17

CLOSING DATE: 04 NOVEMBER 2016

CLOSING TIME: 11:00

DESCRIPTION: **APPOINTMENT OF SERVICE PROVIDER TO CONDUCT A STUDY ON HUMAN CAPITAL DEVELOPMENT FOR THE EVENTS TECHNICAL AND PRODUCTION SERVICES SECTOR.**

The successful bidder will be required to fill in and sign a written Contract Form (SBD 7).

BID DOCUMENTS MAY BE POSTED TO: Department of Arts and Culture, 481 Kingsley Centre, 8<sup>th</sup> Floor, Cnr Steve Biko (Beatrix) and Stanza Bopape (Church) Street, Arcadia

OR

DEPOSITED IN THE BID BOX SITUATED AT (STREET ADDRESS)

Kingsley Centre, 8<sup>th</sup> Floor; Cnr Steve Biko and Stanza Bopape Str, Arcadia, Pretoria, 0002

**Bidders should ensure that bids are delivered timeously to the correct address. If the bid is late, it will not be accepted for consideration.**

The bid box is generally open 24 hours a day, 7 days a week.

ALL BIDS MUST BE SUBMITTED ON THE OFFICIAL FORMS – (NOT TO BE RE-TYPED)

THIS BID IS SUBJECT TO THE PREFERENTIAL PROCUREMENT POLICY FRAMEWORK ACT AND THE PREFERENTIAL PROCUREMENT REGULATIONS, 2011, THE GENERAL CONDITIONS OF CONTRACT (GCC) AND, IF APPLICABLE, ANY OTHER SPECIAL CONDITIONS OF CONTRACT

THE FOLLOWING PARTICULARS MUST BE FURNISHED  
(FAILURE TO DO SO MAY RESULT IN YOUR BID BEING DISQUALIFIED)

NAME OF BIDDER .....

POSTAL ADDRESS .....

STREET ADDRESS .....

TELEPHONE NUMBER CODE.....NUMBER.....

CELLPHONE NUMBER .....

FACSIMILE NUMBER CODE .....NUMBER.....

E-MAIL ADDRESS .....

VAT REGISTRATION NUMBER .....

HAS AN ORIGINAL AND VALID TAX CLEARANCE CERTIFICATE BEEN SUBMITTED? (SBD 2) YES or NO

HAS A B-BBEE STATUS LEVEL VERIFICATION CERTIFICATE BEEN SUBMITTED? (SBD 6.1) YES or NO

IF YES, WHO WAS THE CERTIFICATE ISSUED BY?

AN ACCOUNTING OFFICER AS CONTEMPLATED IN THE CLOSE CORPORATION ACT (CCA).....☐

A VERIFICATION AGENCY ACCREDITED BY THE SOUTH AFRICAN ACCREDITATION SYSTEM (SANAS); OR.....☐

A REGISTERED AUDITOR .....☐

[TICK APPLICABLE BOX]

**(A B-BBEE STATUS LEVEL VERIFICATION CERTIFICATE MUST BE SUBMITTED IN ORDER TO QUALIFY FOR PREFERENCE POINTS FOR B-BBEE)**

ARE YOU THE ACCREDITED REPRESENTATIVE  
IN SOUTH AFRICA FOR THE GOODS / SERVICES / WORKS OFFERED?  
NO

YES or

[IF YES ENCLOSE PROOF]

SIGNATURE OF BIDDER .....

DATE .....

CAPACITY UNDER WHICH THIS BID IS SIGNED .....

TOTAL BID PRICE..... TOTAL NUMBER OF ITEMS OFFERED .....

---

ANY ENQUIRIES REGARDING THE BIDDING PROCEDURE MAY BE DIRECTED TO:

Department: Arts and Culture

Contact Person: Ms. Refilwe Zulu

Tel: 012 441 3089

Fax: 012 441 3721

E-mail address: [refilwez@dac.gov.za](mailto:refilwez@dac.gov.za)

ANY ENQUIRIES REGARDING TECHNICAL INFORMATION MAY BE DIRECTED TO:

**Contact Person:** Mr C Hlatshwayo at (012) 441-3664

E-mail: [Collenh@dac.gov.za](mailto:Collenh@dac.gov.za)

## TAX CLEARANCE CERTIFICATE REQUIREMENTS

It is a condition of bid that the taxes of the successful bidder must be in order, or that satisfactory arrangements have been made with South African Revenue Service (SARS) to meet the bidder's tax obligations.

