

https://dspace.org/

Government Funding and its effects on the Private Sponsorship of Dance organizations in South Africa: The Case of Moving into Dance Mophatong and Vuyani Dance Theatre

Madyibi, Vuyolwethu

2024
University of the Witwatersrand, Johannesburg
https://hdl.handle.net/10539/45648
Madyibi, Vuyolwethu . (2024). Government Funding and its effects on the Private Sponsorship of Dance organizations in South Africa: The Case of Moving into Dance Mophatong and Vuyani Dance Theatre [Master`s dissertation, University of the Witwatersrand, Johannesburg]. WIReDSpace. https://hdl.handle.net/10539/45648

Downloaded from a DSpace repository. https://dspace.org/

MA Research

Topic:

Government Funding and its effects on the Private Sponsorship of Dance organizations in South Africa: The Case of Moving into Dance Mophatong and Vuyani Dance Theatre

Name

Vuyolwethu Madyibi

Student/Candidate Number: 572437

University of the Witwatersrand

Faculty of Humanities

Wits School of Arts

Cultural Policy and Management (WSOA7117A)

Supervisor

Johanna Mavhungu

Thesis submitted to the Faculty of Humanities, University of the Witwatersrand, Johannesburg, in partial fulfilment of the requirements for the Master of Arts degree in the field of Cultural Policy and Management.

PLAGIARISM DECLARATION

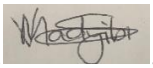
I know that plagiarism is wrong. Plagiarism is to use another's wok and to pretend that it is one's own.

I have used the author date convention for citation and referencing. Each significant contribution to and quotation in this essay from the work or works of other people has been acknowledged through citation and reference.

This essay is my own work.

I have not allowed and will not allow anyone to copy my work with the intention of passing it off as his or her own work.

I have done the word processing and formatting of this assignment myself. I understand that the correct formatting is part of the mark for this assignment and that it is therefore wrong for another person to do it for me.

Signature: …………

Date: 18 March 2024

Abstract

This thesis examines the dynamics between government funding and private sponsorship in South African dance non-profit organizations (NPOs), specifically Vuyani Dance Theatre (VDT) and Moving into Dance Mophatong (MIDM). Through a mixed-methods research design, it addresses the research question: *"Does government funding crowd-out or crowd-in corporate sponsorships to dance NPOs?*" evaluating the framework of crowding-out and crowding-in effects. The study integrates quantitative analysis of funding trends with qualitative insights from organizational leaders and stakeholders, providing a comprehensive view of the financial ecosystem that sustains these dance NPOs. The findings reveal a significant reliance on government funding, marked by substantial fluctuations that underline a precarious dependency for both VDT and MIDM. However, strategic management of these funds and efforts towards funding diversification and corporate engagement suggest a multifaceted interplay between government and private support. This challenges the simplistic binary of crowding effects, indicating instead that under certain strategic conditions, government funding can indeed attract additional private sponsorship. By highlighting the importance of strategic alignment, adaptability, and long-term planning, the thesis contributes to a deeper understanding of funding dynamics in the arts sector. It posits that government support, when strategically leveraged alongside diversified funding efforts, can foster a conducive environment for private sector engagement, thereby enhancing the sustainability and growth of dance NPOs.

KEYWORDS

Non-profit organizations, government funding, private funding, corporate sponsorship, crowding-out, crowding-in.

DEDICATION

I would like to dedicate this study to my late grandmother, Nozipho Abigail Ngewu and late mother, Promise Nomonde Tembisa Ngewu, I wish you were here with me to share this significant milestone and achievement. You both would have been proud of the person I am becoming. The values you carried and instilled in me have guided me to this point.

ACKNOWLEDGEMENTS

I express profound gratitude to my funders: the National Arts Council of South Africa (NAC), Gauteng City Region Academy (GCRA), and the Department of Higher Education and Training Bursary Scheme (DHET) for their financial support, enabling my educational journey.

A heartfelt thanks to my supervisor, Johanna Mavhungu, for invaluable guidance and encouragement, pushing me to exceed my limits.

Appreciation goes to my colleagues and peers at Wits University, particularly Avril Joffe, Munyaradzi Chatikobo, Smangaliso Ngwenya, Relebohile Mabunda, Ntombifuthi Nkuna, Lebogang Ngwatle, and Aphiwe Zwane, for their support and knowledge sharing.

Thank you to the case study organizations and participants for sharing their expertise and insights, greatly enriching this research.

Gratitude to my family and my beloved father Ndabezitha Madyibi for instilling resilience and responsibility in me.

Acknowledging myself for dedication and perseverance, God Almighty and my ancestors for guidance and protection throughout this journey. *uBawo wethu ose mazulwini, uQamatha, Sonini na nini, Msindisi, Inkosi yama Khosi, uThixo, Mvelinqange, umdali womhlaba nezulu nakho konke, uNkulunkulu wokhoko nogogo bam. Ndibulela kuni bogogo nomkhulu, ndibulela izithunywa zezulu nama thongo asekhaya emaHlubini kwaNkwali, ooBhukula, Mkhwanazi, Nkwaliyenkosi, Lusulengwe, Shamase, uMaphela, uNdlwana, ooGedlumhlanga bevulela amaKhosi indlela, nooBhele, ooLangalokulunga, Mbuthokalanga, ooNontandakuphakanyiswa, ooDibandlela, Nombikazi, Ndabezitha, ooDlambula, Khuboni, ooQunta, nooMafu ngokuzisa ukukhanya phez'kwempilo yam'. Makukhanye nakuni makhos'amahle. Kube cosi, kube hele. Camagu*!

Table of Contents

CHAPTER 1: INTRODUCTION 8

1.1 Background of the study 8

1.2 Problem Statement 10

1.3 Research Aim 11

1.4 Research Objectives 12

1.5 Rationale 13

1.6 Research Questions 15

1.7 Methodology 15

1.7.1 Research Design 16
1.7.2 Transformative Mixed Methods 16
1.7.3 Data Collection 16
1.7.4. Data Analysis 17
1.7.5. Integration of Data 17
1.7.6. Significance of Mixed Methods Research 17
1.7.7. Research Limitations 18

CHAPTER 2: CONCEPTUAL FRAMEWORK 19

2.1 Public Funding 19

2.2 Sponsorship 19

2.3 Crowding-in and Crowding-out 20

CHAPTER 3: LITERATURE REVIEW 24

3.1 Funding of Arts and Culture 24

3.1.2 Historical Context of Arts Funding in South Africa 24
3.1.3 Funding Mechanisms and Institutional Support: The South African Funding Model 24
3.1.4 Arts and Dance Funding in South Africa: An Overview 26
3.1.5 Challenges in Dance Funding 27

3.2 Arts Management 28

3.2.1 Strategic Management in the arts 29
3.2.2 Financial Management Strategies in Non-Profit Organizations 31
3.2.3 The Role of Strategic Management in Resource Mobilization 32
3.2.4 Connecting Strategic and Financial Management 32
3.2.5 Strategic Partnerships 33

CHAPTER 4: PRESENTATION OF FINDINGS 35

4.1 Profiles: Case Study Organisations 36

4.1.1 Vuyani Dance Theatre (VDT) 36
4.1.2 MOVING INTO DANCE MOPHATONG (MIDM) 39

4.2 Management Structure (MIDM and VDT) 42

4.3 Quantitative Findings 42

4.3.1 VDT Case Study Quantitative Findings (2014 - 2019) 44
4.3.2 MIDM Case Study Quantitative Findings (2009-2019) 52
4.3.3 Funding Mix (VDT and MIDM) 59

4.4 Qualitative Findings **60**

4.4.1 VDT Thematic Analysis **60**

4.4.1.1 Organizational Structure and Leadership Dynamics 61

4.4.1.2 Strategic Management and Adaptability 61

4.4.1.3 Governance and Structural Evolution 62

4.4.1.4 Funding Dynamics and Challenges 63

4.4.1.5 Perceptions of Government and Private Funding 64

4.4.2 MIDM Thematic Analysis **65**

4.4.2.1 Funding Dynamics and Challenges 65

4.4.2.2 Public Funding and the Value of Arts 66

4.4.2.3 Strategic Management and Adaptability 67

4.4.2.4 Perceptions of Government and Private Funding 69

4.5 Public and Private Sector Stakeholder Perceptions **69**

4.5.1 The Dynamics of Arts Funding 70

4.5.2 Economic and Social Value of Dance 71

4.5.3 Strategic Public-Private Partnerships 72

4.5.4 Perceptions of the crowding effects of Government Funding on Private Funding 73

CHAPTER 5: DISCUSSION ***75***

5.1 Government Funding Dynamics **76**

5.2 Evolution of Corporate Sponsorship **78**

5.3 Strategic Engagement and Diversification **79**

5.4 Examination of the Crowding Effects **81**

5.5 Revenue Diversification **83**

5.6 Government and Private Funding Motivations **84**

5.7 Influence on Funding Strategies and Outcomes **86**

5.8 Implications for the Arts Sector **86**

5.9 Policy Recommendations **88**

CHAPTER 6: CONCLUSION ***91***

6.1 Historical Trend of Government Funding for VDT and MIDM **91**

6.2 Evolution of Private Corporate Sponsorship for VDT and MIDM **91**

6.3 Key Motivations and Considerations for Corporate Sponsors in Supporting Dance NPOs **92**

6.4 Strategic Allocation and Utilization of Government Funding by Dance NPOs **92**

6.5 Perceived Crowding Effects of Government Funding on Private Support **92**

6.6 Differences in the Funding Mix and Strategies of VDT and MIDM **93**

6.7 Implications of the Findings for the Arts Sector in South Africa and Beyond **93**

6.8 Conclusion **93**

REFERENCES ***95***

ABBREVIATIONS

ACT	Arts and Culture Trust
BASA	Business and Arts South Africa
CCI	Cultural and Creative Industries
CEO	Chief Executive Officer
CFO	Chief Financial Officer
CSI	Corporate Social Investment
CSO	Civil Society Organization
CSR	Corporate Social Responsibility
DSAC	Department of Sport, Arts and Culture
HNWI	High-Net-Worth Individuals
MIDM	Moving into Dance Mophatong
MGE	Mzansi Golden Economy
NAC	National Arts Council of South Africa
NDA	National Development Agency
NGO	Non-Governmental Organization
NLC	National Lotteries Commission
NPO	Non-profit Organization
PATC	Performing Arts Training Course
PBO	Public Benefit Organization
RMB	Rand Merchant Bank
ROI	Return on Investment
SACO	South African Cultural Observatory
VDC	Vuyani Dance Company

CHAPTER 1: INTRODUCTION

1.1 Background of the study

The South African Cultural and Creative Industries (CCIs) form a cornerstone in the nation's socio-economic and cultural framework, with dance playing a pivotal role. This sector, encompassing diverse artistic disciplines like music, theatre, visual arts, film, and notably dance, significantly contributes to the country's identity, heritage, and societal well-being (Kriel, 2001). Dance, transcending linguistic and cultural barriers, serves as a vibrant medium for storytelling and emotional expression through movement. The evolution of contemporary dance since the onset of democracy has been particularly notable in addressing the nation's social and political narratives (Kriel, 2001).

Post-apartheid South Africa witnessed a cultural renaissance in the mid-1990s, marked by the emergence of diverse artistic voices, especially from previously marginalized communities. This period saw the rise of black choreographers, including Gregory Vuyani Maqoma, Boyzie Cekwana, Vincent Mantsoe, Musa Hlatshwayo and Nelisiwe Xaba, who challenged the dominant aesthetic norms of the apartheid era, fostering a rich tapestry of contemporary dance that resonates with African identity and experiences (Samuel, 2016). This transformation led to the establishment of various independent dance companies from the 90s including; Siwela Sonke Dance Theatre (1994), Flatfoot Dance Company (1994), Vuyani Dance Theatre (1999), Lebohang Dance Project (2002), Newtown Dance and Theatre (2003), Lucky Dance Theatre (2006), Ntsoana Contemporary Dance Theatre (2006), Luthando Arts Academy (2007), Garage Dance Ensemble (2011), and others, across major cities, with Johannesburg becoming a hub for dance NPOs (Samuel, 2016).

The funding landscape for these dance NPOs has evolved significantly over the years. Initially reliant on government grants, these organizations have increasingly turned to diverse funding sources for sustainability. Entities such as the Department of Sports, Arts and Culture (DSAC), the National Arts Council (NAC), and the National Lotteries Commission (NLC) play a vital role in this ecosystem (Brown and Novak-Leonard, 2013; Johnson, 2019). This shift is reflective of the broader challenges faced in the arts sector, where reliance on a single funding source is often unsustainable (Weisbrod, 1998; Brooks, 2002). Private sector funding has become an essential component of this diversified funding model seen through entities such as

Business and Arts South Africa (BASA), the Arts and Culture Trust (ACT) and corporate businesses including Standard Bank, Rand Merchant Bank (RMB), Anglo Ashanti Gold among others.

In addition to local funding sources, international donor support has also become crucial. Non-governmental organizations such as Pro Helvetia and the United Nations (UN) contribute to the South African dance industry, bringing a global perspective and additional resources. Income generation through corporate performances, international tours, educational programmes, and participation in festivals like the former FNB Dance Umbrella, and JOMBA! Contemporary Dance Experience further contributes to the financial stability of dance NPOs (Thompson et al., 2017; Jones and Smith, 2020).

However, the distribution of funding within the arts sector remains uneven. SACO's (2019) report found funding to be concentrated in larger, more established cultural events and organizations in which newer or smaller entities struggle to access funding and typically only get funding for a year or two. Additionally, there appears to be a geographic bias, with more funding going to cultural events and organizations in larger urban areas like Gauteng, Western Cape, and KwaZulu-Natal. Furthermore, Gaylard's (2018) study found that in 2011, 85% of public grant funding came from the NLC for arts, culture and heritage while the NAC provided 5%. While there is significant public interest in arts and culture, as evidenced by the BASA ArtsTrack (2019) report, the allocation of funds tends to favour music over other disciplines like dance. This imbalance is further highlighted by The Giving Report (2022) from Nedbank, which shows that arts and culture receive minimal support from high-net-worth individuals (HNWI) in South Africa, accounting for only 2% of the average total giving.

Hence, revenue diversification becomes integral to the financial sustainability of dance NPOs. Revenue diversification refers to the practice of non-profit organizations obtaining funding from multiple sources rather than relying on a single source of revenue (Chang and Tuckman, 1991, 1994; Weisbrod 1988, 1998). It is integral to the financial sustainability of non-profit organizations because it reduces the risk of financial instability as postulated by Chang and Tuckman (1991, 1994) and Carroll and Stater (2008). Furthermore, by virtue of their legal composition, non-profit organisations are subject to the resource dependency theory which posits that an organization's survival depends on its ability to acquire and maintain resources from external sources (Pfeffer and Salancik, 1978). Dance NPOs in particular by virtue of being

in a non-profit making sector, are highly dependent on external resources, and their ability to effectively manage these dependencies is crucial for their long-term survival and success.

Thus, the dance sector's sustainability hinges on the intricate balance between government funding and private support in the form of corporate sponsorships and philanthropic donations, a relationship that is central to this study. Within this complex and dynamic landscape, Vuyani Dance Theatre (VDT) and Moving into Dance Mophatong (MIDM) stand out as key players in the contemporary dance scene. Their journey is marked by artistic innovation and cultural exploration yet intertwined with the challenges of financial sustainability and the balancing act between artistic integrity and practical resource allocation (Carroll and Stater, 2008). This study seeks to unravel the nuances of this relationship and its implications for the sustainability and development of the dance industry in South Africa.

1.2 Problem Statement

Since 1994, the non-profit arts sector has witnessed an increased number of organizations most of whom rely mainly on government funding to survive. Waterman (2009) reported that fifty percent of the dance organizations interviewed were exclusively reliant upon the three-year company funding grant provided by the NAC. There are, however, concerns regarding the sustainability of the arts sector considering this reliance on government funding. These concerns echo those expressed by SACO (2020b) regarding the over-dependence on government funding within the CCIs. The reliance on government funding poses sustainability issues for CCI activities and organizations once funding is withdrawn or reduced (SACO, 2019).

In light of the above, VDT and MIDM, selected as case study organizations, are emblematic of South Africa's contemporary dance scene. VDT and MIDM are renowned for their artistic innovation and have been at the forefront of blending traditional African dance elements with contemporary dance, thereby creating a unique style that resonates with South African heritage and modern artistic trends. Through their performances, they have explored themes such as apartheid, inequality, and social justice, reflecting the role of dance in the nation's socio-political discourse. They have been involved in community engagement and educational programmes, aiming to make dance accessible to a broader audience. However, their journeys are characterized by distinct financial dynamics.

The challenge posed by the intersection of government funding and private support necessitates an in-depth exploration. The intricacies of this relationship extend beyond numerical values to encompass strategic decisions, motivations, and the very sustainability of dance NPOs. In sum, the problem at hand is not merely a theoretical puzzle but a pragmatic challenge faced by dance NPOs striving to balance artistic excellence with financial sustainability (Waterman, 2009). The question of whether government funding crowds-out or crowds-in corporate sponsorships is an inquiry into the very heartbeat of the arts sector, resonating with artists, arts managers, policymakers, and cultural advocates alike. This research aspires to shed light on this intricate relationship, equipping dance NPOs and arts managers with knowledge to navigate the complex financial terrain and ensure the continuity of South Africa's rich cultural legacy.

1.3 Research Aim

The overarching aim of this research is to critically examine the financial underpinnings of dance NPOs in South Africa, specifically focusing on VDT and MIDM, to elucidate the dynamics between government funding and private funding. This study seeks to assess the validity of the 'crowding effects' hypothesis within the context of the South African dance sector, investigating whether government funding acts as a catalyst or deterrent for private investment. By engaging with the strategic decision-making processes of VDT and MIDM, it is possible to uncover the motivations, strategies, and financial management practices employed by these organizations in navigating their funding landscapes. Therefore, this study seeks to uncover the multifaceted financial interplay, transcending the surface-level analysis to offer insights that resonate with the real-world challenges faced by dance NPOs in South Africa. Ultimately, this research endeavours to contribute to the discourse on financial sustainability in the arts sector, offering insights that could contribute to knowledge in the area of arts management practices aimed at fostering a resilient and vibrant arts ecosystem in South Africa (Chong, 2009; Johnson, 2019). Through a combination of qualitative and quantitative analysis, this study aims to provide a comprehensive understanding of the interplay between different funding streams and their impact on the sustainability of dance NPOs, thereby addressing a significant gap in the current literature on arts funding and management.

1.4 Research Objectives

The research endeavour embarked upon in this study rests upon a set of objectives, each serving as a distinct facet of inquiry into the intricate financial ecosystem that sustains dance NPOs, notably, VDT and MIDM in Johannesburg. These objectives, guide the research in its pursuit of unravelling the multifaceted relationship between government and private funding. This section elucidates the critical role that each objective plays in shaping the research's methodology, analysis, and ultimate contribution to the field of cultural policy and arts management.

1. To investigate the effects of government funding on the financial dynamics of dance NPOs, with a specific focus on VDT and MIDM.

2. To analyse private funding within the context of dance NPOs, examining how it interacts with government funding.

3. To examine the crowding effects hypothesis and its applicability in the non-profit dance sector, exploring whether government funding has the potential to crowd-in or crowd-out private corporate sponsorship.

4. To understand participant perspectives, motivations, and decision-making processes of various stakeholders, including management personnel from VDT and MIDM, representatives from government funding agencies, and private sector stakeholders.

5. To compare and contrast case study organizations experiences, strategies, and outcomes of VDT and MIDM, shedding light on their unique dynamics within the broader funding landscape.

1.5 Rationale

The rationale for undertaking this research is underpinned by several compelling factors. First and foremost, the arts sector, including dance NPOs, holds a significant position in the cultural fabric of societies worldwide. It is essential to understand the financial mechanisms that sustain these organizations to ensure their continued growth and contribution to the cultural landscape. This research aims to address a critical gap in the literature by investigating the complex interplay between government funding and private support within dance NPOs, particularly in South Africa.

The arts sector is integral to the cultural, social, and economic development of societies. Dance NPOs, as part of this sector, contribute to cultural diversity, community engagement, and national identity. Understanding the financial mechanisms that sustain these organizations is crucial for their continued growth and the enhancement of the broader cultural landscape. However, there is a glaring gap in empirical research that specifically explores the relationship between government funding and private support within the arts sector, especially for dance NPOs in South Africa.