- 1 In order to meet this requirement bidders are required to complete in full the attached form TCC 001 "Application for a Tax Clearance Certificate" and submit it to any SARS branch office nationally. The Tax Clearance Certificate Requirements are also applicable to foreign bidders / individuals who wish to submit bids.
- 2 SARS will then furnish the bidder with a Tax Clearance Certificate that will be valid for a period of 1 (one) year from the date of approval.
- 3 The original Tax Clearance Certificate must be submitted together with the bid. Failure to submit the original and valid Tax Clearance Certificate will result in the invalidation of the bid. Certified copies of the Tax Clearance Certificate will not be acceptable.
- 4 In bids where Consortia / Joint Ventures / Sub-contractors are involved, each party must submit a separate Tax Clearance Certificate.
- 5 Copies of the TCC 001 "Application for a Tax Clearance Certificate" form are available from any SARS branch office nationally or on the website [www.sars.gov.za](http://www.sars.gov.za).
- 6 Applications for the Tax Clearance Certificates may also be made via eFiling. In order to use this provision, taxpayers will need to register with SARS as eFilers through the website [www.sars.gov.za](http://www.sars.gov.za).

**PRICING SCHEDULE**  
(Professional Services)

NAME OF BIDDER: .....	BID NO.: DAC 08/16-17
CLOSING TIME 11:00	CLOSING DATE : 04 NOVEMBER 2016

OFFER TO BE VALID FOR 90 DAYS FROM THE CLOSING DATE OF BID.

ITEM NO	DESCRIPTION	BID PRICE IN RSA CURRENCY **(ALL APPLICABLE TAXES INCLUDED)	
1.	The accompanying information must be used for the formulation of proposals.		
2.	Bidders are required to indicate a ceiling price based on the total estimated time for completion of all phases and including all expenses inclusive of all applicable taxes for the project.	R.....	
3.	PERSONS WHO WILL BE INVOLVED IN THE PROJECT AND RATES APPLICABLE (CERTIFIED INVOICES MUST BE RENDERED IN TERMS HEREOF)		
4.	PERSON AND POSITION	HOURLY RATE	DAILY RATE
	-----	R-----	-----
	-----	R-----	-----
	-----	R-----	-----
	-----	R-----	-----
	-----	R-----	-----
5.	PHASES ACCORDING TO WHICH THE PROJECT WILL BE COMPLETED, COST PER PHASE AND MAN-DAYS TO BE SPENT		
	-----	R-----	----- days
	-----	R-----	----- days
	-----	R-----	----- days
	-----	R-----	----- days
5.1	Travel expenses (specify, for example rate/km and total km, class of airtravel, etc). Only actual costs are recoverable. Proof of the expenses incurred must accompany certified invoices.		
	DESCRIPTION OF EXPENSE TO BE INCURRED	RATE	QUANTITY AMOUNT
	-----	.....	..... R.....
	-----	.....	..... R.....
	-----	.....	..... R.....
	-----	.....	..... R.....
		TOTAL: R.....	

\*\* "all applicable taxes" includes value-added tax, pay as you earn, income tax, unemployment insurance contributions and skills development levies.



Name of Bidder: .....

- 5.2 Other expenses, for example accommodation (specify, eg. Three star hotel, bed and breakfast, telephone cost, reproduction cost, etc.). On basis of these particulars, certified invoices will be checked for correctness. Proof of the expenses must accompany invoices.

DESCRIPTION OF EXPENSE TO BE INCURRED	RATE	QUANTITY	AMOUNT
.....	.....	.....	R.....
.....	.....	.....	R.....
.....	.....	.....	R.....
.....	.....	.....	R.....
TOTAL: R.....			

6. Period required for commencement with project after acceptance of bid .....  
 7. Estimated man-days for completion of project .....  
 8. Are the rates quoted firm for the full period of contract? \*YES/NO  
 9. If not firm for the full period, provide details of the basis on which adjustments will be applied for, for example consumer price index. ....  
 .....  
 .....  
 .....

\*[DELETE IF NOT APPLICABLE]

Any enquiries regarding bidding procedures may be directed to the –

Ms. Refilwe Zulu  
 Department of Arts and Culture  
 481 Kingsley Centre  
 8<sup>th</sup> Floor  
 Corner Steve Biko & Stanza Bopape Street  
 Arcadia

Tel: 012 441 3089

Or for technical information –

Mr. Collen Hlatshwayo

Tel: 012 441 3664



arts & culture

Department:  
Arts and Culture  
REPUBLIC OF SOUTH AFRICA

## ANNEXURE B

### SBD 4

#### DECLARATION OF INTEREST

1. Any legal person, including persons employed by the state<sup>1</sup>, or persons having a kinship with persons employed by the state, including a blood relationship, may make an offer or offers in terms of this invitation to bid (includes an advertised competitive bid, a limited bid, a proposal or written price quotation). In view of possible allegations of favouritism, should the resulting bid, or part thereof, be awarded to persons employed by the state, or to persons connected with or related to them, it is required that the bidder or his/her authorised representative declare his/her position in relation to the evaluating/adjudicating authority where-
  - the bidder is employed by the state; and/or
  - the legal person on whose behalf the bidding document is signed, has a relationship with persons/a person who are/is involved in the evaluation and or adjudication of the bid(s), or where it is known that such a relationship exists between the person or persons for or on whose behalf the declarant acts and persons who are involved with the evaluation and or adjudication of the bid.
2. **In order to give effect to the above, the following questionnaire must be completed and submitted with the bid.**
  - 2.1 Full Name of bidder or his or her representative: .....
  - 2.2 Identity Number:.....
  - 2.3 Position occupied in the Company (director, trustee, shareholder<sup>2</sup>, member): .....
  - 2.4 Registration number of company, enterprise, close corporation, partnership agreement or trust: .....
  - 2.5 Tax Reference Number: .....
  - 2.6 VAT Registration Number: .....
  - 2.6.1 The names of all directors / trustees / shareholders / members, their individual identity numbers, tax reference numbers and, if applicable, employee / PERSAL numbers must be indicated in paragraph 3 below.

<sup>1</sup>"State" means –

- (a) any national or provincial department, national or provincial public entity or constitutional institution within the meaning of the Public Finance

- Management Act, 1999 (Act No. 1 of 1999);
- (b) any municipality or municipal entity;
  - (c) provincial legislature;
  - (d) national Assembly or the national Council of provinces; or
  - (e) Parliament.

<sup>2</sup>"Shareholder" means a person who owns shares in the company and is actively involved in the management of the enterprise or business and exercises control over the enterprise.

2.7 Are you or any person connected with the bidder presently employed by the state? **YES / NO**

2.7.1 If so, furnish the following particulars:

Name of person / director / trustee / shareholder/ member: .....

Name of state institution at which you or the person connected to the bidder is employed : .....

Position occupied in the state institution: .....

Any other particulars:

.....

.....

.....

2.7.2 If you are presently employed by the state, did you obtain the appropriate authority to undertake remunerative work outside employment in the public sector? **YES / NO**

2.7.2.1 If yes, did you attach proof of such authority to the bid document? **YES / NO**

(Note: Failure to submit proof of such authority, where applicable, may result in the disqualification of the bid.

2.7.2.2 If no, furnish reasons for non-submission of such proof:

.....

.....

.....

2.8 Did you or your spouse, or any of the company's directors / trustees / shareholders / members or their spouses conduct business with the state in the previous twelve months? **YES / NO**

2.8.1 If so, furnish particulars:

.....

.....

.....

2.9 Do you, or any person connected with the bidder, have **YES / NO**

2.9.1 If so, furnish particulars.

2.10 Are you, or any person connected with the bidder, aware of any relationship (family, friend, other) between any other bidder and any person employed by the state who may be involved with the evaluation and or adjudication of this bid?

2.10.1 If so, furnish particulars.

2.11 Do you or any of the directors / trustees / shareholders / members of the company have any interest in any other related companies whether or not they are bidding for this contract?