Existing research in the Global North has extensively studied the relationship between public funding and private giving to nonprofit organizations, revealing mixed results. The core debate revolves around whether government subsidies crowd-out private donations, encourage them (crowd-in), or have no significant impact. Several theoretical models have explored this hypothesis. Warr (1982, 1983) predicted complete crowding-out, while Bergstrom, Blume, and Varian (1986) and Andreoni (1990) predicted fractional crowding-out, supported by experimental evidence (Andreoni, 1993). Crowding-in has also been suggested by Rose-Ackerman (1986) and (Brooks, 2003).

Empirical studies provide varied results. Brooks (2003) found that increased public funding has a neutral effect on total donations but leads to decreased average donations and an increased number of donors. Kingma (1997) revisited Weisbrod's (1988) public goods theory, suggesting that nonprofits fulfil the demand for public goods that the government undersupplies, indicating that government funding does not fully crowd out private donations. Payne (1998) found that government grants reduce private donations by approximately 50 cents per dollar, indicating partial crowd-out.

While significant research exists in the Global North, there is a notable lack of studies in the South African context. Specifically, there is no research focusing on the relationship between government funding and corporate sponsorship for the arts, and contemporary dance funding in particular. This gap in the literature presents a critical opportunity to explore and understand the dynamics of arts funding in South Africa.

This research will contribute significantly to the scholarship on arts funding by providing empirical evidence on the relationship between government funding and private support in the South African context. It will extend the existing body of knowledge by focusing on a sector and geographical area that has been largely overlooked. The findings will offer insights into how government funding and private funding interact, providing valuable guidance for policymakers, arts managers, and non-profit arts organizations in navigating the funding landscape effectively.

Understanding these dynamics is essential for optimizing the allocation of public and private resources for the arts, ultimately enhancing the sector's vibrancy and sustainability. Policymakers and arts managers can benefit from data-driven insights to improve funding strategies, ensuring that arts organizations can thrive and continue to contribute to the cultural landscape.

While the research focuses on specific case studies within the South African dance sector, the principles and dynamics explored may have broader applicability. The insights gained from this research may offer valuable lessons and perspectives that extend beyond the dance sector to other arts organizations and the nonprofit sector in general. By addressing the gap in knowledge and providing a comprehensive investigation into the relationship between government funding and private support, this research will contribute to the ongoing discourse on arts funding and management.

Thus, this research aims to fill a significant gap in the literature by exploring the relationship between government funding and private support within South African dance NPOs. The findings will have substantial implications for scholarship and arts management, offering insights that can enhance the sustainability and growth of the arts sector in South Africa and beyond.

1.6 Research Questions

To effectively address the main research question, *"Does government funding crowd-out or crowd-in corporate sponsorships to dance NPOs?*" are sub-questions that provide a more detailed exploration of different aspects related to this central inquiry within the context of the case studies, VDT and MIDM. The following sub-questions helped gather the necessary information and insights to answer the main research question comprehensively:

1. What is the historical trend of government funding for VDT and MIDM?

2. How has private corporate sponsorship evolved over the same period for VDT and MIDM?

3. What are the key motivations and considerations for corporate sponsors in supporting dance NPOs?

4. How do dance NPOs strategically allocate and utilize government funding?

5. What are the perceived crowding effects of government funding on private support, according to stakeholders?

6. Are there differences in the funding mix and strategies of VDT and MIDM?

7. What are the implications of the findings for the arts sector in South Africa and beyond?

These sub-questions aligned with the main research question together provided a structured and comprehensive framework for investigating the complex interplay between government and private funding of dance NPOs. Each sub-question addresses a specific aspect of the research problem and contributes to the overall understanding of whether government funding crowds-out or crowds-in private support in the context of VDT and MIDM.

1.7 Methodology

This study adopts a pragmatic approach to explore the dynamic relationship between government funding and private giving to dance NPOs in South Africa, specifically focusing on VDT and MIDM. Pragmatism, as elucidated by Cherryholmes (1992) cited in Creswell (2009:10), serves as the philosophical underpinning, advocating for a flexible, outcome-oriented method of inquiry that transcends rigid philosophical doctrines. This worldview

facilitates the employment of mixed methods research, integrating both quantitative and qualitative data to comprehensively address the research questions (Creswell, 2022).

1.7.1 Research Design

The research design is rooted in a mixed-methods approach, characterized by the collection, analysis, and integration of both quantitative and qualitative data. This methodological choice is informed by Creswell's (2022) definition, emphasizing the strategy's capacity to yield a holistic understanding of the research problem. The study is structured as a case study, following Yin's (2009) framework, to conduct a detailed examination within a real-life context, offering an in-depth understanding of the phenomena in question.

1.7.2 Transformative Mixed Methods

In a Transformative mixed methods approach, the researcher “uses a theoretical lens as an overarching perspective within a design that contains both quantitative and qualitative data” (Cresswell, 2009:66). The crowding-in and crowding-out conceptual framework guides the investigation, providing a lens through which the interplay between government funding and private giving is examined. This framework facilitates the exploration of how government support may either incentivize or deter private contributions to dance NPOs, serving as a critical analytic tool for both data collection and interpretation phases (Creswell, 2009).

1.7.3 Data Collection

Quantitative Data Collection

Quantitative data was gathered through a structured questionnaire administered to the CEOs of the case study organizations, aiming to capture detailed financial information. This phase focused on collecting empirical data regarding funding amounts from both government and private sources.

Qualitative Data Collection

Qualitative data collection involved conducting nine semi-structured interviews with a diverse group of participants, including management personnel from VDT and MIDM, representatives from government funding agencies, and private sector stakeholders. This method was designed to elicit rich, contextual insights into the nuances of the funding landscape, exploring participants' experiences and perceptions of the funding mechanisms in place.

1.7.4. Data Analysis

Quantitative Analysis

The quantitative analysis entailed a trend analysis to discern patterns in government and private funding over time. Utilizing Microsoft Excel, *Annual Growth Rates* and *Percentage Changes* were calculated to elucidate the evolution of funding sources for the case study organizations. To calculate the *Annual Growth Rates* and *Percentage Change* in government and private funding, the following formulae were used:

- *Growth Rate = (Value in Current Year−Value in Previous Year/ Value in Previous Year) × 100*
- *Percentage Change = (Specific Year Funding – Base Year Funding / Base Year Funding) ×100*

This analysis provided a foundational understanding of the financial trends affecting dance NPOs in South Africa.

Qualitative Analysis

Qualitative data underwent thematic analysis, identifying key themes and patterns that emerged from the interviews. This process allowed for a nuanced interpretation of the qualitative data, complementing the quantitative findings and offering deeper insights into the strategic decision-making processes and experiences of the stakeholders involved.

1.7.5. Integration of Data

The presentation of findings in this research adhered to a coherent and well-structured framework, ensuring that the results were logically and comprehensively presented. The study employed a convergent approach to data integration, where quantitative and qualitative findings were analysed separately but interpreted collectively. This method facilitated a comprehensive assessment of the relationship between government funding and private giving, enabling a multifaceted understanding of the research problem.

1.7.6. Significance of Mixed Methods Research

The mixed methods research design proved instrumental in capturing the complexity of the funding dynamics within the South African dance NPO sector. By examining both quantitative trends and qualitative narratives, the study offered a detailed portrayal of the interactions

between government and private funding, highlighting the nuances and multifaceted nature of these relationships.

1.7.7. Research Limitations

Acknowledging the scope and boundaries of this research is paramount to ensuring the credibility and validity of the study's findings. The chosen case study organizations, VDT and MIDM, though providing depth and context, have specific attributes that may limit the generalizability of the findings across the entire arts sector. Additionally, the potential biases introduced by participant perspectives necessitate diligent consideration throughout the research process. Rigorous steps were taken to mitigate these limitations, safeguarding the accuracy and integrity of the findings through triangulation in the choice of research methodology.

Thus, by employing a mixed methods design within a case study approach using a pragmatic framework, the study leverages the strengths of both quantitative and qualitative methods to offer a nuanced understanding of the funding dynamics at play. This methodological approach ensures that the research findings are robust, insightful, and grounded in a detailed examination of the case study organizations, contributing significantly to the field of cultural policy and arts management.

CHAPTER 2: CONCEPTUAL FRAMEWORK

In the context of this research, two primary concepts - public funding and sponsorship - are critical for understanding the dynamics between government support and private sector engagement in the arts sector. These concepts are examined through the theoretical lens of crowding-in and crowding-out, providing a comprehensive framework to address the research question: "Does government funding crowd-out or crowd-in corporate sponsorship to dance NPOs?"

2.1 Public Funding

Public funding refers to financial support provided by the government to non-profit organizations, including dance NPOs, to promote cultural, social, and economic objectives (Fredericks, 2005). This funding is often distributed through various mechanisms such as grants, subsidies, and budget allocations from local, provincial, and national government bodies (Gaylard, 2009). Public funding aims to ensure the sustainability and development of the arts sector, fostering cultural preservation and social cohesion (White Paper, 1996).

In this research, public funding will be analysed to understand its impact on the financial health and operational capabilities of dance NPOs. The study will explore whether public funding acts as a catalyst (crowding-in) or a deterrent (crowding-out) for private sector contributions, specifically corporate sponsorships.

2.2 Sponsorship

Sponsorship, within this research, is defined as the financial or in-kind support provided by private sector entities, including corporations, to dance NPOs (Harding, 2014). Corporate sponsorship typically aligns with the strategic objectives and corporate social responsibility (CSR) goals of the sponsoring entities, aiming to enhance brand visibility and reputation through association with cultural and social initiatives (Wilkinson, 2023).

This concept will be examined to assess how corporate sponsorship levels are influenced by the presence and magnitude of public funding. The research will investigate whether government support encourages additional private investment (crowding-in) or discourages it by fulfilling the funding needs perceived by potential corporate sponsors (crowding-out).

2.3 Crowding-in and Crowding-out

This chapter presents a conceptual framework for analysing the dynamics between government funding and corporate sponsorship in dance NPOs within South Africa. The framework employs the crowding-in and crowding-out theory to elucidate the intricate interplay between public and private funding sources. This section will draw upon seminal works and empirical studies that contribute to our understanding of these phenomena, providing a thorough exploration of the theoretical underpinnings and empirical evidence surrounding the crowding effects.

The concepts of crowding-in and crowding-out represent two potential effects of government funding on private contributions to nonprofit organizations. Crowding-out occurs when government support displaces or reduces private donations. This operates under the premise that donors perceive their contributions as less necessary when public funds are available, or they substitute their private donations with public funds (Kingma, 1989). Conversely, crowding-in suggests that government funding can stimulate additional private contributions. This is predicated on the notion that public grants endorse the non-profit, increasing its legitimacy and attracting more private donations (Brooks, 2000a).

The theoretical underpinnings of crowding effects were first elaborated by Kingma (1989), who highlighted the complexity in determining the extent to which government support influences private giving. Kingma's (1989) analysis focused on the idea that nonprofit organizations provide public goods that are not adequately supplied by the government. This foundational work set the stage for subsequent investigations into the nuanced relationship between public and private funding sources. Scholars who have explored the public-goods crowding-out and crowding-in hypothesis include Warr (1982, 1983), Kingma (1989, 1993), Roberts (1984) Bergstrom, Blume, and Varian (1986), Andreoni (1990, 1993), Rose-Ackerman (1986) and (Brooks, 2000a, 2000b, 2003) among others.

Andreoni (1990) introduced the concept of "warm glow" giving, where individuals derive personal satisfaction from donating. This model suggests that government funding will crowd-out private donations, but at a rate less than one-for-one, indicating a partial crowding-out effect that empirical studies often support. This perspective adds another layer to the theoretical framework by acknowledging the intrinsic motivations of donors.

Empirical studies provide varied results, often indicating fractional crowding-out. Brooks (2003) found that increased public funding has a neutral effect on total donations but leads to decreased average donations and an increased number of donors. This suggests that while overall donation levels remain stable, the donor base broadens with smaller individual contributions. Other studies have shown similar patterns, with significant but small degrees of crowding-out in specific subsectors (Abrams & Schmitz, 1984; Lindsey & Steinberg, 1990). Dokko (2009) examined the effects of National Endowment for the Arts (NEA) funding on private charitable giving. The study used panel data to analyse whether NEA grants crowd-out or crowd-in private donations to the arts. Findings indicate a nuanced relationship where NEA funding can sometimes crowd-in private donations, particularly when it signals quality and credibility to potential donors (Dokko, 2009). Payne (2009) extended her earlier work by examining how government funding influences nonprofit behaviour, particularly in terms of fundraising and service provision. The results show that government grants can lead to changes in how non-profits allocate their resources, sometimes enhancing their capacity to attract private donations by improving their overall service quality and operational efficiency (Payne, 2009). The impact of public funding on private donations varies across different nonprofit sectors. For instance, studies focusing on social-human service non-profits generally find no significant relationship or slight crowding-out effects. Amos (1982) and Payne (1998) both found that federal funding displaced private donations, albeit not on a dollar-for-dollar basis (Payne, 1998).

In the arts sector, Schatteman and Bingle (2017) explored how state funding through arts councils affects private giving. Their findings suggest that while government grants can increase organizational visibility and enhance managerial practices, there is limited evidence that donors are aware of or influenced by the presence of government funding when making donation decisions. This disconnect highlights the complexity of funding dynamics in the arts and culture sector (Schatteman & Bingle, 2017). Hughes and Luksetich (1999) examined the funding dynamics of art museums and found a complex interaction between federal and private support. Their analysis indicated that federal funding could stimulate private giving up to a point, beyond which crowding-out begins to occur. State funding, on the other hand, was found to decrease private donations, suggesting that general operating support provided by states substitutes for private contributions (Hughes & Luksetich, 1999). Smith (2007) found evidence of a potential crowding-in effect within the performing arts sector, suggesting that government grants might indeed stimulate private donations under certain conditions. Smith's (2003) study

found that higher levels of NEA funding for dance NPOs in the United States were associated with higher levels of funding from other public and private donors as well. This indicates that receiving an NEA grant appears to help leverage or attract additional contributions beyond just the grant amount itself. In this instance, it is evident that NEA funding seems to act as a signal to other funders that the organization is worthy of support. Furthermore, it has been demonstrated by Brooks (1999) and Smith (2003) that government funding does not inherently supplant private donations; on the contrary, it can potentially supplement and coexist with private contributions, thereby offering empirical support for the crowding-in hypothesis in particular circumstances.

Delving into the relevance of policy measures and donor awareness, Schatteman and Bingle (2017) highlight the positive role of state-level public funding in enhancing private donations, emphasizing the importance of government policies in shaping the funding landscape. The findings from their research suggest that arts organizations in the US receiving state funding are more successful in gaining donations from other sources like individuals and foundations, supporting the theory of crowding-in rather than crowding-out. This means that receiving state funding tends to increase charitable donations from other sources, signalling a positive impact on overall giving. Conversely, Horne et al. (2005) revealed that donors' lack of awareness about government subsidies might limit the potential for crowding-in, pointing to the significance of transparency and communication strategies within the NPO sector.

The over-reliance on public funding in South Africa is seen as crowding-out private sector funding according to SACO (2019) due to the private sector’s limited involvement. This observation aligns with the findings of Brooks (2000a) and Borgonovi (2006), who noted that the correlation between private philanthropy and government subsidies may not follow a linear pattern. Brooks (2000a) proposed that while low levels of government support could encourage private donations (crowding-in), higher levels might deter them (crowding-out), introducing a conceptual framework that moves beyond simplistic binary outcomes. Borgonovi (2006) added to this intricate relationship by introducing the notion of an inverted U-shaped correlation between private donations and public support, suggesting that while low levels of public support attract private donations, they are displaced at higher levels.

The studies reviewed highlight the complex dynamics between public funding and private giving. Brooks (2000a) emphasized the need for nuanced public policies that recognize the

complex relationship between government funding and private donations. Policymakers should consider these nuanced interactions when designing funding strategies. The evidence suggests that while crowding-out effects are significant, they are often partial, and government funding can sometimes play a positive role in attracting private donations by signalling organizational quality and stability.

While the focus of this framework is on South Africa, insights from the European and American contexts, as discussed by the aforementioned scholars, offer a broader understanding of how government efforts impact cultural financing. Their analysis provides valuable comparative perspectives that can enrich our understanding of the South African dance NPO sector. Therefore, this conceptual framework, grounded in the literature and empirical evidence, sets forth a comprehensive analysis of the crowding-in and crowding-out effects within the context of dance NPOs in South Africa.

CHAPTER 3: LITERATURE REVIEW

3.1 Funding of Arts and Culture

Arts funding in South Africa has undergone significant transformation, particularly since the end of apartheid. This section reviews existing literature on arts funding, with a specific focus on the sustainability of contemporary dance organizations. The review explores the historical context, current funding mechanisms, challenges faced by the sector, and insights from key studies. It also contextualizes the unique funding landscape for dance, highlighting issues related to financial stability, application processes, and the impact of funding practices on creative freedom.

3.1.2 Historical Context of Arts Funding in South Africa

The history of arts funding in South Africa is marked by a shift from exclusionary policies during apartheid to more inclusive approaches post-1994. Under apartheid, funding was heavily biased towards European "high arts," primarily benefiting the white minority. This period saw significant investment in opera, ballet, and classical music through provincial Arts Councils, while indigenous and non-European cultural expressions were marginalized (Steinberg, 1993). The transition to democracy in 1994 brought a new cultural policy aimed at redressing past inequities. The establishment of the National Arts Council (NAC) in 1997 was a pivotal step in democratizing arts funding. The NAC aimed to distribute government funds more equitably, supporting a diverse range of artistic disciplines and addressing the needs of historically disadvantaged communities (Waterman, 2009). Despite these efforts, challenges such as governance issues and the complexity of the application process have persisted (Waterman, 2009).

3.1.3 Funding Mechanisms and Institutional Support: The South African Funding Model

The South African government has established various funding mechanisms to support the arts, including the National Arts Council (NAC), the Arts and Culture Trust (ACT), Business and Arts South Africa (BASA), and the National Lottery Commission (NLC). Each entity plays a critical role in providing financial support to the arts sector, yet they also face significant challenges.

The NAC, created to promote and develop South African arts, has been instrumental in funding contemporary dance. However, issues such as political interference, under-resourcing, and the complexity of funding applications have impacted its effectiveness (Fredericks, 2005). Similarly, the ACT, a collaborative initiative between the private and public sectors, relies on corporate donations and fundraising activities. It struggles with sustainability due to its dependence on annual funding cycles (Fredericks, 2005). The National Lotteries Distribution Trust Fund (NLDTF) allocates a portion of lottery profits to arts and culture, supporting a range of projects, including contemporary dance. Despite substantial contributions, the distribution of these funds has been criticized for a lack of transparency and inefficiencies in the application process (Gaylard, 2018).

Government funding forms the backbone of support for dance non-profit organizations (NPOs) in South Africa, distributed across local, provincial, and national levels. This tiered funding mechanism underscores a commitment to cultural preservation and development but is marked by variability, posing challenges to the sustainability of arts organizations (Gaylard, 2009). The White Paper of 1996 serves as a policy cornerstone, highlighting the arts sector's significance in economic development and social cohesion. However, the allocation of government funds towards the arts is often precarious, leading to fluctuations in resource availability (Gaylard, 2009).

Meanwhile, the private funding landscape comprises individual philanthropy, corporate sponsorships, and Corporate Social Investment (CSI), each playing a crucial role in the arts funding ecosystem. Individual philanthropy represents a substantial source of donations, encompassing monetary contributions, in-kind support, and volunteerism, and is vital for the operational and programmatic needs of dance NPOs (Harding, 2014). Corporate sponsorship includes direct funding and project sponsorships, offering financial support for specific projects or overall operations, aligning with corporate entities' strategic objectives and corporate social responsibility (CSR) goals (Harding, 2014). CSI reflects the corporate sector's commitment to societal development, significantly contributing to the arts sector's expansion. CSI initiatives focus on societal benefits and community development beyond mere brand marketing (Fredericks, 2015).

Private sector support for dance NPOs is driven by a combination of brand alignment, social responsibility, and societal impact. Unlike government funders, private sponsors prioritize

visibility and alignment with their corporate values, preferring projects that contribute to cultural development and offer brand exposure (Wilkinson, 2023).

Furthermore, the government encourages partnerships between the public and private sectors, as well as with international organizations, to support arts and culture initiatives. This can involve matching grants and collaborative projects (Fredericks, 2005).

3.1.4 Arts and Dance Funding in South Africa: An Overview

Fredericks (2005) discusses the significant transformation of the arts funding landscape in post-apartheid South Africa, emphasizing the shift from a Eurocentric focus to a more inclusive, multicultural approach. This transformation aims to democratize access to the arts and support previously marginalized cultures and organizations. The government has restructured funding mechanisms to foster cultural diversity, job creation, and economic development. Despite these efforts, challenges such as political interference and under-resourcing persist, impacting the effectiveness of bodies like the National Arts Council (NAC) (Fredericks, 2005).