2.11.1 If so, furnish particulars:

### 3 Full details of directors / trustees / members / shareholders.

[illegible]

**4 DECLARATION**

I, THE UNDERSIGNED (NAME).....

CERTIFY THAT THE INFORMATION FURNISHED IN PARAGRAPHS 2 and 3 ABOVE IS CORRECT.  
I ACCEPT THAT THE STATE MAY REJECT THE BID OR ACT AGAINST ME SHOULD THIS  
DECLARATION PROVE TO BE FALSE.

.....  
Signature

.....  
Date

.....  
Position

.....  
Name of bidder

## PREFERENCE POINTS CLAIM FORM IN TERMS OF THE PREFERENTIAL PROCUREMENT REGULATIONS 2011

This preference form must form part of all bids invited. It contains general information and serves as a claim form for preference points for Broad-Based Black Economic Empowerment (B-BBEE)

Status Level of Contribution

**NB: BEFORE COMPLETING THIS FORM, BIDDERS MUST STUDY THE GENERAL CONDITIONS, DEFINITIONS AND DIRECTIVES APPLICABLE IN RESPECT OF B-BBEE, AS PRESCRIBED IN THE PREFERENTIAL PROCUREMENT REGULATIONS, 2011.**

### 1. GENERAL CONDITIONS

1.1 The following preference point systems are applicable to all bids:

- the 80/20 system for requirements with a Rand value of up to R1 000 000 (all applicable taxes included); and
- the 90/10 system for requirements with a Rand value above R1 000 000 (all applicable taxes included).

1.2 The value of this bid is estimated to exceed R1 000 000 (all applicable taxes included) and therefore the 90/10 system shall be applicable.

1.3 Preference points for this bid shall be awarded for:

- (a) Price; and
- (b) B-BBEE Status Level of Contribution.

1.3.1 The maximum points for this bid are allocated as follows:

	<b>POINTS</b>
	<b>90</b>
<b>1.3.1.1 PRICE</b>	.....
	10
<b>1.3.1.2 B-BBEE STATUS LEVEL OF CONTRIBUTION</b>	.....
<b>Total points for Price and B-BBEE must not exceed</b>	<b>100</b>
<b>1.4</b>	Failure on the part of a bidder to fill in and/or to sign this form and submit a B-BBEE Verification Certificate from a Verification Agency accredited by the South African Accreditation System (SANAS) or a Registered Auditor approved by the Independent Regulatory Board of Auditors (IRBA) or an Accounting Officer as contemplated in the Close Corporation Act (CCA) together with the bid, will be interpreted to mean that preference points for B-BBEE status level of contribution are not claimed.
<b>1.5.</b>	The purchaser reserves the right to require of a bidder, either before a bid is adjudicated or at any time subsequently, to substantiate any claim in regard to preferences, in any manner required by the purchaser.

### 2. DEFINITIONS

2..1 “**all applicable taxes**” includes value-added tax, pay as you earn, income tax, unemployment insurance fund contributions and skills development levies;