In a complementary analysis, Steinberg (1993) critiques the historical bias towards European "high arts" under apartheid, which marginalized indigenous and non-European cultural expressions. Steinberg's (1993) proposal for a national arts council emphasizes inclusivity and equitable resource distribution, aligning with Fredericks' (2005) observations on the need for democratization and support for diverse artistic expressions. Additionally, O'Connell (2008) adds to this discussion by highlighting the pervasive financial insecurity faced by contemporary dance practitioners in South Africa. Many artists rely on supplementary income from teaching and commercial work, which detracts from their creative pursuits. The complex application process for funding, which demands skills in proposal writing and budgeting, further exacerbates these challenges. O'Connell (2008) also notes issues of racial bias and thematic constraints imposed by funding bodies, which can limit artistic freedom.

Furthermore, Waterman (2009) provides an evaluation of the sustainability of dance companies funded by the NAC, echoing O'Connell's (2008) findings on financial instability and the complexity of the funding application process. Waterman (2009) underscores the need for targeted skills development in administration, marketing, and financial management to enhance the sustainability of dance companies. Both authors emphasize the importance of effective management and diversified funding sources.

Tembe (2013) offers an in-depth examination of the sustainability of arts organizations using the Siwela Sonke Dance Theatre (SSDT) as a case study. Tembe's (2013) research reveals that proactive management and sound leadership are crucial for achieving sustainability. The study aligns with Waterman's (2009) findings by stressing the importance of robust cultural policies and diversified funding sources. Fredericks (2005) also underscores the role of private sector engagement through Corporate Social Investment (CSI) in filling funding gaps, highlighting the importance of partnerships between businesses and arts organizations for project development and sustainability. However, Gaylard (2018) critiques the structural and operational challenges within South Africa's arts funding system, drawing attention to inefficiencies, corruption, and lack of transparency in the grant allocation process. Gaylard's (2018) recommendations for decentralizing funding mechanisms and increasing transparency resonate with the calls for improved communication and clearer criteria from O'Connell (2008) and Waterman (2009).

3.1.5 Challenges in Dance Funding

Several studies highlight the specific challenges faced by contemporary dance practitioners in South Africa. Financial insecurity remains a significant issue, with many artists supplementing their income through non-creative work. The complexity of the funding application process, requiring skills in proposal writing, budgeting, and administration, is a major barrier for many practitioners (O'Connell, 2008; Waterman, 2009). Additionally, there are concerns about racial biases and thematic constraints imposed by funding bodies. Some artists feel compelled to align their work with specific themes such as HIV/AIDS and community work to secure funding, which can limit creative freedom and innovation (O'Connell, 2008). The lack of transparency in funding decisions and the perceived favouritism towards certain demographics further exacerbate these challenges (O'Connell, 2008).

Research underscores the importance of strategic management and diversified funding sources for the sustainability of dance organizations. Successful companies like JazzArt Dance Theatre attribute their stability to a combination of diverse funding streams and robust organizational practices (Waterman, 2009). Proactive management, effective leadership, and the development of administrative skills are critical for sustainability. Studies advocate for workshops and mentorship programs to equip artists with the necessary skills to navigate the funding landscape successfully (Tembe, 2013; Waterman, 2009).

3.2 Arts Management

French (2015) contends that arts management is still developing in South Africa, as suggested by Chong (2010), who theorizes that arts management is a new field focused on overseeing creative and cultural organizations, with a particular emphasis on its non-profit nature and specialized professional requirements. Matthews (2006) as cited in Chong (2010) defines it as the management and oversight of artistic and cultural endeavours (Chong, 2010:5). This involves bringing together audiences and art by organizing and supporting artistic projects.

Byrnes (2009), Kreidler (1996), and Chong (2010) state that the arts were initially recognized as an industry in the early 20th century but gained significant importance following World War II. French (2015) proposed that American foundations and government started to provide funding for the arts after World War II, leading to a significant increase in arts facilities and organizations. Arts management grew more formal to efficiently handle the growth of arts groups. In the US, the rise in funding from the state and foundations led to a growing necessity for arts groups to formalize their structures and establish a system of reporting to the funders who provided support. DiMaggio (1986) stated that administrators of arts groups were required to find strategies to ensure the organizations become profitable as they expanded and gained recognition.

Chong (2010) describes non-profit art organizations as entities that function without the intention of generating profit. These organizations prioritize artistic, cultural, educational, or humanitarian goals over delivering profits to owners or shareholders. Chong (2010) suggests that non-profit art organizations are required to offer a public benefit through their artistic and cultural projects. They frequently participate in community outreach, educational initiatives, and public events to achieve their objective and enhance the cultural enrichment of society. Moreover, they are designed to reinvest any extra revenue into their programmes and operations. The profits are not distributable to shareholders or directors. Non-profit art organizations are essential for fostering artistic expression, cultural diversity, and creative involvement in communities. Their non-profit status signifies their commitment to achieving broader socioeconomic and cultural objectives.

The connection between arts management and the financial well-being of non-profit organisations is rooted in the strategic and operational management of arts organisations. Arts management involves strategic planning, financial management, fundraising, marketing, and facilities management, which are vital for the financial health of non-profit arts organisations

(Shafrittz, 1998:128). This explains why effective arts management practices are crucial for maintaining the financial viability of non-profit organisations. Strategic planning assists in establishing financial objectives, identifying sources of funding, and efficiently distributing resources. On the other hand, finance management promotes effective administration of financial resources, adherence to budgets, and minimization of financial risks. Bukvic, Mihaljevic and Tokic (2016) argue that in addition to artistic skills, theatres need entrepreneurial management skills. This includes the implementation of management tools in the business, such as marketing, strategic planning, financial management, and fundraising.

Fundraising and marketing are also crucial aspects of arts administration that have a direct impact on the financial well-being of non-profit organisations. Effective fundraising activities, such as obtaining grants, gifts, or sponsorships, are crucial for obtaining the financial resources required to sustain artistic projects and organisational functions (Chong, 2010). Marketing is crucial for recruiting audiences, donors, and supporters, which in turn helps generate money and maintain financial stability. In addition, effective facility management is crucial for managing operational costs and maximising resource utilisation. Efficient facility management by non-profit organisations can save overhead costs and allocate additional resources to artistic programmes and community involvement as expounded by Chang (2010).

Arts management methods impact the financial well-being of non-profit arts organisations by guiding strategic financial planning, resource management, fundraising, marketing, and operational efficiency. These approaches are crucial for maintaining the financial stability of non-profit organisations and furthering their artistic goals as articulated by Chong (2010). The sections that follow elaborate on the financial and strategic management aspects of arts NPOs, as they pertain to the relationship under investigation in this study.

3.2.1 Strategic Management in the arts

Strategic management within the arts sector is a critical factor for the sustainability and growth of organizations operating within this unique and often challenging environment. Varbanova (2013) provides a comprehensive overview of the importance and impact of strategic management practices in arts organizations. Below are the key themes identified by Varbanova (2013) in the context of existing literature on strategic management in the arts, highlighting its significance in fostering alignment, sustainability, and innovation.

- **Strategic Alignment and Goal Setting**

Varbanova (2013:35) emphasizes the importance of clearly defining an arts organization's mission, vision, and goals, and effectively communicating these to both internal and external stakeholders. This strategic alignment is essential for ensuring that all organizational activities are directed towards common objectives. Literature in the field supports this view, suggesting that a well-articulated mission and vision are fundamental for guiding arts organizations through the complexities of the cultural sector (Johnson et al., 2020). This alignment facilitates a unified understanding of organizational purpose and direction, which is crucial for effective decision-making and stakeholder engagement.

- **Fostering Sustainability through Long-term Planning**

The adoption of a long-term, big-picture perspective is highlighted by Varbanova (2013:35) as a means to transcend daily operational challenges and foster sustainability. This approach encourages arts organizations to look beyond immediate concerns and develop strategies that ensure long-term viability. It can be argued that such forward-looking planning is vital in the volatile environment of the arts, where external factors like funding fluctuations and changing audience demographics can significantly impact organizational stability. Strategic planning enables arts organizations to anticipate and adapt to these changes, securing their future in a dynamic cultural landscape.

- **Competitive Advantage and Resource Allocation**

Understanding unique strengths and competitive advantages is another benefit of strategic management in arts organizations (Varbanova, 2013:35). This insight allows arts groups to identify and leverage their distinctive capabilities in the market. According to Hill, et al. (2012), a thorough analysis of an organization's internal and external environments can uncover opportunities for differentiation and niche positioning. Moreover, strategic management supports the prioritization and focused allocation of programs, activities, and resources, ensuring that efforts are concentrated on areas of greatest impact and value (Kotler and Scheff, 1997).

- **Innovation and Efficiency**

Varbanova (2013:35) also notes the role of strategic management in fostering innovation and increasing efficiency within arts organizations. By encouraging the development and

implementation of innovative projects, tools, and methods, strategic management practices can advance an organization's mission while adapting to the changing cultural landscape. This perspective is supported by Bilton (2007), who suggests that innovation is a key driver for artistic and economic success in the arts sector. Furthermore, strategic management practices can enhance overall efficiency, productivity, and self-sufficiency, contributing to financial sustainability (Byrnes, 2009).

- **Balancing Creativity with Organizational Considerations**

The importance of balancing creative programming with management, marketing, and fundraising considerations is another critical aspect of strategic management in the arts highlighted by Varbanova (2013:35). This balance is essential for navigating the unique challenges of the arts sector, where the tension between artistic integrity and financial viability is often pronounced. Dealing with this tension requires a strategic approach that considers the external environment and cultural policy context (Pick, 2008). Strategic management enables arts organizations to align their creative ambitions with practical organizational needs, ensuring both artistic and financial health.

From the above it is evident that by facilitating strategic alignment, long-term planning, competitive positioning, innovation, and the balancing of creative and organizational considerations, strategic management practices provide arts organizations with the tools needed to navigate the complexities of the cultural sector. As the arts continue to evolve in response to external pressures and opportunities, the principles of strategic management offer a valuable framework for ensuring resilience, relevance, and sustainability.

3.2.2 Financial Management Strategies in Non-Profit Organizations

Margarian (2016) asserts that the financial strategy of an organization is a mirror to its approach to resource mobilization, offering a more reliable gauge of its effectiveness than its stated goals alone. The strategic alignment between an organization's financial instruments, public support systems, and its specific financial needs is paramount in enhancing its operational efficiency and effectiveness. This alignment is intricately linked to the organization's ability to fulfil its mission while navigating the complexities of both market and non-market environments (Margarian, 2016).

The application of strategic management in finance within NPOs, particularly those in the arts, underlines the necessity of a nuanced understanding of financing mechanisms. This

understanding is crucial for aligning organizations with suitable funding sources and optimizing the design of financial support systems, both public and private (Margarian, 2016). The diversity in financing tools reflects the varied nature of organizations within the non-profit sector, each with distinct financial requirements and strategic objectives.

3.2.3 The Role of Strategic Management in Resource Mobilization

The resource dependence theory highlights the significance of NPOs' relationships with external funding sources, such as donors, grants, and financial backers. It stresses the importance of proactively managing these relationships to ensure a stable and continuous flow of resources (Margarian, 2016). This proactive management is a strategic imperative, as NPOs are inherently dependent on external resources for their survival and success. The ability to effectively manage this dependence is a critical factor in an organization's capacity to sustain its operations and achieve its mission.

Margarian (2016) posits that a comprehensive financial strategy is indicative of an organization's sustainability and capacity. For NPOs operating within the arts, which often provide societal goods and services without direct revenue generation, the challenge is to secure financial support that goes beyond traditional market mechanisms. This necessitates innovative financial strategies that cater to the unique nature of these organizations, ensuring their ability to continue their societal contributions.

3.2.4 Connecting Strategic and Financial Management

The integration of strategic and financial management within NPOs involves identifying and leveraging various financing techniques to align with public and private support systems effectively. This alignment is crucial for enhancing the targeting and design of financial assistance programs, thereby improving the efficiency and impact of the support provided (Margarian, 2016). Exclusive reliance on short-term, project-based funding can limit an organization's financial options and foster dependency, hindering long-term development and strategic planning. Therefore, the exploration of diverse financing methods is essential for fostering organizational independence and sustainability.

In sum, the interconnectedness of strategic management and financial strategies in the success of NPOs, particularly in the arts sector, is undeniable. Margarian (2016) underscores the importance of aligning an organization's financial strategy with its mission and strategic objectives, emphasizing the role of financial management in resource mobilization and

sustainability. As NPOs navigate the challenges of securing stable funding sources, the integration of strategic and financial planning becomes a critical factor in ensuring their continued contribution to society. The strategic management of financial resources, coupled with an understanding of the unique requirements of NPOs, provides a framework for achieving financial sustainability and fulfilling the organizational mission.

3.2.5 Strategic Partnerships

Strategic partnerships between cultural organizations and the corporate sector have emerged as key in attracting private funding. Adopting corporate strategies, branding, and marketing models, cultural institutions enhance their appeal to potential sponsors, ensuring sustainability and growth (Axiosis, 2015). These partnerships not only offer financial support but also foster meaningful connections between the arts and broader societal goals. Stakeholders from both the public and private sectors recognize the significance of strategic partnerships and diversified funding strategies. Government policies and priorities significantly influence the availability and distribution of funds, while private sector motivations reflect a blend of altruistic goals and strategic business objectives. These perspectives highlight the evolving nature of arts funding, where strategic alignment and societal contributions are key determinants of funding decisions (Daellenbach, 2012; Cornwell & Maignan, 1998).

The literature reveals a complex funding landscape where government grants and private contributions play complementary roles. While government funding provides foundational support, the variability and constraints associated with state contributions highlight the importance of diversifying funding sources. Private funding, through corporate sponsorships and CSI, offers alternative revenue streams, influenced by strategic alignment and societal impact considerations (Fredericks, 2015; Van Graan, 2005). Therefore, strategic management within the arts sector emphasizes the importance of aligning organizational missions with funding strategies. This alignment ensures that arts organizations can navigate the complexities of the funding landscape, leveraging their unique strengths and competitive advantages to attract diverse funding sources. The literature underscores the necessity of a nuanced understanding of financing mechanisms, advocating for a balanced approach that incorporates both government and private funding (Varbanova, 2013).

The funding landscape for dance and the broader arts sector in South Africa is characterized by its diversity and complexity. Government support, private philanthropy, and strategic

corporate partnerships collectively contribute to the sustainability and growth of dance NPOs. As the sector navigates this intricate funding environment, the success of dance organizations increasingly depends on their strategic engagement with a broad spectrum of supporters. This review underscores the importance of adaptive strategies that leverage both public and private funding, ensuring the ongoing vitality and cultural contribution of dance NPOs in South Africa. Thus, this research will interview stakeholders who will add current views on the state of dance funding in South Africa, due to the lack of scholarship in dance funding.

CHAPTER 4: PRESENTATION OF FINDINGS

The interplay between government funding and corporate sponsorship in the realm of dance NPOs, specifically within the context of South Africa, is multifaceted. This thesis, centred on the case studies of VDT and MIDM, aims to unravel the intricate dynamics at play in this sector. The impetus for this investigation finds its roots in the broader context of arts funding, a realm characterized by complex interdependencies between public and private sectors. This study aims to analyse the correlation between private giving and government funding in dance NPOs in South Africa. By doing so, it seeks to make a scholarly contribution to the wider conversation on arts management, an area that is progressively acknowledging the significance of varied funding sources in ensuring the long-term viability of the arts (Belfiore and Bennett, 2008).

The research objectives were designed to probe the depth of this relationship. Central to these objectives was the exploration of how government funding influences the private giving of dance NPOs. This exploration entailed an examination of the extent to which government funding acts as a catalyst or a deterrent to private sector support, and how these two sources of funding interact to shape the operational and artistic directions of these organizations. Furthermore, the research sought to understand the perceptions of stakeholders within these NPOs regarding the impact of funding sources on their sustainability and artistic freedom, thus addressing a gap identified in the literature (Holden, 2006).

In pursuit of these aims, research questions were developed with the intention of exploring the particular facets of this funding interaction. The questions aimed to ascertain the approaches taken by these organizations to navigate the funding environment, and the perceived effects of these funding sources on organizational and artistic choices. The questions were supported by a methodological framework, which utilized a mixed-methods technique to integrate qualitative and quantitative data. This methodology played a pivotal role in furnishing a comprehensive perspective of the funding environment, facilitating an intricate comprehension of the intricacies at play (Creswell, 2014).

In terms of theoretical underpinnings, this research was anchored in the framework of the crowding-in and crowding-out hypothesis. This perspective provided a lens through which to interpret the findings, situating them within broader debates on the role of the state and private sector in supporting the arts. The framework also facilitated an understanding of the policy

implications in the research findings, particularly in terms of informing strategies for effective funding models for dance NPOs (Gray, 2007).

The overview of arts funding in South Africa presented in this study underscored the dynamic and often contentious nature of this field. It revealed a landscape where government funding, while crucial, is frequently challenged by issues of political influence and changing policy priorities. Conversely, corporate support, though potentially offering greater flexibility, comes with its own set of challenges, including the need for alignment with corporate interests and the uncertainty of market-driven support (Bennett, 2001).

As this chapter unfolds, it will present the findings of the research, weaving together the data collected through the mixed-methods approach. It will discuss these findings in light of the crowding-in and crowding-out hypothesis, literature review, and research objectives, offering insights into the complex interplay between government and private funding in South African dance NPOs. The discussion will critically engage with the implications of these findings, both for the specific case studies and for the broader field of arts management in South Africa. The ultimate goal is to contribute to a more nuanced understanding of arts funding, one that acknowledges the multifaceted and evolving nature of this critical aspect of cultural life.

4.1 Profiles: Case Study Organisations

In the realm of contemporary dance in South Africa, two distinguished organizations have emerged as pivotal forces of artistic innovation and cultural impact: Moving into Dance Mophatong (MIDM) established in 1978, and Vuyani Dance Theatre (VDT) established in 1999. These two entities, though distinct in their origins and approaches, share a common thread of excellence, dedication, and commitment to the transformative power of dance. Founded by visionary leaders and nurtured by South Africa's rich cultural diversity, VDT and MIDM have carved their unique paths in the world of contemporary dance, shaping the nation's artistic landscape, and making their mark on the global stage. This chapter delves into the histories, missions, programmes, and management structures of these influential organizations, shedding light on their profound contributions to contemporary dance and cultural expression in South Africa and beyond.

4.1.1 Vuyani Dance Theatre (VDT)

Vuyani Dance Theatre (VDT) is a renowned contemporary dance company based in South Africa, recognized for its artistic excellence and significant contributions to the global dance

community. This section delves into VDT's management structure, tracing its evolution from a non-profit organization to a corporate entity and highlighting the key individuals who have played pivotal roles in its development. Additionally, it explores VDT's three distinct components - Vuyani Dance Theatre (NPO), Vuyani Dance Company (Pty Ltd), and Vuyani Dance Trust (PBO) - elucidating their functions and interrelationships. This analysis sheds light on VDT's adaptive strategies to sustain itself amidst shifting funding dynamics in the dance sector.

Historical Background

Vuyani Dance Theatre was established in 1999 by the acclaimed South African choreographer Gregory Vuyani Maqoma. Gregory Maqoma's vision for VDT was to create a platform for contemporary dance that would showcase South Africa's cultural diversity and artistic innovation. Notably, Gregory Maqoma was a student of MIDM, a testament to the interconnectedness of South Africa's dance community.

Mission and Vision

VDT's mission is to create and present innovative contemporary dance works that inspire, challenge, and provoke thought (Mavhungu, 2021). Through its performances and programmes, VDT aims to foster a deeper understanding of the human experience and promote cultural exchange on a global scale.

Company Structure

Vuyani Dance Theatre operates through three distinct business entities:

- *Vuyani Dance Theatre (NPO)*

This is the founding company that employs dancers on a full-time basis, fostering the creation of innovative dance productions. VDT comprises two dance cohorts for local and international productions. The local productions dance cohort is dedicated to creating and performing contemporary dance works for local audiences in South Africa. These productions often explore themes relevant to South African society and culture, contributing to the nation's artistic landscape. Subsequently, the international touring company takes VDT's exceptional dance performances to stages worldwide. As a tool for cultural diplomacy, these tours showcase South African talent and contemporary dance on the global stage and generate

revenues to maintain the organization's financial stability. By showcasing South African talent and contemporary dance on the global stage, VDT acts as an ambassador for South African culture, offering international audiences insights into the country's artistic expressions and cultural heritage. These international tours not only enhance the visibility of South African dance but also facilitate cultural exchange and dialogue, key components of effective cultural diplomacy (Creative Feel, 2018).