- 2.2 **“B-BBEE”** means broad-based black economic empowerment as defined in section 1 of the Broad-Based Black Economic Empowerment Act;
- 2.3 **“B-BBEE status level of contributor”** means the B-BBEE status received by a measured entity based on its overall performance using the relevant scorecard contained in the Codes of Good Practice on Black Economic Empowerment, issued in terms of section 9(1) of the Broad-Based Black Economic Empowerment Act;
- 2.4 **“bid”** means a written offer in a prescribed or stipulated form in response to an invitation by an organ of state for the provision of services, works or goods, through price quotations, advertised competitive bidding processes or proposals;
- 2.5 **“Broad-Based Black Economic Empowerment Act”** means the Broad-Based Black Economic Empowerment Act, 2003 (Act No. 53 of 2003);
- 2.6 **“comparative price”** means the price after the factors of a non-firm price and all unconditional discounts that can be utilized have been taken into consideration;
- 2.7 **“consortium or joint venture”** means an association of persons for the purpose of combining their expertise, property, capital, efforts, skill and knowledge in an activity for the execution of a contract;
- 2.8 **“contract”** Error! Bookmark not defined. means the agreement that results from the acceptance of a bid by an organ of state;
- 2.9 **“EME”** means any enterprise with an annual total revenue of R5 million or less .
- 2.10 **“Firm price”** means the price that is only subject to adjustments in accordance with the actual increase or decrease resulting from the change, imposition, or abolition of customs or excise duty and any other duty, levy, or tax, which, in terms of the law or regulation, is binding on the contractor and demonstrably has an influence on the price of any supplies, or the rendering costs of any service, for the execution of the contract;
- 2.11 **“functionality”** means the measurement according to predetermined norms, as set out in the bid documents, of a service or commodity that is designed to be practical and useful, working or operating, taking into account, among other factors, the quality, reliability, viability and durability of a service and the technical capacity and ability of a bidder;
- 2.12 **“non-firm prices”** means all prices other than “firm” prices;
- 2.13 **“person”** includes a juristic person;
- 2.14 **“rand value”** means the total estimated value of a contract in South African currency, calculated at the time of bid invitations, and includes all applicable taxes and excise duties;
- 2.15 **“sub-contract”** means the primary contractor’s assigning, leasing, making out work to, or employing, another person to support such primary contractor in the execution of part of a project in terms of the contract;
- 2.16 **“total revenue”** bears the same meaning assigned to this expression in the Codes of Good Practice on Black Economic Empowerment, issued in terms of section 9(1) of the Broad-Based Black Economic Empowerment Act and promulgated in the *Government Gazette* on 9 February 2007;
- 2.17 **“trust”** means the arrangement through which the property of one person is made over or bequeathed to a trustee to administer such property for the benefit of another person; and
- 2.18 **“trustee”** means any person, including the founder of a trust, to whom property is bequeathed in order for such property to be administered for the benefit of another person.

### 3. ADJUDICATION USING A POINT SYSTEM

- 3.1 The bidder obtaining the highest number of total points will be awarded the contract.
- 3.2 Preference points shall be calculated after prices have been brought to a comparative basis taking into account all factors of non-firm prices and all unconditional discounts;.
- 3.3 Points scored must be rounded off to the nearest 2 decimal places.
- 3.4 In the event that two or more bids have scored equal total points, the successful bid must be the one scoring the highest number of preference points for B-BBEE.
- 3.5 However, when functionality is part of the evaluation process and two or more bids have scored equal points including equal preference points for B-BBEE, the successful bid must be the one scoring the highest score for functionality.
- 3.6 Should two or more bids be equal in all respects, the award shall be decided by the drawing of lots.

#### 4. POINTS AWARDED FOR PRICE

##### 4.1 THE 80/20 OR 90/10 PREFERENCE POINT SYSTEMS

A maximum of 80 or 90 points is allocated for price on the following basis:

$$P_s = 80 \left( 1 - \frac{P_t - P_{\min}}{P_{\min}} \right) \quad \text{or} \quad P_s = 90 \left( 1 - \frac{P_t - P_{\min}}{P_{\min}} \right)$$

Where

$P_s$  = Points scored for comparative price of bid under consideration

$P_t$  = Comparative price of bid under consideration

$P_{\min}$  = Comparative price of lowest acceptable bid

#### 5. Points awarded for B-BBEE Status Level of Contribution

- 5.1 In terms of Regulation 5 (2) and 6 (2) of the Preferential Procurement Regulations, preference points must be awarded to a bidder for attaining the B-BBEE status level of contribution in accordance with the table below:

B-BBEE Status Level of Contributor	Number of points (90/10 system)	Number of points (80/20 system)
1	10	20
2	9	18
3	8	16
4	5	12



5	4	8
6	3	6
7	2	4
8	1	2
Non-compliant contributor	0	0

- 5.2 Bidders who qualify as EMEs in terms of the B-BBEE Act must submit a certificate issued by an Accounting Officer as contemplated in the CCA or a Verification Agency accredited by SANAS or a Registered Auditor. Registered auditors do not need to meet the prerequisite for IRBA's approval for the purpose of conducting verification and issuing EMEs with B-BBEE Status Level Certificates.
- 5.3 Bidders other than EMEs must submit their original and valid B-BBEE status level verification certificate or a certified copy thereof, substantiating their B-BBEE rating issued by a Registered Auditor approved by IRBA or a Verification Agency accredited by SANAS.
- 5.4 A trust, consortium or joint venture, will qualify for points for their B-BBEE status level as a legal entity, provided that the entity submits their B-BBEE status level certificate.
- 5.5 A trust, consortium or joint venture will qualify for points for their B-BBEE status level as an unincorporated entity, provided that the entity submits their consolidated B-BBEE scorecard as if they were a group structure and that such a consolidated B-BBEE scorecard is prepared for every separate bid.
- 5.6 Tertiary institutions and public entities will be required to submit their B-BBEE status level certificates in terms of the specialized scorecard contained in the B-BBEE Codes of Good Practice.
- 5.7 A person will not be awarded points for B-BBEE status level if it is indicated in the bid documents that such a bidder intends sub-contracting more than 25% of the value of the contract to any other enterprise that does not qualify for at least the points that such a bidder qualifies for, unless the intended sub-contractor is an EME that has the capability and ability to execute the sub-contract.
- 5.8 A person awarded a contract may not sub-contract more than 25% of the value of the contract to any other enterprise that does not have an equal or higher B-BBEE status level than the person concerned, unless the contract is sub-contracted to an EME that has the capability and ability to execute the sub-contract.

## 6. BID DECLARATION

- 6.1 Bidders who claim points in respect of B-BBEE Status Level of Contribution must complete the following:

## 7. B-BBEE STATUS LEVEL OF CONTRIBUTION CLAIMED IN TERMS OF PARAGRAPHS 1.3.1.2 AND 5.1

- 7.1 B-BBEE Status Level of Contribution: ..... = .....(maximum of 10 or 20 points)

(Points claimed in respect of paragraph 7.1 must be in accordance with the table reflected in paragraph 5.1 and must be substantiated by means of a B-BBEE certificate issued by a Verification Agency accredited by SANAS or a Registered Auditor approved by IRBA or an Accounting Officer as contemplated in the CCA).

## 8 SUB-CONTRACTING

8.1 Will any portion of the contract be sub-contracted? YES / NO (delete which is not applicable)

8.1.1 If yes, indicate:

- (i) what percentage of the contract will be subcontracted? .....%
- (ii) the name of the sub-contractor? .....
- (iii) the B-BBEE status level of the sub-contractor? .....
- (iv) whether the sub-contractor is an EME? YES / NO (delete which is not applicable)

## 9 DECLARATION WITH REGARD TO COMPANY/FIRM

9.1 Name of company/firm ..... :

9.2 VAT registration number :.....

9.3 Company registration number .....  
:

9.4 TYPE OF COMPANY/ FIRM

- ☐ Partnership/Joint Venture / Consortium
- ☐ One person business/sole propriety
- ☐ Close corporation
- ☐ Company
- ☐ (Pty) Limited

[TICK APPLICABLE BOX]

9.5 DESCRIBE PRINCIPAL BUSINESS ACTIVITIES

.....  
.....  
.....

9.6 COMPANY CLASSIFICATION

- ☐ Manufacturer
- ☐ Supplier
- ☐ Professional service provider
- ☐ Other service providers, e.g. transporter, etc.

[TICK APPLICABLE BOX]

9.7 Total number of years the company/firm has been in business? .....

9.8 I/we, the undersigned, who is / are duly authorised to do so on behalf of the company/firm, certify that the points claimed, based on the B-BBE status level of contribution indicated in paragraph 7 of the foregoing certificate, qualifies the company/ firm for the preference(s) shown and I / we acknowledge that:

- (i) The information furnished is true and correct;
- (ii) The preference points claimed are in accordance with the General Conditions as indicated in paragraph 1 of this form.
- (iii) In the event of a contract being awarded as a result of points claimed as shown in paragraph 7, the contractor may be required to furnish documentary proof to the satisfaction of the purchaser that the claims are correct;
- (iv) If the B-BBEE status level of contribution has been claimed or obtained on a fraudulent

basis or any of the conditions of contract have not been fulfilled, the purchaser may, in addition to any other remedy it may have –

- (a) disqualify the person from the bidding process;
- (b) recover costs, losses or damages it has incurred or suffered as a result of that person's conduct;
- (c) cancel the contract and claim any damages which it has suffered as a result of having to make less favourable arrangements due to such cancellation;
- (d) restrict the bidder or contractor, its shareholders and directors, or only the shareholders and directors who acted on a fraudulent basis, from obtaining business from any organ of state for a period not exceeding 10 years, after the audi alteram partem (hear the other side) rule has been applied; and
- (e) forward the matter for criminal prosecution

**WITNESSES:**

1. ....