- *Vuyani Dance Company (Pty Ltd)*

VDC manages corporate work both locally and internationally. The term corporate work refers to activities and projects undertaken by VDC in collaboration with, or for the benefit of, corporate entities and businesses. This can include a variety of initiatives such as theatre performances, workshops, brand activations, entertainment for corporate events, and any other creative services that leverage the company's artistic and choreographic talents to meet the needs of corporate clients. The term encompasses both local and international engagements, indicating that VDC operates on a global scale, offering its services to corporations around the world. It functions as an income-generating entity and hires dancers from VDT, covering their salaries and operational expenses. The primary source of its revenue is generated through international performance tours. These tours not only showcase the company's artistic prowess but also contribute significantly to its financial sustainability. At the end of the fiscal year, 20% of VDC's profits are allocated to Vuyani Dance Trust (Letwaba, personal communication, 2023). The allocation of 20% of VDC's profits to VDT is a financial strategy aimed at reducing dependency on external funding sources, such as government grants and private donations, which are often variable and uncertain. By generating its own income through corporate work and then reinvesting a portion of these earnings back into its non-profit activities, VDT establishes a more stable and predictable financial base. This strategy allows VDT to plan and execute its cultural and educational programmes with greater confidence and less financial volatility (Eikenberry and Kluver, 2004).

- *Vuyani Dance Trust (PBO)*

As a tax-exempt entity, the trust oversees outreach activities, dancer training, and all non-profit-related aspects. It serves as the conduit for grant applications that require NPO status. In contrast, VDT, functioning as an NPO, utilizes human capital, including dancers and staff, due to its role as the parent organization of the trust and VDC. All funding received from both

the public and private sector goes to the trust and donors are issued with a tax exemption certificate in order to qualify for tax rebates. PBOs in South Africa are designed to support their charitable and public benefit activities. These organizations are granted certain tax benefits and exemptions under Section 30 of the *South African Income Tax Act* (No 58 of 1962). Specifically, the Act allows public benefit organizations to generate taxable income, but it mandates that the profits made by these organizations must be reinvested to further their mission or purpose. This provision encourages NPOs and PBOs to allocate their income towards their charitable endeavours and public benefit activities, while also providing them with certain tax benefits and exemptions to support their operations. These benefits are aimed at encouraging donations and support for PBOs by providing tax incentives to donors and by allowing PBOs to operate with reduced tax burdens, thereby enabling them to allocate more resources to their charitable endeavours (Maboya and McKay, 2019)

The organizational structure of VDT is underscored by a strategic emphasis on robust governance and a diversified board composition. The board, which has recently expanded from six to up to ten members, is composed of individuals with a wide array of expertise, including accounting, law, corporate governance, and marketing, among other specialized areas. This diverse skill set within the board is pivotal for VDT, as it ensures a comprehensive governance framework that supports effective management and decision-making processes. The varied expertise of the board members enhances the organization's capacity to navigate the complexities of the corporate landscape, ensuring compliance, operational integrity, and the ability to effectively address challenges and leverage opportunities. In essence, the board's composition and its role in governance are central to the organizational structure of VDT, playing a critical role in its mission to advance contemporary dance and cultural expression.

4.1.2 MOVING INTO DANCE MOPHATONG (MIDM)

Moving into Dance Mophatong (MIDM) is a prominent and multifaceted contemporary South African dance organization with a rich history and a significant presence in the country's cultural and artistic landscape.

Historical Background

MIDM was founded in 1978 by Sylvia "Magogo" Glasser, a visionary dance educator and choreographer (http://www.midance.co.za/about/). The organization's inception was rooted in the belief that dance could be a powerful tool for social change and cultural expression in post-

apartheid South Africa. The organization has a rich history of nurturing dance talent and promoting cultural diversity through the medium of dance. Over the years, MIDM has garnered international acclaim for its innovative choreography and commitment to community engagement.

Mission and Vision

MIDM's mission is to harness the transformative power of dance to inspire, uplift, and empower individuals and communities (Virasamy, personal communication, 2023). Through innovative choreography, education, and outreach initiatives, MIDM seeks to promote social cohesion, cultural diversity, and artistic innovation.

Company Structure

MIDM operates as a Non-profit Organization (NPO), trust, and Section 18A company. As an NPO, MIDM operates primarily for a social or public benefit purpose rather than for profit. MIDM's status as a trust further defines its operating framework. A trust is a distinct legal entity created to hold and manage assets for the benefit of specific beneficiaries (Nonprofit Organizations Act, 1997) which in MIDM's case, would include its dancers, students, and the broader community it serves. As a trust, MIDM holds assets such as property, funds, or intellectual property in trust for the fulfilment of its mission. This legal structure provides safeguards for the organization's assets and ensures their utilization for the intended purposes. Trustees of the trust are legally obligated to act in the best interest of MIDM and its beneficiaries. They make decisions that advance the organization's objectives and protect its assets.

In addition, a Section 18A company refers to a non-profit company as defined in Section 1 of the *Companies Act 71 of 2008*, which has been approved by the Commissioner for purposes of Section 18A. If a trust is approved by the Commissioner under Section 18A, it can be classified as a Section 18A-approved organisation and enjoy certain tax benefits (Companies Act, 2008). As a Section 18A company, MIDM is eligible for tax-exempt status under South African Tax law. *Section 18A of the Income Tax Act* provides tax deductions to donors who contribute to organizations like MIDM (South Africa Income Tax Act, 1962). This incentivizes philanthropic support in the form of donations by individuals and corporations and encourages financial contributions to further the organization's mission. In addition, to maintain Section 18A status, MIDM complies with specific reporting and accountability requirements, including

demonstrating that its activities align with its charitable purposes. Therefore, it can be deduced that this unique combination of operating structures allows MIDM to fulfil its mission effectively. As an NPO, it can access government funding and philanthropic support. Its trust status provides legal protection for its assets, while Section 18A status encourages financial contributions. Lastly, MIDM has one governance structure that includes a board of directors or trustees responsible for overseeing the organization's activities and ensuring alignment with its mission. The board provides strategic oversight and guidance to the organization's operations.

This multi-layered structure facilitates its diverse range of activities which include:

1. **An Accredited Training Programme:** MIDM's Performing Arts Training Course (PATC) plays a pivotal role in transforming the lives of youth from disadvantaged backgrounds. This comprehensive three-year program provides rigorous dance training and offers young talents the opportunity to pursue a career in dance. A noticeable number of successful alumni such as Gregory Maqoma, Vincent Mantsoe, Boycie Cekwana, Luyanda Sidiya among others are protégées of this training programme.
2. **A Professional Dance Company:** MIDM boasts a world-renowned professional dance company that has earned international acclaim for its innovative choreography and performances including *Tranceformations*, *Threads*, *Virtually Blond*, Robyn Orlin's *Beauty Remained, Romeo and Juliet: Rebellion & Johannesburg* among others further contributing to the global recognition of South African dance. MIDM students who complete the three-year training course are absorbed by the dance company as professional dancers.
3. **A Community Outreach Programme - Enable through Dance:** MIDM's commitment to community engagement is exemplified through its "Enable through Dance" programme, which focuses on disability and dance. This initiative not only promotes inclusivity by increasing access to the arts but also demonstrates the power of dance as a tool for social change.

4.2 Management Structure (MIDM and VDT)

The below table shows MIDM and VDT's management structure:

Role	MIDM	VDT
CEO	Nadia Virasamy (Also Director of Education)	Lindiwe Letwaba
Founder and Former CEO	Sylvia Glasser	Gregory Maqoma
Artistic Director	Sunnyboy Motau	Gregory Maqoma
Board of Directors	5 members with diverse skill sets	9 members with diverse skill sets
Administrative Staff	An administrator handling administration and finance	An administrator handling administration
Marketing and Production	Meropa Communications – outsourced publicity company	Siyandiswa Dakota (Marketing and Production Manager)
Dancers	Full time dancers from MIDM's training programme	Full-time dancers from VDT's training programme

4.3 Quantitative Findings

This chapter unveils a nuanced analysis of VDT's funding patterns from 2014 to 2019[1] and MIDM's patterns from 2009 - 2014, delving into the intricate relationship between government and private funding.

This examination endeavours to shed light on the multifaceted nature of funding fluctuations and their strategic implications for arts-based non-profits (Kingma, 1989; Payne, 1998). By employing a mixed method approach characterised by the collection, analysis, and integration

[1] The scope of this study encompasses the period from 2009 to 2019. However, it is important to note that Vuyani Dance Theatre (VDT) was only able to provide funding data for the years 2014 to 2019. This limitation is attributable to significant internal organizational structural changes that occurred within VDT during this timeframe. Specifically, the transition in management resulted in the loss of access to crucial financial data and documents, as these materials were retained by the former manager of VDT. Under the previous administration, the organization lacked a formal document management system, leading to the practice of storing organizational data on the manager's personal laptop. Consequently, the availability of comprehensive financial records from the earlier part of the study period is restricted.

of both quantitative and qualitative data — comprising *Pie Charts*, the *Annual Funding Growth Rates*, *Funding Trends as Percentage Change*, and *Funding Trends.* The analysis of qualitative research data applied the process of developing themes from interviews, following an iterative process, where the narratives provided by research participants were coded, and analysed for recurrent patterns, ideas, and insights. The process allowed for the emergence of themes that are presented in the findings.

The rationale behind adopting a comprehensive analytical approach lies in its potential to offer a holistic view of VDT and MIDM's financial landscape. Each analytical perspective serves a distinct purpose namely: *Pie Charts* depict the proportion of total funding, the *Annual Funding Growth Rates* highlight the volatility and immediate changes in funding year-over-year (Andreoni, 2006), the *Funding Trends as Percentage Change* provide a longitudinal assessment of funding evolution relative to a baseline year (Brooks, 2000a), and the *Funding Trends* allow for a comparison of funding levels over time without disclosing sensitive monetary values (Hughes and Luksetich, 1997). Together, these methodologies paint a detailed quantitative picture of the ebbs and flows in VDT and MIDM's funding, informing both tactical and strategic financial planning.

This chapter, therefore, not only presents the findings from the analyses but it also situates the findings within the broader discourse on the sustainability of arts funding. By exploring the implications of government and private funding dynamics for VDT and MIDM, the analysis contributes valuable insights into the challenges and opportunities facing dance NPOs in navigating their financial futures. Through a meticulous comparison of different funding trends, this research seeks to illuminate the paths that arts organizations can take to achieve financial stability and growth amidst the complexities of their funding environments (Borgonovi, 2006; Schatteman & Bingle, 2017).

In the following sections, the study delves into the detailed results of each analytical approach, interpreting the implications of the findings within the context of existing literature and theoretical frameworks (Andreoni, 1990; Kingma, 1993). The aim is to offer evidence-based recommendations that can guide similar organizations in enhancing their financial resilience and strategic positioning within the vibrant but often unpredictable landscape of the arts sector.

4.3.1 VDT Case Study Quantitative Findings (2014 - 2019)

The period from 2014 to 2019 marks a new era for VDT, during which comprehensive financial data became available following the unfortunate loss of earlier records with the departure of the previous manager. This chapter meticulously examines the available funding data for VDT during this period, providing a window into the interrelation between government and private funding in the context of an evolving organizational structure. This analysis is particularly relevant given the increasing importance of financial acumen in the arts sector, where funding sources are as dynamic as the performances they support. The transition at VDT to a management team with a stronger focus on financial strategy has allowed for a more detailed and accurate recording of funding streams, thereby offering invaluable insights for this research.

The data presented encapsulates VDT's funding journey from 2014, demonstrating a narrative of financial resilience and strategic adaptation in the wake of management changes. The *Pie Charts*, although they offer a snapshot of the total funding proportions from 2009 to 2019, must be interpreted with caution, considering that data from 2009 to 2013 are not available. The following analysis, therefore, focuses solely on the period for which reliable data exist, from 2014 to 2019 offering a lens through which to view the impact of the new management's financial strategies on VDT's sustainability.

Total VDT Funding Sources

In analysing the financial structure of VDT, *Pie Charts* were utilized to depict the proportion of total funding, illuminating the division between government and private sources (Vuyani Dance Theatre, 2023). The overall distribution of VDT's funding sources, captured below in *Figure 1*, indicates a predominant reliance on government funding, which accounts for a substantial 72.49% of the total funding, with private funding contributing 27.51% between 2014 and 2019. This distribution underscores the significant role government subsidies play in the financial ecosystem of VDT, resonating with findings that public funding can serve as a cornerstone for arts organizations (Borgonovi, 2006).

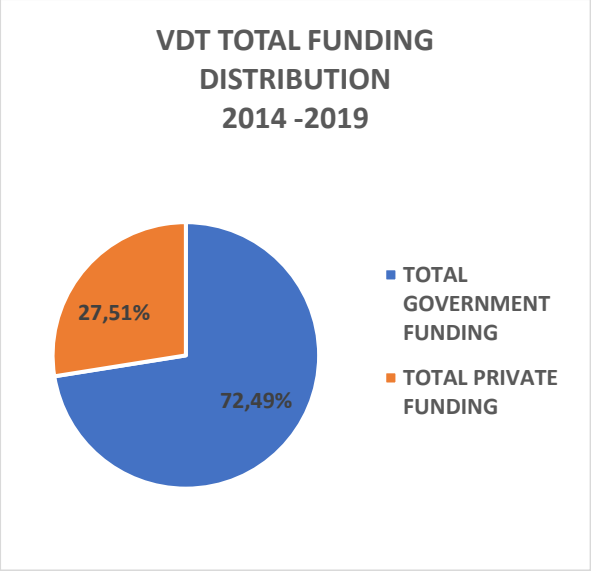


Figure 1

Government Funding Breakdown

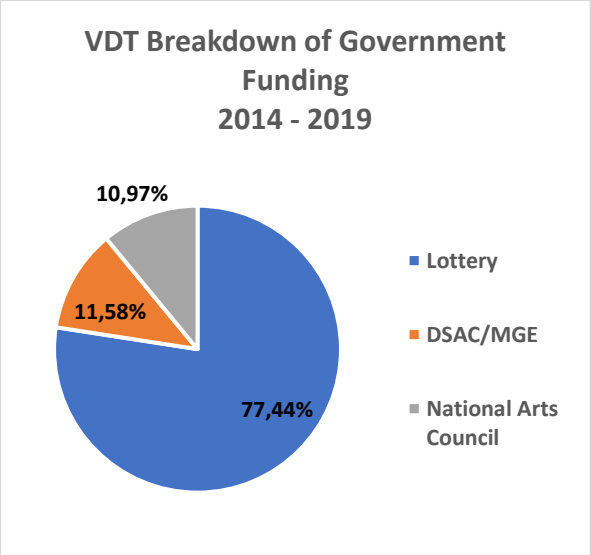


Figure 2

The government funding breakdown as illustrated in *Figure 2* reveals that the Lottery is the primary contributor, accounting for 77.44% of the total government funding received by VDT.

Private Funding Breakdown

Analysis of VDT's private funding sources from 2014 to 2019 shows a more varied portfolio. The FirstRand Foundation and individual funders emerge as significant contributors, comprising 51.92% and 17.98% of the total private funding, respectively.

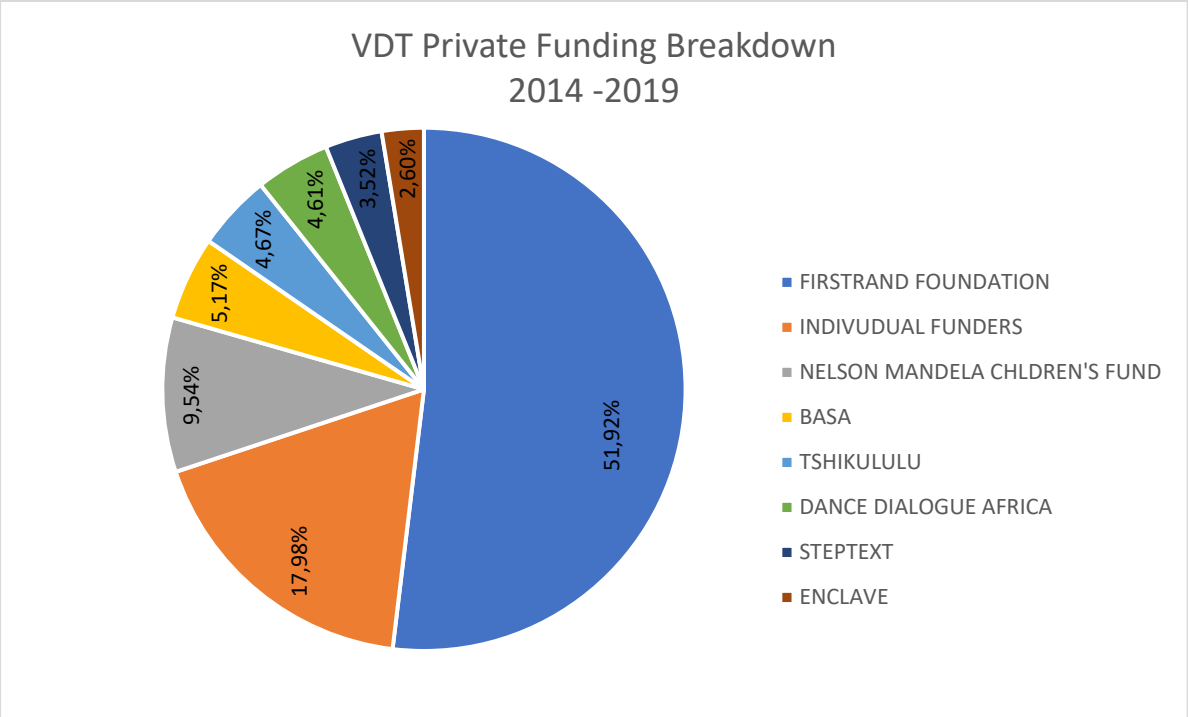


Figure 3

Annual Funding Growth Rates

The annual funding growth rates provide insight into the yearly fluctuations in funding levels by analysing the change in funding from one year to the next. A positive percentage in government or private funding means an increase in funding for that particular year, while a negative percentage indicates a decrease. The calculation is based on comparing each year's funding to the amount from the previous year and seeing by what percentage it has gone up or down using the following formula:

$$AGR = (\text{Current Year Funding} - \text{Previous Year Funding} / \text{Previous Year Funding}) \times 100$$

Where:

- *AGR* stands for *Annual Growth Rate*.
- *Current Year Funding* is the total funding received in the current year.

- *Previous Year Funding* is the total funding received in the previous year.

This formula calculates the percentage change in funding from one year to the next. To interpret the results effectively:

- A positive *AGR*: Indicates an increase in funding compared to the previous year.
- A negative *AGR*: Indicates a decrease in funding compared to the previous year.
- A Zero *AGR*: Indicates no change in funding compared to the previous year.

This measurement is particularly useful for identifying year-to-year variability and trends in funding. *Table 1* below, lists the year-over-year percentage change (growth rate) in funding for both government and private sources indicating periods of growth or decline from one year to the next. The growth rate for the first year (2014) is not calculated as there is no preceding year to compare, making 2014 the starting point. The growth rate for the year 2015 is predicated on the funding amounts from 2014.

Table 1

Year	**VDT Government Funding Growth Rate (%)**	**VDT Private Funding Growth Rate (%)**
2015	31.13	215.84
2016	-35.87	-24.67
2017	18.14	-43.65
2018	-7.62	389.40
2019	-69.30	-44.13

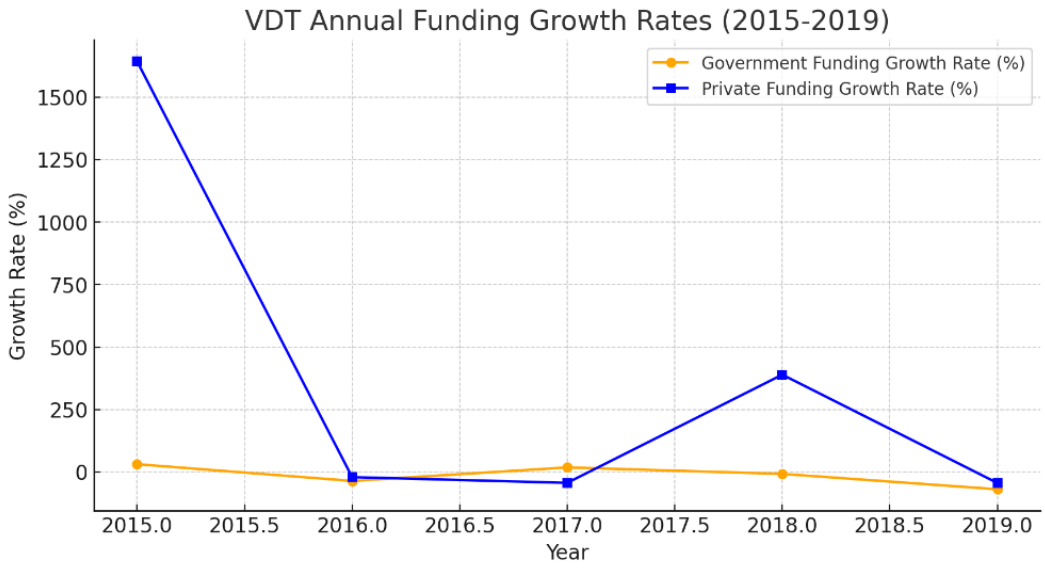


Figure 4

The visualization of *Table 1* into *Figure 4* above helps identify specific years of significant growth or decline in funding, highlighting the volatility and stability of funding sources over the short term. For instance, a positive percentage in private funding means the organization was receiving more money from the private sector compared to the previous year and vice versa. This is particularly useful for understanding how external factors or internal decisions may have influenced funding from year to year.

Private Funding Growth Rate (%)

In 2014 private funding commenced from a notably small amount estimated to be approximately 88.70% lower than that of government funding during the same year. Starting from 2015, the private funding growth rate shows an increase of 215.84%, in comparison to 2014. Following this increase in 2015, the growth rate drops significantly to -24.67% in 2016 compared to 2015. Subsequently, the growth rate decreases further by -43.65% in 2017 from 2016. In the year 2018 the growth rate increased by 389.40% from 2017 and decreases by -44.13% in 2019 relative to the year 2018.

Government Funding Growth Rate (%)

In 2015 government funding growth rates increased by 31.13% from 2014. The year 2016 witnessed a decrease by -35.87% from 2015 funding growth rate. Subsequently in 2017, the growth rate increased by 18.14% from 2016. In 2018, the growth rate decreased by -7.62% from 2017, followed by another drastic decrease of -69.30% in 2019 from 2018.

Funding Trends as Percentage Change

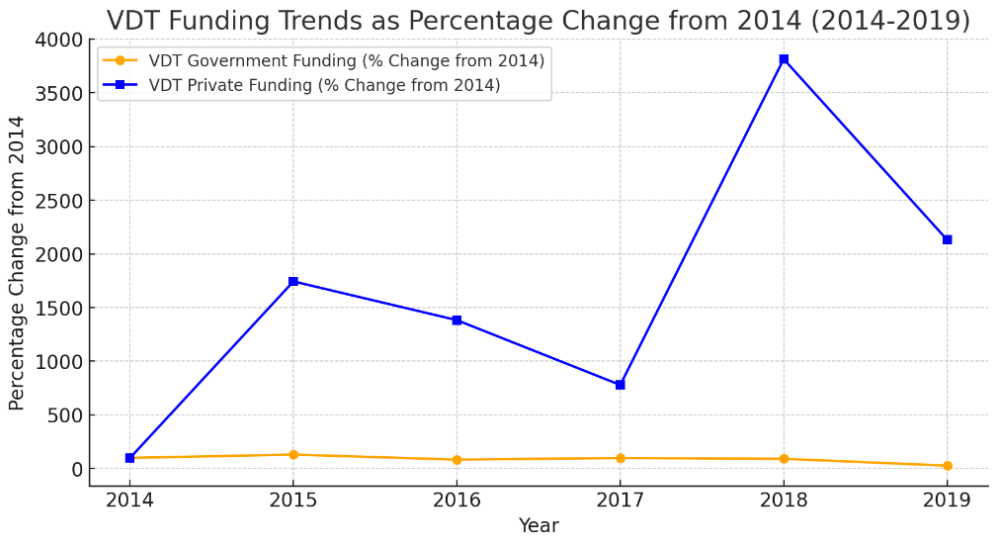


Figure 5

Funding trends as percentage change typically look at the change in funding over a longer period, comparing each year's funding to a base year (not necessarily the immediately preceding year). However, in situations where data for prior years is unavailable, as in the case for VDT where 2013 data is not available, 2014 is set as the base year and it's used to calculate the percentage change for the years following 2014 relative to it. This means that for 2014, the percentage change is 0% by definition because it is the starting point for comparison. For the years after 2014, the percentage change is calculated by comparing each year's funding to the base year funding using the formula:

Percentage Change = (Specific Year Funding - Funding in 2014 / Funding in 2014) ×100

Where:

- *Specific Year Funding* is the total funding received in the year for which the percentage change is being calculated.
- *Funding in 2014* is the total funding received in the base year, 2014.

This formula calculates the percentage change in funding from the base year (2014) to any given year. To interpret the results effectively:

- *Percentage Change for 2014*: Always 0% since it is the base year.
- *Positive Percentage Change*: Indicates an increase in funding compared to the base year (2014).

- *Negative Percentage Change*: Indicates a decrease in funding compared to the base year (2014).

Understanding these funding trends helps in analysing long-term financial changes and evaluating the impact of various factors on funding over time. *Figure 5* shows the year-over-year percentage change in funding relative to the base year 2014.

Government Funding (% Change from 2014)

The data from 2015 reveals a percentage increase of 31.13 % in government funding relative to the amount received in the initial year of 2014. Subsequently, in 2016, funding decreased by -15.91 % from 2014. A slight decline of -0.65% is seen in 2017 compared to 2014 followed by another decrease of -8.22% in 2018 continuing on a downward spiral, dropping to a substantial -71.82% in 2019 in comparison to funding levels of 2014.

Private Funding (% Change from 2014)

In 2015, private funding increased by 215.84% compared to the baseline year 2014. The year 2016 witnessed a 137.93% increase in funding from 2014, but less than that of 2015. Funding increased by 34.08% in 2017 from 2014 but indicating a decrease in the rate of increase. Subsequently in 2019, private funding increased by 266.63% from 2014, indicating a decrease in growth rate compared to 2018.

VDT Funding Trends: 2014 - 2019

The *Funding Trends* chart provides a comprehensive view of how government and private funding have fluctuated over the years, offering critical insights into the financial dynamics of VDT. The process of plotting the chart involved several steps, which are detailed below;

- The first step in creating the funding trends charts was to collect accurate and comprehensive data on the yearly funding amounts received from both government and private sources.
- To ensure ethical considerations, such as the confidentiality of funding amounts, the actual funding values were not displayed on the charts. Instead, the charts were plotted to show the trends of funding sources over time, with the following steps:
- A line chart was chosen for its effectiveness in displaying changes over time and providing a clear visual representation of trends.

    - The x-axis represents the years under study.
    - The y-axis represents the funding amounts, but in the final chart, the labels for funding amounts were removed to maintain confidentiality.
- Each data point on the line chart corresponds to the total funding amount for a given year from either government or private sources.
- Separate lines were plotted for government and private funding, with different colours used to distinguish between the two sources. For example, government funding was represented in blue, and private funding was represented in orange.
- The data points for each funding source were connected with lines to illustrate the trend over the investigated period. This method helps to visualize the rise and fall of funding amounts across the years.

Figure 6 visually represent the trends in government and private funding for VDT over a specified period, from 2014 to 2019.

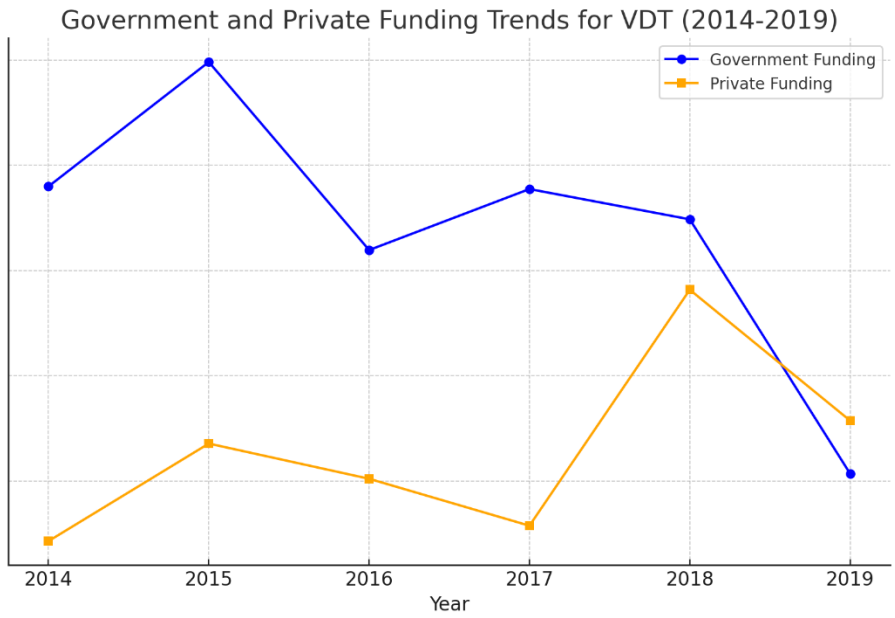


Figure 6

The government funding trend, represented by the blue line shows a peak in 2015, indicating the highest government funding VDT received within the observed period. After 2015, there's a noticeable decline, with minor fluctuations in 2016, 2017, and 2018, before a significant drop in 2019.

Private funding represented by the orange line starts much lower than government funding in 2014 but exhibits a sharp increase in 2015. Unlike government funding, private funding experiences fluctuations throughout the period, including a notable dip in 2017 followed by a substantial increase in 2018, and then a decrease in 2019, although it remains significantly higher than its starting point in 2014.

4.3.2 MIDM Case Study Quantitative Findings (2009-2019)

This presentation analyses the funding trends and sources for MIDM over a 10-year period from 2009 to 2019. It examines the proportion of government versus private funding as well as the diversity of the funding sources *through Pie Charts*, *Annual Funding Growth Rates, Funding Trends as Percentage Change*, and *Funding Trends*.

Total Funding Proportions

The below *Pie Chart* illustrates the distribution of funding sources for MIDM. It shows the contribution of government funding and private funding to the organization's total funding pool.

Similar to VDT, the chart indicates that government funding accounts for the majority of MIDM's total funding, comprising 70.9% of the funds received (MIDM, 2023). This substantial portion highlights the significant reliance of MIDM on government sources for financial support. Private funding constitutes a smaller fraction of the total funding, making up 29.1%.

The pie chart visually conveys MIDM’s different funding streams, with a clear predominance of government funding over private donations. Understanding this distribution is crucial for evaluating the organization's funding strategy and potential vulnerabilities related to sources of financial support.

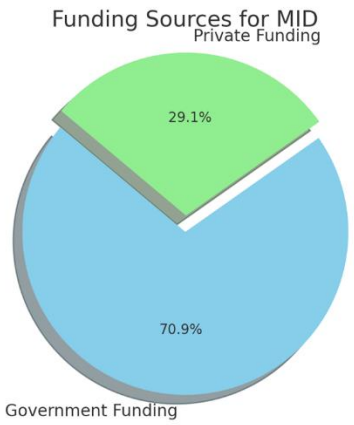


Figure 7

Government Funding Breakdown

Figure 8 for government funding reveals a heavy reliance on a single entity, with the National Lottery contributing a substantial 62.54% of the total government funding. Other notable contributors include the NAC at a cumulative 24.45% and CATHSSETA at 9.66%, reflecting the national support for the arts. Contributions from DSAC and various government entities collectively form a significant portion of the funding.

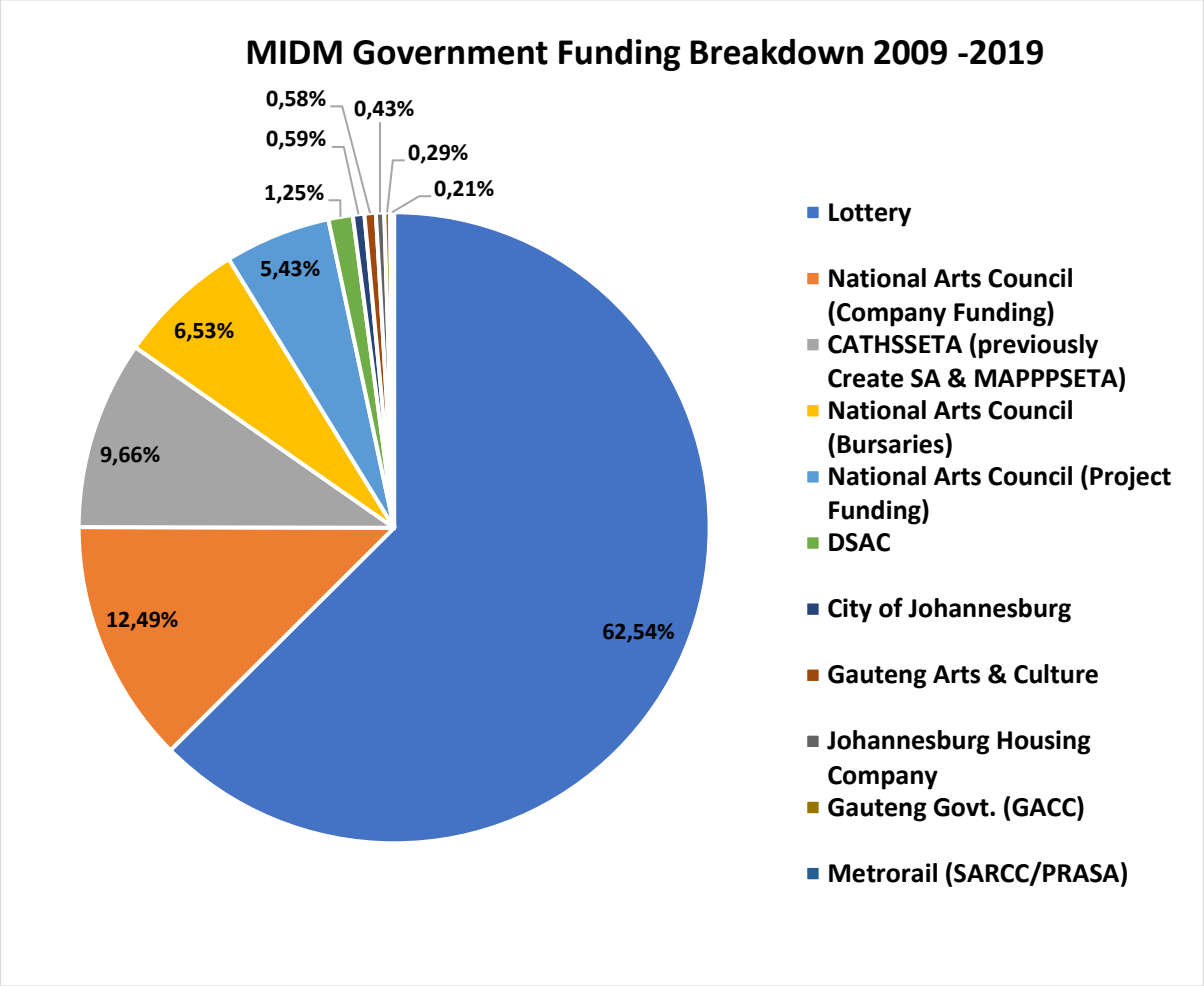


Figure 8

Private Funding Breakdown

The private funding landscape is quite different, with a much more diverse spread of contributions. The Rand Merchant Bank Fund stands out with 66.06% of the private funding share, followed by a notable but significantly smaller contribution from the Anglo-American Chairman's Fund at 66.06%. The diversity of private funding sources, which includes corporations, foundations, and other private entities, showcases MIDM's ability to attract a wide range of private supporters.

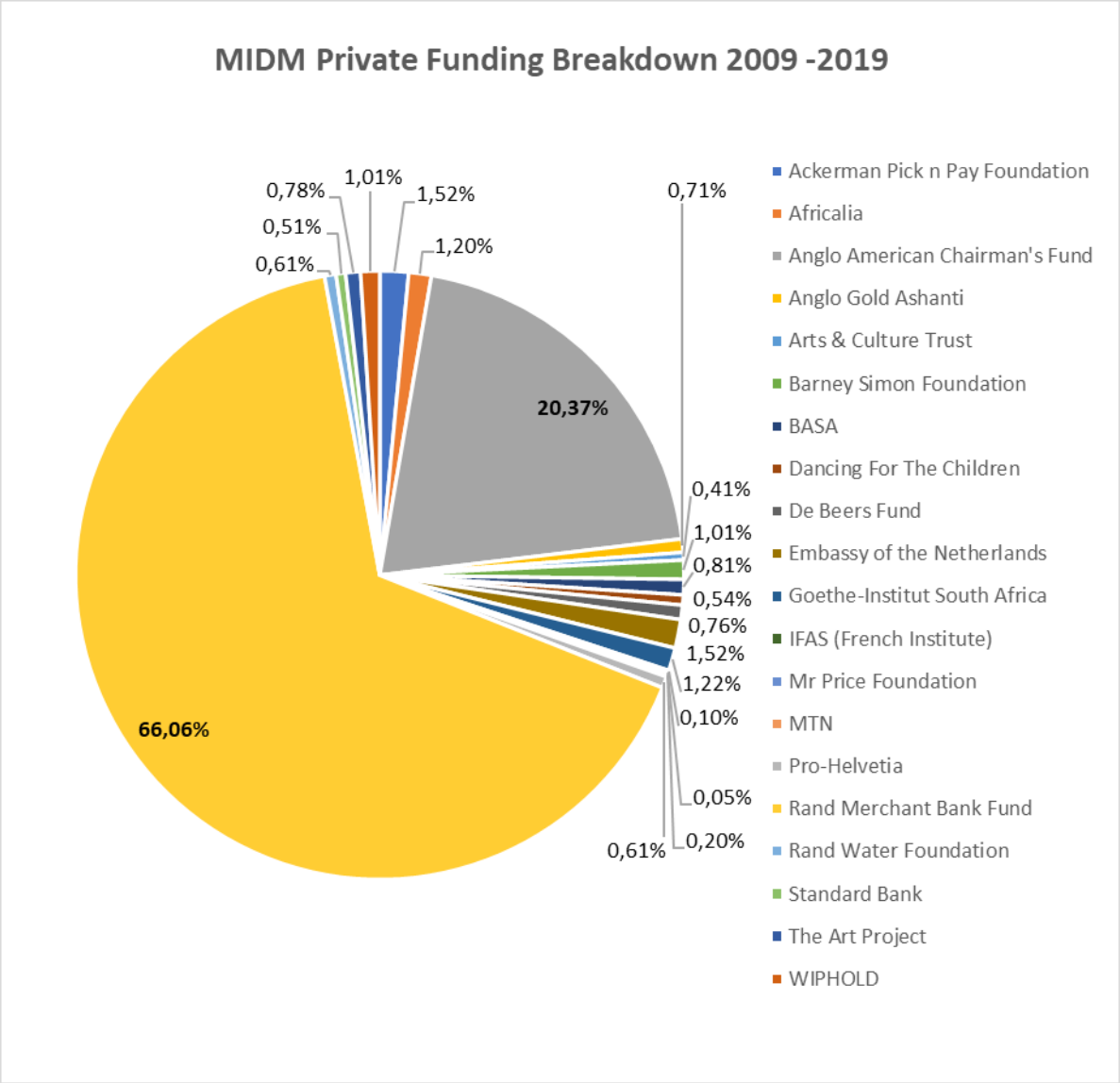


Figure 9

Annual Funding Growth Rates

The *Annual Growth Rates* for government and private funding for MIDM from 2010 to 2019 are depicted in

Table 2 below. The *Annual Growth Rates* indicate how much government and private funding for MIDM changed each year in comparison to the previous year, expressed as a percentage. The growth rate for the first year (2009) is not calculated as there is no preceding year to compare, making 2009 the starting point. The growth rate for the year 2010 is predicated on the funding amounts from 2009 which is the base year. A negative percentage indicates that funding decreased from the previous year while positive percentage means that funding

increased from the previous year. A percentage close to zero suggests there was little to no change in funding from the previous year.