.....  
SIGNATURE(S) OF BIDDER(S)

2. ....

DATE:.....

ADDRESS:.....

.....

.....



## DECLARATION OF BIDDER'S PAST SUPPLY CHAIN MANAGEMENT PRACTICES

- 1 This Standard Bidding Document must form part of all bids invited.
- 2 It serves as a declaration to be used by institutions in ensuring that when goods and services are being procured, all reasonable steps are taken to combat the abuse of the supply chain management system.
- 3 The bid of any bidder may be disregarded if that bidder, or any of its directors have-
  - a. abused the institution's supply chain management system;
  - b. committed fraud or any other improper conduct in relation to such system; or
  - c. failed to perform on any previous contract.
- 4 **In order to give effect to the above, the following questionnaire must be completed and submitted with the bid.**

Item	Question	Yes	No
4.1	Is the bidder or any of its directors listed on the National Treasury's Database of Restricted Suppliers as companies or persons prohibited from doing business with the public sector? <b>(Companies or persons who are listed on this Database were informed in writing of this restriction by the Accounting Officer/Authority of the institution that imposed the restriction after the <i>audi alteram partem</i> rule was applied).</b>  The Database of Restricted Suppliers now resides on the National Treasury's website( <a href="http://www.treasury.gov.za">www.treasury.gov.za</a> ) and can be accessed by clicking on its link at the bottom of the home page.	Yes <input type="checkbox"/>	No <input type="checkbox"/>
4.1.1	If so, furnish particulars:		
4.2	Is the bidder or any of its directors listed on the Register for Tender Defaulters in terms of section 29 of the Prevention and Combating of Corrupt Activities Act (No 12 of 2004)? <b>The Register for Tender Defaulters can be accessed on the National Treasury's website (<a href="http://www.treasury.gov.za">www.treasury.gov.za</a>) by clicking on its link at the bottom of the home page.</b>	Yes <input type="checkbox"/>	No <input type="checkbox"/>
4.2.1	If so, furnish particulars:		
4.3	Was the bidder or any of its directors convicted by a court of law (including a court outside of the Republic of South Africa) for fraud or corruption during the past five years?	Yes <input type="checkbox"/>	No <input type="checkbox"/>

4.3.1	If so, furnish particulars:		
4.4	Was any contract between the bidder and any organ of state terminated during the past five years on account of failure to perform on or comply with the contract?	Yes <input type="checkbox"/>	No <input type="checkbox"/>
4.4.1	If so, furnish particulars:		

**SBD 8**

### **CERTIFICATION**

**I, THE UNDERSIGNED (FULL NAME).....  
CERTIFY THAT THE INFORMATION FURNISHED ON THIS DECLARATION  
FORM IS TRUE AND CORRECT.**

**I ACCEPT THAT, IN ADDITION TO CANCELLATION OF A CONTRACT,  
ACTION MAY BE TAKEN AGAINST ME SHOULD THIS DECLARATION  
PROVE TO BE FALSE.**