Table 2

Year	Government Funding Growth Rate (%)	Private Funding Growth Rate (%)
2010	-62.74	-30.19
2011	225.94	5.66
2012	0.09	-8.33
2013	-91.57	-2.60
2014	44.61	8.60
2015	519.78	-16.51
2016	-86.48	23.24
2017	508.62	13.37
2018	-77.07	11.05
2019	8.82	17.16

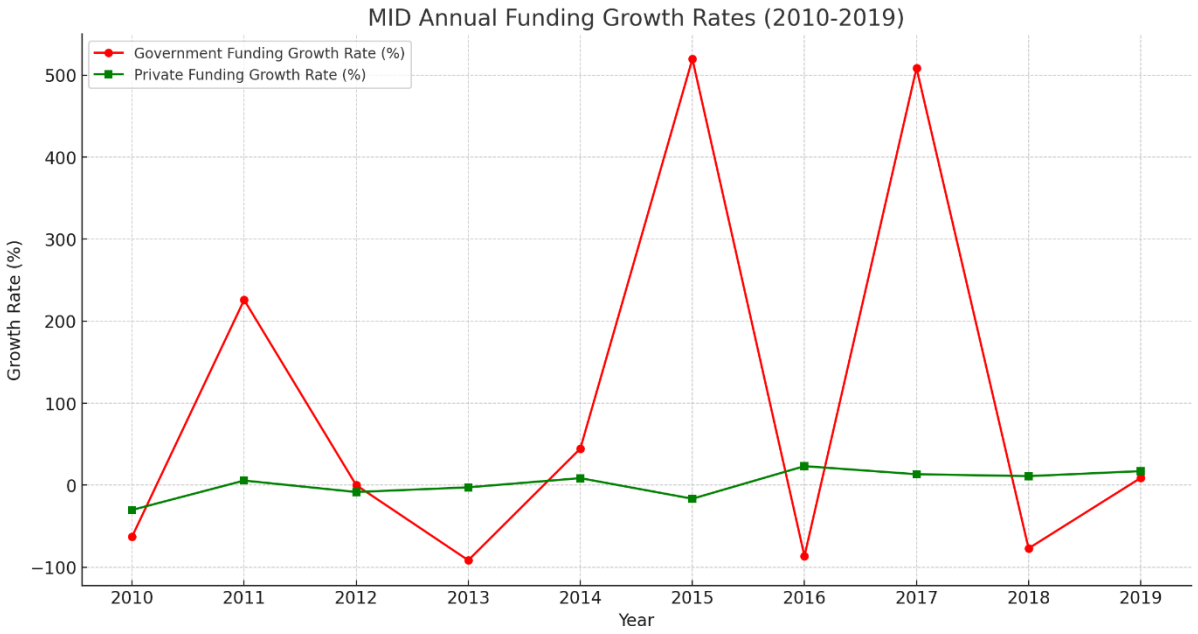


Figure 10

Government Funding Growth Rate (%)

Government funding exhibited significant fluctuations throughout the period. In 2010, there was a large decrease in government funding, approximately by -62.74% less than in 2009. The year 2011 saw a considerable increase of 225.94% more than in 2010. In 2012, the change in government funding was almost negligible with only a 0.09% increase in comparison to 2011. The year 2013 experienced a dramatic drop in government funding of a -91.57% decrease from 2012 while 2014 showed a significant recovery in government funding of a 44.61% increase from 2013. Following this increase, government funding surged in 2015 with an increase of about 519.78%. A large reduction by -86.48% from 2015 followed in 2016 and another major rise by 508.62% is seen in 2017. There was another significant decrease of -77.07% in 2018 followed by a small increase of 8.82% in 2019, more than in 2018.

Private Funding Growth Rate (%)

Private funding decreased by -30.19% from 2009 in 2010 while in 2011 private funding had a slight increase of around 5.66% from 2010. In 2012 private funding decreased slightly by about -8.33% continuing the decrease by another slight -2.60% in 2013 less than the 2012 year. A moderate increase in private funding of 8.60% is seen in 2012 more than in 2013. Private funding dropped in 2015 decreasing by 16.51% from 2014 rising substantially in 2016 with a 23.24% increase from 2015. An increase of 13.37% in private funding from 2016 is seen in the year 2017. The year 2019 continues with an increase of 17.16% from the previous year.

Funding Trends as Percentage Change

The below graph (*Figure 11*) depicts the funding trends for MIDM as percentage changes from the year 2009 across the span of a decade (2009-2019). A negative percentage means that the funding in that year was less than what MIDM received in 2009 while a positive percentage means that the funding in that year was more than what MIDM received in 2009. A number close to zero means the funding was about the same as in 2009.

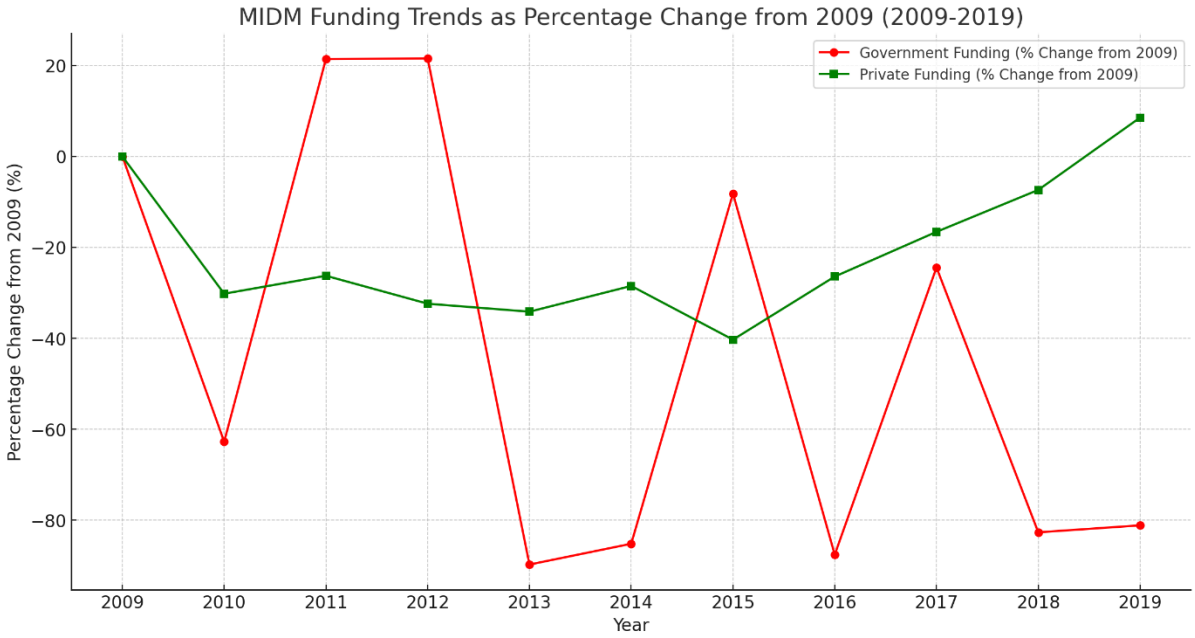


Figure 11

Government Funding (% Change from 2009)

In 2010, government funding was much less, about -62.74% less than in 2009. In 2011, government funding increased by 21.44% compared to 2009, receiving a fifth more government funding than in the base year. Similar to 2011, a slight increase of 21.54% over 2009 is seen in 2012. A big decrease follows in 2013, with MIDM receiving only about 10% of the government funding compared to 2009, a drop of -89.75%. The year 2014 though still quite low compared to 2009, experiences a -85.18% decrease. While government funding is better than the previous year in 2015 it continued to decrease by -8.15% less than 2009 levels followed by a significant decrease to -87.58% below 2009 levels in 2016. There is some recovery in 2017, but funding is still -24.41% less than in 2009. The year 2018 witnesses a significant drop to -82.66% below 2009 levels and 2019 remaining lower than 2009 by a drop of -81.14%.

Private Funding (% Change from 2009)

Private funding finally increased beyond 2009 levels by 8.54%. Private funding in 2010 decreased by -30.19%, about less 70% of the private funding it had in 2009. In 2011 private funding is still less than 2009 levels by -26.23%. The year 2012 is lower than 2009 by -32.38%. Subsequently, a decrease is seen with -34.14% less funding than in 2009. Private funding continues downward decreasing by -28.47% compared to 2009. 2015 continues down by -

40.29%, which is less than 60% of the 2009 private funding level. A reduction of -26.41% from 2009 is seen in the year 2016. 2017 levels are closer to 2009 levels but still -16.58% lower and 2018 levels slightly better than before, with only -7.35% below 2009 levels. Private funding finally increased beyond 2009 levels by 8.54% in 2019.

MIDM Funding Trends: 2009 - 2019

Figure 12 visually represent the trends in government and private funding for MIDM over a specified period, from 2009 to 2019, without disclosing specific funding amounts. By omitting specific funding amounts, the chart adheres to ethical considerations regarding the confidentiality of financial data, ensuring that sensitive information is not disclosed while still conveying overall trends. This facilitates a direct comparison between the two sources helping in understanding the relative significance and variability of each funding source across the years.

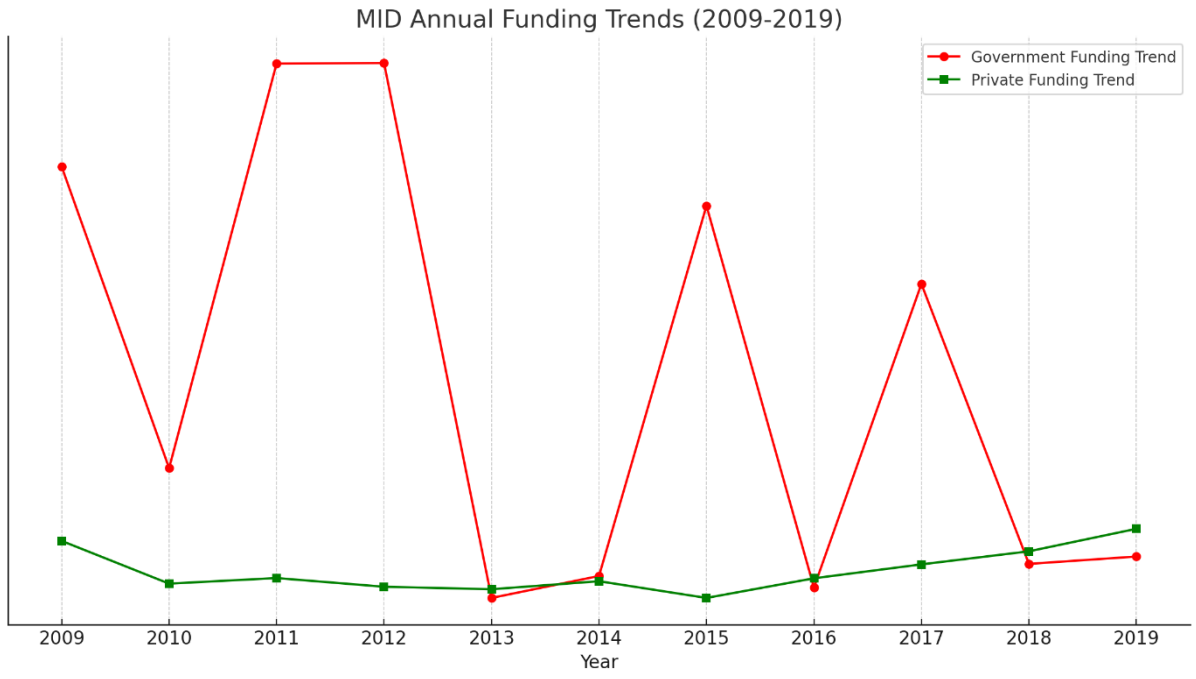


Figure 12

The trend analysis indicates that government funding as represented by the red line has experienced fluctuations over the years, with notable peaks and troughs. Private funding represented in green, while generally lower in volume than government funding, shows fewer and less severe fluctuations compared to government funding. The changes in private funding

are more gradual, indicating a more stable trend without the sharp increases or decreases seen in government funding.

4.3.3 Funding Mix (VDT and MIDM)

The below *Table 3* reflects the funding sources and their respective percentages for both VDT and MIDM.

Table 3

Aspect	VDT (2014-2019)	MIDM (2009-2019)
Total Government Funding	➢ 72.49%	➢ 70.9%
Total Private Funding	➢ 27.51%	➢ 29.1%
Main Government Source	➢ Lottery (77.44%). ➢ Funding received from 2014 – 2019 annually.	➢ Lottery (62.54%). ➢ Funding received since 2009 in cycles.
Secondary Gov. Sources	➢ DSAC/MGE from 2015 – 2017 (11.58%). ➢ NAC from 2015 - 2016 (10.97%)	➢ NAC from 2009 – 2019 (24.45%), ➢ CATHSSETA (9.66%)
Main Private Source	➢ FirstRand Foundation (51.92%). ➢ Funding began only from 2017 – 2019.	➢ RMB (66.06%). ➢ Funding received for entire period consistently.
Secondary Private Sources	➢ Individual Funders since 2014 – 2019 (17.98%), ➢ Nelson Mandela Children's Fund from 2016 -2017 (9.54%)	➢ Anglo American Chairman's Fund (23.37%). ➢ Funding received for entire period consistently. ➢ No individual donors present.

4.4 Qualitative Findings

The qualitative findings, represented by the word cloud in *Figure 13,* offers a visual representation of the themes that surfaced from the research participants' semi-structured interview transcripts.



Figure 13

4.4.1 VDT Thematic Analysis

The presentation of qualitative research findings starts with VDT. This investigation uses interviews with two key figures at VDT: Lindiwe Letwaba, the Chief Executive Officer (CEO), and Siyandiswa Dakota, the Marketing and Production Manager. These individuals were selected for their central roles in shaping the direction and operational capabilities of VDT. Letwaba, as the CEO, is intricately involved in the overarching management and financial strategies of VDT, making her insights invaluable for understanding the organization's operational framework and its approach to financial sustainability. Dakota's perspective as the Marketing and Production Manager provides a complementary view, shedding light on the intricacies of promoting VDT's artistic endeavours and managing production logistics, which are pivotal for the organization's public engagement and revenue generation. Unfortunately, the opportunity to interview Gregory Maqoma, the Artistic Director of VDT, could not be realized due to his international commitments and the logistical challenges of connecting with him while abroad. This absence, although notable, does not detract from the comprehensive

understanding gained through the interviews conducted, as the selected interviewees possess a profound understanding of VDT's internal and external operational dynamics.

4.4.1.1 Organizational Structure and Leadership Dynamics

VDT operates under a unique management style characterized by a flat organizational structure, which fosters a collaborative environment by minimizing hierarchical barriers. This approach is instrumental in facilitating a seamless flow of ideas and responsibilities across the organization, optimizing both creative and operational efficiency. Letwaba highlights the importance of this structure, noting its centrality to VDT's ethos and operational efficiency (Letwaba, 2023). She emphasizes the strategic division of roles within the organization, allowing artists to concentrate on their creative pursuits while management focuses on business aspects, ensuring financial discipline and operational robustness. This distinction is crucial for maintaining the artistic integrity and financial stability of the organization. Letwaba (2023) underscores this imperative as she notes;

> "I take care of every aspect of Vuyani except for the creative side. 'Artist must focus on creativity and management handles the business aspects'. For me, the structure for Vuyani works in terms of, we [allow] artists to be artists and managers to be people who manage the company" (Letwaba, 2023).

Leadership within VDT is adaptative and recognizes the importance of structured roles for sustaining the artistic and operational integrity of the organization. The CEO's background as a management accountant, not traditionally aligned with the arts, brings a unique perspective to the management of VDT, ensuring financial discipline and operational efficiency.

4.4.1.2 Strategic Management and Adaptability

VDT's strategic management is characterized by a vision for independence and growth, underpinned by foresight and adaptability. The leadership at VDT showcases a remarkable adaptability and foresight in navigating the fluctuating funding landscape. The organization has strategically aimed to reduce its dependency on grant funding, acknowledging the need for diversified revenue streams to ensure financial stability and artistic presence on the global stage. This strategic vision includes the development of productions that can be marketed internationally, ensuring that VDT maintains its financial stability and artistic presence on the global stage. Letwaba (2023) articulates this strategy as follows, "we needed to create productions that we know could sell internationally, because theatre in South Africa is not

profitable" underscoring a wide standing problem of a lack of theatre audiences in South Africa. Unlike ticket sales, these international engagements involve productions being purchased outright, providing VDT with a guaranteed income stream for each performance. Dakota also confirms the significance of international performances as a major income source that allows VDT to sustain its operations and pursue creative endeavours without compromising quality or laying off staff. He notes;

> "The biggest chunk of our funds come from international performances…and without international tours, we would not be able to keep our dancers on a 9 to 5 basis…we would not be able to dream and create new productions that continue to sustain the organization" (Dakota, 2023).

This strategic foresight and adaptability proved vital for VDT's survival and success in the competitive and volatile landscape of arts funding as explained by Letwaba (2023) that, "the foresight that was there before I joined, I think it was a good thing".

In order to succeed internationally, Letwaba (2023) adds, "for us to be able to achieve this thing, it was important for us to be able to sell Vuyani as Vuyani and sell Greg as Greg". This approach underlines the significance of developing a strong artistic brand that aligns with the organization's vision for independence and growth. The transition from relying on grant funding to generating revenue through productions illustrates a proactive approach to financial sustainability in the volatile landscape of arts funding in South Africa.

4.4.1.3 Governance and Structural Evolution

VDT's governance structure and legal evolution further reflect strategic responses to the multifaceted challenges of funding and sustainability. The organization has evolved to include a for-profit arm alongside its non-profit operations, an innovative approach that facilitates revenue generation while maintaining its core missions. Letwaba (2023) explains;

> "The only way that the company can survive is that they need to grow the business in such a way that all the productions, all the repertoires the company has, sell…and when it sells all of that, it can then feed into making sure that the nonprofit activities of the company can continue" (Letwaba, 2023).

This illustrates the strategic shift towards entrepreneurial thinking to reduce dependency on variable funding sources, aligning with the observed increase in private funding. This point is further corroborated by Maqoma in an interview with Johanna Mavhungu (Unpublished, 2021)

by emphasizing the, "…need to treat our companies as businesses" underlining the strategic decisions by VDT to diversify income streams and create a more sustainable financial model.

In addition, the composition of VDT's board, with its diverse set of skills, supports effective governance and strategic decision-making. The emphasis on governance, law, and accounting expertise ensures that VDT can navigate the corporate and legal aspects of running a contemporary dance organization effectively as captured in Letwaba's (2023) response, "so we've got accountants, we've got lawyers, we've got corporate governance specialists, we've got marketers…but the skills that we try and maintain is governance, law and accounting at all given times". This diversity ensures compliance and operational integrity, enabling VDT to navigate the corporate and legal aspects of running a contemporary dance organization efficiently. This strategic structural adaptation underscores VDT's commitment to sustainability and its proactive approach to overcoming operational and funding challenges.

4.4.1.4 Funding Dynamics and Challenges

The challenges associated with funding and sponsorship are significant for VDT, particularly in the context of shifting funding models and the reluctance of corporate entities to fund operations. The funding landscape for VDT is marked by significant reliance on NLC and a shift towards project-based funding from the NAC. These changes have introduced additional complexities into VDT's financial planning, highlighting the precarious nature of government support. Letwaba discusses the difficulties posed by this shift, particularly in covering operational costs such as salaries, and the challenges of securing operational funding from corporate entities. Distinguishing between NLC and NAC funding, she notes that;

> "NLC funding was concentrated on keeping the organization running...and then we'll then approach other funders like NAC, like BASA, for project specific funding…NAC also provided funding, initially for operations and later shifting to project-based funding" (Letwaba, 2023).

This trend is also apparent in the private sector as illustrated by (Letwaba, 2023) that, "most corporate entities don't fund operations, they only fund productions or projects" correlating with Dakota's insights that, "our private funders, for example, will provide funding to cover a few students for three to four months to be able to go out to communities and teach dance" (Dakota, 2023). The organization's strategic response is to focus on project-specific funding and the diversification of revenue sources, highlights the ongoing challenges faced by arts organizations in securing sustainable funding.

Evidently, the operational challenges faced by VDT, particularly in terms of financial sustainability, have necessitated a series of strategic adaptations because “Vuyani is one of those companies that has full time employees…so that structure is heavy on the company… it costs us a lot of money, but it was making sure that we stay true to who we are” Letwaba (2023). Furthermore, VDT’s proactive approach in maintaining a high standard of productions while also contributing to the theatre's revenue streams is exemplified in Letwaba’s (2023) response that, “the quality we produce is highly dependent on the structure of having dancers on a full-time basis”. This balance is crucial in the context of South Africa's theatre scene, where profitability is a significant challenge for non-state-funded organizations. Subsequently, the management of dancers at VDT is an approach that ensures the theatre can maintain a high level of artistic output, which is essential for the adaptability of the organization in response to the dynamic demands of local and international productions and performances.

4.4.1.5 Perceptions of Government and Private Funding

The relationship between government funding and private support is complex, influenced by perceptions of sufficiency and the need for diversified funding sources. The organization's experience suggests that government funding does not necessarily attract private funding, presenting a challenge for arts organizations seeking to diversify their funding sources. Letwaba (2023) observes that organizations receiving government support may find it harder to attract private sector funding due to a perception that they are already sufficiently funded. She notes, “I would like to think the other way where you don't attract, because...when government funds you, they fund you and therefore there's no need for you to get corporate funding” Letwaba (2023). This perception is influenced by broader societal attitudes towards the arts and the prioritization of funding towards sectors such as education and healthcare over the arts explains Letwaba (2023). She attributes this trend to a lack of appreciation for the arts among the majority of South Africans and decision-makers, which influences funding priorities and allocations.

Thus, the insights provided by Letwaba and Dakota offer a detailed perspective on the operational challenges, governance structures, funding dynamics, and strategic adaptations of VDT. The organization's unique management style, strategic foresight, and adaptability in the face of funding volatility underscore the complexities of sustaining dance NPOs in South Africa's socio-economic context. The strategic management of government funds, coupled with efforts to diversify revenue sources, illuminates VDT's proactive approach to navigating the

challenges posed by the fluctuating arts funding landscape. Through resilience and innovation, VDT continues to contribute significantly to South Africa's cultural and artistic landscape, emphasizing the critical role of strategic management, governance, and stakeholder engagement in ensuring the sustainability and growth of arts organizations in a challenging funding environment.

4.4.2 MIDM Thematic Analysis

The funding and sustainability of MIDM emerge as focal points, guided by insights from an interview with CEO Nadia Virasamy. Virasamy (2023) provides a comprehensive overview of MIDM's organizational structure, elucidates the funding challenges it faces, and situates these within the wider context of arts funding in South Africa. Her insights offer a valuable perspective on the hurdles of maintaining a not-for-profit dance organization in an environment where contemporary dance struggles for recognition and support. The decision to interview CEO Nadia Virasamy was predicated on her comprehensive understanding and direct involvement in managing MIDM's operations and strategic planning. Her role as CEO since 2013 places her in an optimal position to articulate the financial and operational challenges encountered by the organization, making her insights indispensable for understanding the nuances of sustaining a dance NPO in South Africa's current cultural and economic climate. Unfortunately, attempts to broaden the scope of perspectives through interviews with MIDM board members were hindered by access limitations. This limitation notwithstanding, the interview with Virasamy (2023) remains a critical source of information, shedding light on the complexities and challenges of ensuring the viability and sustainability of dance organizations like MIDM within South Africa's unique arts funding landscape.

4.4.2.1 Funding Dynamics and Challenges

Despite its multi-faceted approach to dance and community engagement, the organization grapples with the perennial issue of funding, exacerbated by a general lack of support for contemporary dance within the country. Virasamy (2023) highlights the diverse funding sources that the organization has relied upon, including public and private partnerships, grants from the NAC, DSAC, NLC, and contributions from private entities like the American Chairman's Fund, First Rand Foundation, and the Barney Simon Foundation. However, she underscores the inconsistency and insufficiency of these funds in covering operational

expenses, pointing to a broader issue of financial sustainability in the arts sector. She describes the inconsistency and insufficiency of this funding as follows:

> "The pool might appear to be large, but it's not always consistent funding. And it's not always funding that covers full expenses. So, we might have diversity in who funds us, it's not necessarily, you know, the kind of amounts that feed in and cover full operational expenses. So, you know, having a number of funders doesn't always mean having enough of funding to operate" (Virasamy, 2023).

This reality highlights a precarious financial situation, where even a seemingly wide pool of funders does not equate to financial stability. Having many funders does not guarantee sufficient finance for effective operation, as noted by Virasamy (2023), due to inconsistent and often inadequate funding to cover operational expenses. This challenges the common misconception that a variety of funding sources guarantees organizational health and emphasizes the precarious nature of arts funding. In addition, Virasamy (2023) brings to light the impact of external factors such as the COVID-19 pandemic, which exacerbated existing financial vulnerabilities by disrupting revenue streams such as open dance classes underscoring the fragile nature of operational stability in nonprofit arts organizations.

Significant funding over the past decade has been largely provided by the private sector, with RMB and Anglo American being the primary contributors. In response to the question of who MIDM's prominent private funders have been in the past decade, Virasamy answers:

> "So last 10 years, 2009 to 2019, that would be Anglo American, followed by Rand Merchant Bank. I put it the other way around, Rand Merchant Bank followed by Anglo American because the amount from Rand Merchant Bank was a lot more than Anglo American" (Virasamy, 2023).

When asked directly if MIDM would survive without funding, Virasamy says it would be very difficult. Funding from government and private foundations have been important, though the amounts are not always consistent or enough to cover full costs. She explains that;

> "Government funding has been a lifeline for us, but it's also unpredictable. We've had to adapt continuously…Corporate sponsorship has been essential but fluctuating. We've had to be very creative in maintaining these relationships" (Virasamy, 2023).

4.4.2.2 Public Funding and the Value of Arts

Virasamy (2023) raises a critical issue: the lack of understanding of the arts' impact hampers the sector's ability to secure adequate government and corporate funding. She mentions that

there is a lack of understanding of the value of the arts by both the public and private sectors making it difficult for the arts sector to receive funding, as there is a general lack of recognition of the contribution of the arts to social development and change within society. She suggests that this is due to the absence of metrics to measure the arts' impact, thus hindering the case for funding from these sectors as articulated below;

> "And I think, as an industry because there is no actual metric to, to measure what the impact of the arts is, I feel like that's where we lack and why governments or even corporates do not see the need to fund the arts. I think RMB is a very unique funder in that they value the contribution of the arts, whereas, you know, with government, you don't see that. So, you could say there's a lack of funding, you could say there's a need for more funding, but until, you know, until there's a complete understanding as to why the sector needs to be funded, I don't think we're going to access what we need from government or corporate" (Virasamy, 2023).

In light of this, Virasamy (2023) emphasizes the necessity of comprehending the intrinsic value of the arts to successfully secure support from government and business sources. This lack of appreciation has significant implications for the allocation of funds and the prioritization of the arts in the public domain, which is crucial for the sustainability of dance organizations.

4.4.2.3 Strategic Management and Adaptability

MIDM has strategically navigated the challenges posed by the undervaluation of the arts through a multifaceted approach to funding and sustainability. According to Virasamy (2023), MIDM has maintained its operations for over four decades, despite often lacking substantial financial reserves. This endurance is attributed to their ability to execute meaningful projects on tight budgets and to strategically leverage a diverse pool of funders, including government entities and private sector partners. As Virasamy notes:

> "So, if we are sustainable, yes, we are sustainable because we've been around for a long time and committed to the projects that we embark on, but are we financially sustainable in the sense that, you know, we're sitting with lots of reserves in the bank account? No, we're not" (Virasamy, 2023).

She emphasizes that sustainability is not just about funding arts programmes, but funding socially relevant programmes that create impact and development in society. However, in Virasamy's experience, the arts sector struggles to show this impact in measurable terms. This dichotomy challenges the notion of sustainability in the arts by highlighting the struggle to show measurable impact in socially relevant programmes despite the ability to execute This

distinction between financial sustainability and project sustainability underscores MIDM's strategic adaptability. The organization has demonstrated an adeptness in managing limited resources to deliver impactful programs, thus ensuring their operational longevity. This adaptability is evident in MIDM's ability to maintain diverse funding streams from both public and private sectors. Despite the inconsistency and partial coverage of operational expenses by these funds, MIDM's strategy involves continuous engagement with multiple stakeholders to mitigate the impact of funding shortfalls.

The realization that the arts are undervalued by government and private sectors has informed MIDM's strategic approach to sustainability. By recognizing this undervaluation, MIDM has adapted its strategies to emphasize the social relevance and impact of its programs, thereby appealing to funders' interests in societal development and change. This strategic alignment with broader social goals enhances the organization's appeal to funders who might otherwise overlook the arts due to a lack of perceived value. As Virasamy (2023) highlights, sustainability in the arts sector is complex and multifaceted. It involves not only securing financial resources but also demonstrating the broader societal impact of arts programs. MIDM's approach, which includes initiatives like the Enable Through Dance project, exemplifies this by integrating socially relevant objectives with artistic endeavours. This project, which engages disabled youth in dance, continues to receive support and create impact despite minimal funding. Virasamy describes the program's objectives and achievements as follows:

> "We also have a programme called Enable Through Dance which is a programme that focuses on disability and dance, and we work in different special needs schools. Pre COVID, we did try and take dance to youth that are disabled and give them the opportunity to experience movement as well as the opportunity to perform in a professional production" (Virasamy, 2023).

Furthermore, Virasamy notes the significance of the program in training future instructors and facilitators:

> "A classic example for Moving Into Dance is through our Enable To Dance Project. We have managed without any funding in, you know, with minimal funding in the last two years to be able to still on some small scale engage with disability and dance and still managed to train our interns and trainees in teaching or in facilitating inclusive dance classes" (Virasamy, 2023).

MIDM's strategic management and adaptability in response to funding challenges underscore the importance of recognizing and articulating the value of the arts. By aligning their programs

with broader social impact metrics and maintaining diverse funding sources, MIDM navigates the complex landscape of arts funding, ensuring their sustainability and continued contribution to societal development.

4.4.2.4 Perceptions of Government and Private Funding

Virasamy (2023) believes that the government's lack of understanding of the impact of the arts, particularly dance, leads to a reluctance to fund the sector adequately. This lack of understanding creates a ripple effect, influencing private funders who may also fail to recognize the value and impact of dance, thereby reducing their willingness to provide substantial funding. In addition, Virasamy (2023) suggests that the government's limited advocacy for dance, as evidenced by the initial exclusion of dance from the White Paper of 1996, reflects a broader backdrop of how the government views the art form indicating a systemic undervaluation of dance, suggesting a need for more robust advocacy and policy support. This lack of advocacy may influence private funders' perceptions of dance, potentially diminishing their support for the sector according to Virasamy (2023). From the perspective of the crowding-out theory, the government's actions (or inactions) could be seen as indirectly displacing private funding by fostering an environment where the arts, particularly dance, are not deemed essential or worthy of support. This displacement occurs not through the direct substitution of funds, as traditionally described by the crowding-out effect, but through influencing perceptions and priorities that guide private funding decisions.

4.5 Public and Private Sector Stakeholder Perceptions

The interplay between government funding, private sector engagement, and the broader impacts on the arts sector presents a multifaceted landscape for analysis. This section delves into the complexities of funding mechanisms, sustainability concerns, the crowding-in versus crowding-out effects, policy impacts, strategic partnerships, and private sector motivations drawing on insights from key stakeholders within the public and private sectors including Mphikeleli Mnguni, Research Manager at the South African Cultural Observatory (SACO), Dunisani Chabalala, Deputy Director of Cultural Development at the Department of Sport, Arts and Culture (DSAC), Charmaine Monareng, Art Development Officer at the National Arts Council (NAC), Madeleine Lambert, Senior Researcher at Andani.Africa, Graeme Wilkinson, Senior Social Investment Specialist at Tshikululu and Marcus Desando, former CEO of the Arts and Culture Trust (ACT).

These stakeholders were selected based on their unique positions and perspectives within the ecosystem of arts funding and policymaking, offering a comprehensive view of the sector's challenges and opportunities. Mnguni's role at SACO provides valuable insights into research-based evidence on cultural trends and policy implications. Chabalala and Monareng, representing governmental and council perspectives, respectively, offer an insider view on the complexities of public arts funding and development initiatives. Lambert, through her work at Andani.Africa and BASA, brings an analytical perspective on the arts and culture sector's economic aspects, while Wilkinson's experience in social investment and Desando's leadership at ACT, provides a lens into the motivations and strategies of private sector engagement in the arts. Their collective insights are pivotal in understanding the broader impacts of funding sources on the arts sector. This blend of perspectives aims to enrich the discourse on the interplay between different funding streams and their implications for the arts sector in South Africa.

4.5.1 The Dynamics of Arts Funding

A recurring theme among public and private sector stakeholders is the concern over dependency on government funding and its implications for organizational sustainability. Mnguni (2023) notes a significant dependency on government funding within the CCIs. Government funding serves as a pivotal foundation for arts organizations, offering essential financial support that enables their operations and outreach. Stakeholders highlight the critical role of government grants in sustaining arts initiatives, particularly in contexts where private funding is limited or sporadic. However, the variability in government funding, often dictated by changing policies and priorities, introduces a level of uncertainty for arts organizations (Waterman, 2009).

Despite recognizing the necessity of private sponsorship, stakeholders note significant challenges in attracting private sector support. These include the need for organizations to align with corporate interests and values, demonstrate tangible returns on investment, and navigate the formal compliance requirements for funding applications. Lambert (2023) discusses the specific challenges faced by dance organizations in securing funding, attributing these to the art form's niche market appeal and the broader economic struggles affecting all arts sponsorships. The perceived inadequacy of government support in addressing these challenges suggests that while government funding may lay the groundwork for private sponsorship, it does not automatically facilitate it, requiring dance organizations to adopt strategic approaches

to leverage additional funding sources (Desando, 2023). As a result, stakeholders advocate for a broader recognition of the economic and social value of dance, arguing that increased awareness among both government and private sectors could enhance funding opportunities. By highlighting the contributions of dance to cultural heritage, social cohesion, and economic development, stakeholders suggest that a more appreciative understanding of the arts could facilitate a more supportive funding environment, benefiting from both government and private contributions.

4.5.2 Economic and Social Value of Dance

Due to policies playing a decisive role in shaping the funding landscape, stakeholders express that shifts in government priorities can dramatically alter the availability of resources for the arts. Monareng (2023) points out that the NAC, governed by the NAC Act 56 of 1997, and subject to the leadership of its board members, has seen significant shifts in its funding strategies over time. Over the years, the NAC has shifted from a discipline-based approach to a programmatic one, affecting its engagement with dance organizations. Moving away from a discipline-specific approach to a programmatic approach means that the funding focus is no longer limited to specific art disciplines. Instead, it is now centred around broader programmes that support various aspects of the arts, such as social cohesion, innovation, art platforms, capacity building, and strategic initiatives (NAC, 2019/2020). This shift allows for a more inclusive and multidisciplinary approach to funding in the arts sector. Adversely, this shift has led to a broader, less focused support for dance, impacting organizations that were previously beneficiaries of dedicated dance funding. For instance, Monareng (2023) recalls periods when the NAC decided to redirect its funding focus away from professional companies to prioritize previously disadvantaged provinces, leading to significant challenges for established dance companies as described below.

> “As years go by the NAC, I've seen that you know because we are governed by the Act, you get different types of board members who will then come with their own different ways of wanting to disperse funding you know. I remember there was a year when they decided that all professional companies, they're not going to get money. They changed the strategy to make sure that they fund all the previously disadvantaged provinces and I saw a lot of dance companies particularly closing because they were not able to sustain themselves” (Monareng, 2023).

The composition and priorities of the NAC's board significantly influences funding decisions and strategies according to Monareng (2023). She argues that the presence or absence of strong advocates for dance on the board affects the allocation of funds to dance organizations, highlighting the need for representation to ensure the sector's sustainability. Monareng says;

> "When I first started at NAC there was Martin Schonberg…he ran a ballet dance company he was the father of ballet he was serving at Tennessee. Dance company funding used to get a lot of money because he was there as part of the board. So, we need to have someone in dance who would be on the board of the NAC who will be able to speak for dance companies you know….I often see when new boards come there's nobody who's strong with dance…because now if we don't have a voice in the board then the voice of dance diminishes" (Monareng, 2023).

4.5.3 Strategic Public-Private Partnerships

Dunisani Chabalala, Deputy Director for Cultural Development at DSAC, discusses the government's initiatives to promote public-private partnerships in the arts sector. Chabalala (2023) highlights a noticeable disinvestment by the private sector in the arts, attributing it to the shift towards Return on Investment (ROI) driven contributions, away from CSI. He suggests the need for the arts sector to adapt to the changing landscape of private sector expectations, focusing more on digital and innovative projects that align with the 4th industrial revolution trends. By fostering collaborations that combine public endorsement with private sector innovation and resources, stakeholders suggest that PPPs can create more robust support networks for dance organizations. These views are strongly supported by Lambert (2023) in her emphasis of BASA's mission to encourage private investment in the arts through strategic public-private partnerships. This reflects a commitment to nurturing a sustainable arts sector by connecting business acumen with artistic endeavours. Wilkinson (2023) supports this view, discussing Tshikululu' s advisory role in aligning CSI with strategic impact areas, highlighting the gradual shift from broad arts support to targeted educational initiatives. This approach implies a synergistic relationship where government funding acts as a catalyst, attracting private investment through strategic alignment and shared objectives, thereby supporting the crowding-in effect.

4.5.4 Perceptions of the crowding effects of Government Funding on Private Funding

Mnguni (2023) discusses what he calls the ‘dependency syndrome’, where arts NPOs rely heavily on government funding, applying for it year after year without significant development or progress towards sustainability. This dependency could potentially deter private sponsors, who may prefer to invest in organizations that demonstrate growth, innovation, and a clear path towards financial sustainability beyond government grants. According to Mnguni (2023) the presence of substantial government funding could influence the private sector's willingness to contribute, especially if companies perceive their contributions as less essential for the survival or success of dance NPOs already receiving government support. Although Mnguni believes that organizations should be less reliant on government funding, he acknowledges that government funding has the potential to attract private sector support. Chabalala (2023) expounds on this discussion by highlighting the complementary roles of government and private funding, indicating that government funding often serves as seed money or strategic funding aimed at initiating or supporting projects that could later attract additional private investment. Thus, Chabalala (2023) argues that the presence of government funding for a project is sometimes seen as an endorsement that can attract external (private) funders. This is because government support reassures private funders of a project's legitimacy and viability, potentially making it easier for dance NPOs to secure additional funds as postulated by Chabalala (2023). This indicates a positive relationship where government funding indirectly helps dance NPOs leverage more support from the private sector.

Lambert (2023) states that BASA does not prioritize the source of income, whether government or private, when evaluating the legitimacy or sustainability of arts organizations. On the contrary, this implies that receiving government support does not inherently increase an organization's appeal to private sponsors, at least according to BASA. Lambert (2023) argues that depending heavily on public funding may not discourage private sponsorship but could result in a lack of innovation in seeking different funding sources. This raises concerns that organizations might become content and prioritize public support over exploring other funding options when there is substantial government funding for the arts. This observation aligns with the crowding-out theory, where government support potentially discourages private sector engagement by making organizations less proactive in seeking private funding. Lambert (2023) suggests that government support could attract further investment from various sources, such as private sponsorship, creating crowding-in effects. Wilkinson (2023) complicates the

relationship by discussing RMB's changing funding priorities, emphasizing a move towards education in the creative economy. This shift favours projects that show distinct socio-economic benefits, like skills training and improving livelihoods. According to Wilkinson (2023) this shift suggests a nuanced interpretation of the crowding-in effect, where government or foundational support for the arts is increasingly contingent upon aligning with broader economic or educational objectives, rather than purely artistic ones. The preference for funding projects with tangible, measurable outcomes may inadvertently sideline pure arts projects unless they can demonstrate the instrumental value of the arts. As argued by Wilkinson (2023) private sector funding is attracted to projects that have secured government funding, but only if these projects also align with the private sector's strategic objectives or branding requirements.

CHAPTER 5: DISCUSSION

The discourse on funding dynamics within the arts sector is enriched by the contributions of several key scholars whose works are pivotal to understanding the complex interplay between government funding, private sponsorship, and the sustainability of non-profit organizations (NPOs). Among these scholars, Harding (2014) provides a comprehensive analysis of the financial challenges faced by NPOs, emphasizing the critical aspects of funding sustainability and organizational management. Kingma (1989) and Brooks (2000a) offer foundational theories on crowding effects, exploring how public funding can influence private donations. Their works are instrumental in framing the crowding-in and crowding-out hypothesis that underpins this study. Additionally, Daellenbach (2013) and Metrick (2012) delve into the motivations and benefits of corporate sponsorship, shedding light on the strategic partnerships between corporations and arts organizations. Carroll and Stater (2008) discuss the importance of revenue diversification in mitigating financial volatility for NPOs, providing a strategic framework for analysing funding strategies. Varbanova (2013) and Margarian (2016) contribute to the literature on strategic and financial management in the arts sector, highlighting the critical role of aligning organizational goals with funding strategies. These scholars collectively inform the conceptual framework and literature review chapters of this study, offering a robust theoretical foundation for analysing the financial ecosystems of dance NPOs in South Africa.