.....  
**Signature**

.....  
**Date**

.....  
**Position**

.....  
**Name of Bidder**

**CERTIFICATE OF INDEPENDENT BID DETERMINATION**

- 1 This Standard Bidding Document (SBD) must form part of all bids<sup>1</sup> invited.
- 2 Section 4 (1) (b) (iii) of the Competition Act No. 89 of 1998, as amended, prohibits an agreement between, or concerted practice by, firms, or a decision by an association of firms, if it is between parties in a horizontal relationship and if it involves collusive bidding (or bid rigging).<sup>2</sup> Collusive bidding is a *pe se* prohibition meaning that it cannot be justified under any grounds.
- 3 Treasury Regulation 16A9 prescribes that accounting officers and accounting authorities must take all reasonable steps to prevent abuse of the supply chain management system and authorizes accounting officers and accounting authorities to:
  - a. disregard the bid of any bidder if that bidder, or any of its directors have abused the institution's supply chain management system and or committed fraud or any other improper conduct in relation to such system.
  - b. cancel a contract awarded to a supplier of goods and services if the supplier committed any corrupt or fraudulent act during the bidding process or the execution of that contract.
- 4 This SBD serves as a certificate of declaration that would be used by institutions to ensure that, when bids are considered, reasonable steps are taken to prevent any form of bid-rigging.
- 5 In order to give effect to the above, the attached Certificate of Bid Determination (SBD 9) must be completed and submitted with the bid:

<sup>1</sup> Includes price quotations, advertised competitive bids, limited bids and proposals.

<sup>2</sup> Bid rigging (or collusive bidding) occurs when businesses, that would otherwise be expected to compete, secretly conspire to raise prices or lower the quality of goods and / or services for purchasers who wish to acquire goods and / or services through a bidding process. Bid rigging is, therefore, an agreement between competitors not to compete.

**CERTIFICATE OF INDEPENDENT BID DETERMINATION**

I, the undersigned, in submitting the accompanying bid:

---

(Bid Number and Description)

in response to the invitation for the bid made by:

---

(Name of Institution)

do hereby make the following statements that I certify to be true and complete in every respect:

I certify, on behalf of: \_\_\_\_\_ that:

(Name of Bidder)

1. I have read and I understand the contents of this Certificate;
2. I understand that the accompanying bid will be disqualified if this Certificate is found not to be true and complete in every respect;
3. I am authorized by the bidder to sign this Certificate, and to submit the accompanying bid, on behalf of the bidder;
4. Each person whose signature appears on the accompanying bid has been authorized by the bidder to determine the terms of, and to sign the bid, on behalf of the bidder;
5. For the purposes of this Certificate and the accompanying bid, I understand that the word "competitor" shall include any individual or organization, other than the bidder, whether or not affiliated with the bidder, who:
  - (a) has been requested to submit a bid in response to this bid invitation;
  - (b) could potentially submit a bid in response to this bid invitation, based on their qualifications, abilities or experience; and
  - (c) provides the same goods and services as the bidder and/or is in the same line of business as the bidder

6. The bidder has arrived at the accompanying bid independently from, and without consultation, communication, agreement or arrangement with any competitor. However communication between partners in a joint venture or consortium<sup>3</sup> will not be construed as collusive bidding.
7. In particular, without limiting the generality of paragraphs 6 above, there has been no consultation, communication, agreement or arrangement with any competitor regarding:
  - (a) prices;
  - (b) geographical area where product or service will be rendered (market allocation)
  - (c) methods, factors or formulas used to calculate prices;
  - (d) the intention or decision to submit or not to submit, a bid;
  - (e) the submission of a bid which does not meet the specifications and conditions of the bid; or
  - (f) bidding with the intention not to win the bid.
8. In addition, there have been no consultations, communications, agreements or arrangements with any competitor regarding the quality, quantity, specifications and conditions or delivery particulars of the products or services to which this bid invitation relates.
9. The terms of the accompanying bid have not been, and will not be, disclosed by the bidder, directly or indirectly, to any competitor, prior to the date and time of the official bid opening or of the awarding of the contract.

<sup>3</sup> Joint venture or Consortium means an association of persons for the purpose of combining their expertise, property, capital, efforts, skill and knowledge in an activity for the execution of a contract.



10. I am aware that, in addition and without prejudice to any other remedy provided to combat any restrictive practices related to bids and contracts, bids that are suspicious will be reported to the Competition Commission for investigation and possible imposition of administrative penalties in terms of section 59 of the Competition Act No 89 of 1998 and or may be reported to the National Prosecuting Authority (NPA) for criminal investigation and or may be restricted from conducting business with the public sector for a period not exceeding ten (10) years in terms of the Prevention and Combating of Corrupt Activities Act No 12 of 2004 or any other applicable legislation.

.....  
Signature

.....  
Date

.....  
Position

.....  
Name of Bidder