This study embarks on an intricate exploration of the financial ecosystems that sustain dance NPOs, specifically focusing on VDT and MIDM located in Johannesburg. Harding (2014) identifies several key challenges in securing financial sustainability for NPOs. These challenges include the heavy reliance on external funding sources and streams, the need to create a strong non-profit brand, effective management of partnerships, maximizing impact with limited resources, demonstrating value and accountability to funders, communicating the results of regular evaluation, and promoting community engagement and leadership while maintaining organizational integrity. These challenges underscore the multifaceted nature of financial sustainability for NPOs, encompassing both financial and organizational dimensions. This research is therefore, guided by a set of objectives aimed at unravelling the complex relationship between government and private funding within this context. The objectives are twofold: firstly, to investigate the effects of government funding on the financial dynamics of the case study dance NPOs, and secondly, to analyse how government funding affects private

sector support. Central to this inquiry is the examination of the crowding effects hypothesis, exploring whether government funding potentially crowds-in or crowds-out private corporate sponsorship. Further, the study seeks to understand the perspectives, motivations, and decision-making processes of various stakeholders, including management personnel from VDT and MIDM, representatives from government funding agencies, and private sector stakeholders. Additionally, it aims to illustrate trends in the financial support received by VDT and MIDM from both government and private corporate sources over a significant decade from 2009 to 2019, comparing and contrasting the experiences, strategies, and outcomes of these two organizations.

Understanding the financial dynamics between government funding and private sponsorship in dance NPOs is of paramount importance. It not only sheds light on the sustainability and artistic output of these organizations but also informs cultural policy and arts management practices within the broader South African context and potentially beyond. The central research question, "Does government funding crowd-out or crowd-in corporate sponsorships to dance NPOs?" along with its subsidiary inquiries, provides a structured framework for investigating the intricate interplay between these two critical sources of funding. This study, through its analysis and synthesis of both quantitative and qualitative data, contributes significantly to the discourse on arts funding, highlighting the nuanced realities faced by dance NPOs in navigating their financial futures.

5.1 Government Funding Dynamics

The landscape of government funding for dance NPOs such as VDT and MIDM reveals a tapestry of fluctuating support over the last decade. The *Trend Analysis*, derived from an examination of quantitative data alongside qualitative insights from organizational leadership, sheds light on the nuanced dynamics of government support for these entities.

From 2009 to 2019, both VDT and MIDM experienced significant variations in government funding, indicative of broader economic and policy-driven shifts. This is seen with the NAC's decision in 2012 to change its focus from the three-year company funding model to projects and programmes. For VDT, the period from 2014 to 2019 marked a new era of financial documentation and strategy, revealing a predominant reliance on government funding which constituted 72.49% of its total funding mix (VDT, 2023). This heavy dependence underscores the pivotal role of government support in sustaining the organization's artistic and operational endeavours. However, the precarious nature of government support, characterized by

fluctuations and unpredictability, further underscores the fragility of this dependency. Similarly, MIDM's funding landscape from 2009 to 2019 showcased a substantial government funding portion, comprising 70.9% of its total funding (MIDM, 2023). Both organizations particularly relied on the NLC and NAC suggesting that both organizations have been successful in securing state support however, this reliance also indicates a potential vulnerability to changes in policy or funding allocations by government. These findings are in line with the worldwide pattern of cultural institutions being primarily funded by public resources (Smith, 2015). Nonprofit organizations, as they do not generate profit, will always rely on external resources for their survival due to their inherent structure, which is governed by the resource theory. Nonprofits rely on funding from external sources like donations, grants, or earned income (fees for services). They are not self-sufficient and must depend on these external resources and as a result face vulnerability when they overly depend on a singular funding source, as a decrease in this major source, can lead to financial shortages. Thus, revenue diversity helps address this resource dependency issue (Carroll and Stater, 2008).

The annual funding growth rates for both organizations illustrate a roller-coaster of fiscal highs and lows. VDT's government funding growth rate witnessed a dramatic decrease of -69.30% in 2019 from the previous year, signalling volatile public sector support. Conversely, MIDM's experience in 2017 saw a substantial increase of 508.62% in government funding from the prior year, only to be followed by a significant reduction in subsequent years. These fluctuations reflect the vulnerability of dance NPOs to policy changes and economic conditions that directly impact government budget allocations to the arts.

Qualitative insights from NPO management underscore the strategic significance of government funding. Interviews with key figures such as Lindiwe Letwaba, CEO of VDT, and Nadia Virasamy, CEO of MIDM, reveal a conscious effort to strategically manage government funding to balance creative ambitions with financial sustainability. Letwaba's approach, emphasizing the separation of creative and operational roles within VDT, highlights an organizational strategy aimed at maximizing the utility of government funds while allowing artists to focus on creative processes, and their artistic vision (Letwaba, 2023). Similarly, MIDM's strategic utilization of government funding to create projects that have a lasting social impact such as education and training, as articulated by Virasamy, underscores the organization's commitment to sustaining its operational viability amid financial uncertainties (Virasamy, 2023). The strategic allocation and utilization of government funds by VDT and MIDM illuminate their adaptative strategies in navigating the challenges posed by funding

volatility. By leveraging government support as a foundational element of their financial planning, both organizations demonstrate a nuanced understanding of the need to balance artistic integrity with organizational sustainability (Chong, 2010). This dynamic management of government funding not only enables VDT and MIDM to sustain their operations but also fosters a resilience that allows them to continue contributing to the cultural and artistic landscape of Johannesburg and beyond.

In synthesizing these quantitative and qualitative findings, it becomes evident that government funding, while foundational, introduces a layer of unpredictability that dance NPOs must adeptly navigate. The strategic management of these funds, coupled with the pursuit of financial sustainability, underscores the complex interplay between government support and the operational realities of dance NPOs in South Africa.

5.2 Evolution of Corporate Sponsorship

The evolution of corporate sponsorship, as observed within VDT and MIDM, echoes broader economic and sectoral shifts that Daellenbach (2013) and Metrick (2012) identify as pivotal to the sustainability and visibility of non-profit art organizations. This alignment underscores a transformative phase in the relationship between corporate entities and the arts sector, marking a shift towards strategic engagement, relationship building and mutual benefits.

Daellenbach (2013) underscores the multifaceted nature of corporate support for non-profit art organizations, highlighting its role in enhancing operational capabilities, audience outreach, and programmatic delivery. This form of support, extending beyond mere financial contributions to include in-kind donations and sponsorship of events, is reflective of the strategic diversification efforts employed by VDT and MIDM. For instance, VDT's engagement with entities like the First Rand Foundation and its innovative revenue diversification strategies through international tours and for-profit endeavours exemplify a proactive approach to harnessing corporate support amidst fluctuating local funding landscapes (VDT, 2023; Jones, 2017). Similarly, MIDM's ability to attract consistent funding from leading corporate sponsors such as RMB and Anglo American despite the perceived challenges of contemporary dance's value showcases a strategic alignment with corporate CSR objectives, resonating with the broader benefits outlined by Daellenbach (2013).

Metrick (2012) further elucidates the reciprocal benefits of corporate sponsorship, highlighting how sponsored art institutions gain not only monetary assistance but also opportunities for

audience expansion and enhanced public image. This perspective aligns with the strategic engagements of VDT and MIDM, where corporate sponsorships are leveraged not merely as financial lifelines but as strategic partnerships that offer mutual benefits, including brand enhancement and community engagement (Wilkinson, 2023; Lambert, 2023). The diversity of arts areas benefiting from corporate sponsorship, ranging from visual art exhibitions to performing arts and community cultural initiatives, as noted by Metrick (2012), reflects the multifaceted approach of VDT and MIDM in aligning their artistic and cultural programs with the strategic objectives of their corporate sponsors.

Thus, it may be argued that the evolving dynamics of corporate sponsorship within the dance NPO sector, as demonstrated by VDT and MIDM, embody the strategic engagement and mutual benefits highlighted in the literature by Daellenbach (2013) and Metrick (2012). These trends suggest a gradual shift in corporate willingness to engage with the arts, influenced by broader economic conditions, the perceived social value of cultural endeavours, and the strategic alignment between NPOs and corporate CSR objectives. The insights from both the academic literature and the qualitative analysis of corporate stakeholders' motivations emphasize the importance of strategic partnerships in enhancing the financial sustainability and visibility of non-profit art organizations.

5.3 Strategic Engagement and Diversification

The strategic engagement and diversification efforts of VDT and MIDM resonate deeply with the theoretical underpinnings of revenue diversification in the nonprofit sector as articulated by Carroll and Stater (2008). The deliberate moves by VDT and MIDM to engage with corporate sponsors and diversify their funding sources underscore a pragmatic application of revenue diversification theory to enhance financial sustainability and reduce revenue volatility. According to Carroll and Stater (2008), revenue diversification is a strategic approach that significantly mitigates revenue volatility for nonprofits, suggesting that a more varied revenue structure leads to greater financial stability over time. This theoretical perspective aligns with the practical strategies employed by VDT and MIDM. By expanding their funding base to include international touring, workshops, and educational programmes, alongside targeted corporate sponsorships, these dance NPOs exemplify the strategic diversification Carroll and Stater (2008) advocate for. For instance, VDT's utilization of its international acclaim and the artistic director's reputation has successfully attracted corporate sponsors and individual donations, demonstrating a strategic alignment of its artistic endeavours with corporate

strategic objectives (Letwaba, 2023). Similarly, MIDM's focus on community outreach and educational initiatives appeals to sponsors like RMB, who value social development and empowerment, further illustrating the alignment with Carroll and Stater's findings on the benefits of diversification (Virasamy, 2023; Carroll and Stater, 2008).

Carroll and Stater (2008) argue that nonprofits can achieve reduced revenue volatility through a balanced reliance on various income sources, including earned income, investments, and contributions. This diversified approach is mirrored in the strategies of VDT and MIDM, which have not only sought corporate sponsorships but have also explored other revenue streams to equalize their reliance on different funding sources. This approach reflects the theoretical assertion that a diversified portfolio encourages more stable revenues for nonprofits, making them less susceptible to financial instability associated with over-reliance on a single funding source (Carroll and Stater, 2008).

Furthermore, the strategic engagement and diversification approaches employed by VDT and MIDM in response to the evolving landscape of corporate sponsorship and private philanthropy not only reflect but also extend the theoretical foundations laid out by scholars such as Varbanova (2013) and Margarian (2016) regarding strategic and financial management in the arts sector. Through their deliberate actions to engage with corporate sponsors and diversify their funding sources, VDT and MIDM exemplify the practical application of strategic management principles to enhance sustainability and foster innovation within the nonprofit arts domain.

Varbanova (2013) emphasizes the importance of strategic alignment and goal setting for arts organizations, arguing that a well-defined mission and clear communication of goals are fundamental to navigating the complexities of the cultural sector. This theoretical insight is mirrored in the practices of VDT and MIDM, where strategic engagement with corporate sponsors and efforts to diversify funding sources are underpinned by a clear articulation of their artistic and social missions (Letwaba, 2023; Virasamy, 2023). For instance, VDT leverages its international acclaim to attract sponsors, aligning its global artistic reputation with the strategic objectives of potential corporate partners. Similarly, MIDM's emphasis on community engagement and educational initiatives appeals to sponsors like RMB, aligning with their interest in social development (Letwaba, 2023; Virasamy, 2023). Moreover, the principle of fostering sustainability through long-term planning, as highlighted by Varbanova (2013), is evident in the diversification strategies of both organizations. By exploring additional revenue

streams such as international touring and educational programmes, VDT and MIDM demonstrate a commitment to long-term viability, transcending the immediate challenges posed by funding fluctuations and changing audience demographics.

The significance of strategic management in resource mobilization, as discussed by Margarian (2016), further underscores the necessity for NPOs to proactively manage their relationships with external funding sources. The strategic approaches of VDT and MIDM to funding diversification and corporate engagement exemplify the proactive management of dependency on external resources, enhancing their capacity to sustain operations and fulfil their missions amidst the complexities of market and non-market environments. Margarian (2016) also asserts the critical role of aligning an organization's financial strategy with its strategic objectives to ensure sustainability. This alignment is crucially reflected in the practices of VDT and MIDM, where the integration of strategic and financial management has enabled them to navigate the challenges of securing stable funding sources while maintaining their artistic integrity and societal contributions.

In sum, the strategic engagement and funding diversification efforts of VDT and MIDM not only resonate with but also actively implement the strategic management and financial strategies advocated by Varbanova (2013), Margarian (2016) and Carroll and Stater (2008). These efforts highlight the interconnectedness of strategic alignment, long-term planning, innovation, and financial management in securing the sustainability of arts NPOs. As the arts sector continues to evolve, the experiences of VDT and MIDM offer valuable insights for other organizations seeking to navigate the complexities of funding dynamics, emphasizing the critical importance of strategic management in fostering resilience, relevance, and sustainability in the arts.

5.4 Examination of the Crowding Effects

The exploration of crowding effects within the context of VDT and MIDM offers a nuanced perspective on the longstanding debate between crowding-in and crowding-out theories in the sphere of dance NPOs in South Africa. This discourse critically engages with the seminal works of Kingma (1989) and Brooks (2000a), alongside empirical findings of Smith (2003), to dissect the intricate dynamics of government and private funding interplay, addressing the main research question and its sub-questions within the ambit of cultural policy and management.

The quantitative analysis of funding patterns for VDT and MIDM, coupled with qualitative insights from organizational stakeholders, underscores a complex relationship between government funding and the engagement of private sponsorship. While VDT and MIDM demonstrate a significant reliance on government funding, characterized by notable fluctuations, stakeholders articulated concerns that the perception of adequate government support could potentially dissuade private donors, aligning with the crowding-out hypothesis (Letwaba, 2023; Virasamy, 2023). However, this study's findings also reveal instances where government funding appears to enhance the attractiveness of dance NPOs to private sponsors, suggesting a crowding-in effect under certain conditions.

This investigation aligns with the theoretical framework posited by Kingma (1989) and Brooks (2000a), which articulates the potential for both crowding-out and crowding-in effects of government funding on private contributions. The nuanced relationship observed between government funding and private sponsorship in the context of VDT and MIDM challenges the binary notion of crowding effects, suggesting a more complex interplay influenced by organizational strategies, stakeholder perceptions, and the broader funding ecosystem.

The strategic efforts of VDT and MIDM to showcase their artistic achievements and societal contributions, as a means to attract private investment, embody the principles of the crowding-in hypothesis. These efforts demonstrate how dance NPOs can navigate the intricacies of funding dynamics to foster an environment where government support serves as a catalyst for additional private contributions, thereby enhancing organizational sustainability and impact.

This study's findings, grounded in the comparative analysis of VDT and MIDM within the South African cultural financing landscape, contribute to a deeper understanding of the crowding effects and their implications for dance NPOs. The nuanced landscape revealed by this investigation underscores the critical interplay between stakeholder perceptions and funding patterns, emphasizing the importance of strategic management and transparency in fostering a supportive funding environment.

In conclusion, the exploration of the crowding effects within VDT and MIDM's funding dynamics offers a nuanced perspective that both aligns with and challenges the existing literature on government and private funding interplay. This study posits that the relationship between government funding and private sponsorship is not linear but contingent upon a multitude of factors, including organizational strategies and external economic and cultural dynamics. The findings advocate for a balanced and strategic approach to funding

diversification, highlighting areas for future research, particularly in understanding the conditions under which government support can effectively crowd in private contributions, thereby contributing to the broader discourse on cultural policy and management.

5.5 Revenue Diversification

The strategic engagement and diversification approaches employed by Vuyani Dance Theatre (VDT) and Moving into Dance Mophatong (MIDM) in response to the evolving landscape of corporate sponsorship and private philanthropy not only reflect but also extend the theoretical foundations laid out by scholars such as Varbanova (2013) and Margarian (2016) regarding strategic and financial management in the arts sector. Through their deliberate actions to engage with corporate sponsors and diversify their funding sources, VDT and MIDM exemplify the practical application of strategic management principles to enhance sustainability and foster innovation within the nonprofit arts domain.

Varbanova (2013) emphasizes the importance of strategic alignment and goal setting for arts organizations, arguing that a well-defined mission and clear communication of goals are fundamental to navigating the complexities of the cultural sector. This theoretical insight is mirrored in the practices of VDT and MIDM, where strategic engagement with corporate sponsors and efforts to diversify funding sources are underpinned by a clear articulation of their artistic and social missions (Letwaba, 2023; Virasamy, 2023). For instance, VDT leverages its international acclaim to attract sponsors, aligning its global artistic reputation with the strategic objectives of potential corporate partners. Similarly, MIDM's emphasis on community engagement and educational initiatives appeals to sponsors like RMB, aligning with their interest in social development (Letwaba, 2023; Virasamy, 2023).

Moreover, the principle of fostering sustainability through long-term planning, as highlighted by Varbanova (2013), is evident in the diversification strategies of both organizations. By exploring additional revenue streams such as international touring and educational programs, VDT and MIDM demonstrate a commitment to long-term viability, transcending the immediate challenges posed by funding fluctuations and changing audience demographics.

The significance of strategic management in resource mobilization, as discussed by Margarian (2016), further underscores the necessity for NPOs to proactively manage their relationships with external funding sources. The strategic approaches of VDT and MIDM to funding diversification and corporate engagement exemplify the proactive management of dependency

on external resources, enhancing their capacity to sustain operations and fulfil their missions amidst the complexities of market and non-market environments. Margarian (2016) also asserts the critical role of aligning an organization's financial strategy with its strategic objectives to ensure sustainability. This alignment is crucially reflected in the practices of VDT and MIDM, where the integration of strategic and financial management has enabled them to navigate the challenges of securing stable funding sources while maintaining their artistic integrity and societal contributions.

In sum, the strategic engagement and funding diversification efforts of VDT and MIDM not only resonate with but also actively implement the strategic management and financial strategies advocated by Varbanova (2013) and Margarian (2016). These efforts highlight the interconnectedness of strategic alignment, long-term planning, innovation, and financial management in securing the sustainability of arts NPOs. As the arts sector continues to evolve, the experiences of VDT and MIDM offer valuable insights for other organizations seeking to navigate the complexities of funding dynamics, emphasizing the critical importance of strategic management in fostering resilience, relevance, and sustainability in the arts.

5.6 Government and Private Funding Motivations

The motivations behind government and private funding decisions are pivotal in shaping the financial landscapes of dance NPOs like VDT and MIDM. Understanding these motivations, alongside the strategic decisions made by funding bodies, provides crucial insights into the dynamics of arts funding and its impact on the sustainability of dance NPOs. Government stakeholders from DSAC and the NAC, such as Chabalala and Monareng, highlighted their commitment to supporting the arts as a means of preserving cultural heritage and promoting social cohesion (Chabalala, 2023; Monareng, 2023). The motivation behind government funding often stems from a broader agenda of cultural development and empowerment, with a focus on facilitating access to the arts and nurturing talent within underserved communities. However, these motivations are also influenced by political and economic considerations, leading to fluctuations in funding availability and priorities over time (Chabalala, 2023). The strategic decisions made by these government bodies, including the allocation of funds to certain projects or organizations over others, are often reflective of current cultural policies and strategic objectives. For instance, shifts in government priorities towards programmes that promise broad social impact or community engagement can lead to changes in funding

strategies for dance NPOs, emphasizing the need for these organizations to align their projects with governmental goals (Monareng, 2023).

The motivations behind private funding, as elucidated through the insights of Wilkinson (2023) and Lambert (2023), resonate with the broader understanding of corporate sponsorship motivations as outlined by Metrick (2012), Cliffe and Motion (2004), and Daellenbach (2012). This concurrence emphasizes a strategic alignment between the objectives of dance NPOs and the corporate sponsorship motivations, highlighting a multifaceted engagement beyond mere financial transactions.

Metrick (2012) categorizes corporate motivations for sponsorship into several key areas, including the promotion of corporate image and name, ethical or altruistic goals, and political motives, among others. These motivations underscore a complex interplay between enhancing corporate visibility and fulfilling broader social responsibilities. In the context of dance NPOs, the emphasis on brand alignment and societal impact, as noted by private sector stakeholders (Wilkinson, 2023), aligns with Metrick's (2012) findings. Corporations are drawn to sponsorships that not only elevate their brand but also contribute meaningfully to cultural development, echoing Metrick's observation of the intertwined nature of commercial objectives and altruistic goals.

Cliffe and Motion (2004) further elaborate on sponsorship motivations, including building brand awareness, creating brand experiences, and demonstrating corporate social responsibility (CSR). These motivations highlight the strategic use of sponsorships to forge deeper connections with consumers and stakeholders, fostering brand loyalty through meaningful engagement with the arts. The strategic decisions made by dance NPOs to align their projects with the CSR objectives and brand values of their sponsors reflect this understanding, as they tailor their proposals to meet these complex expectations (Lambert, 2023).

Daellenbach (2012) identifies additional reasons for corporate sponsorship in the arts, such as image or brand building, developing goodwill among networks and communities, and fulfilling personal interests of executives. These factors underscore the multifaceted nature of sponsorship decisions, where corporate support for the arts serves as both a marketing strategy and a manifestation of a corporation's commitment to societal well-being. The experiences of VDT and MIDM, in securing corporate sponsorships that enhance brand reputation and engage with communities, exemplify this nuanced approach to leveraging private funding motivations (Wilkinson, 2023).

In summary, the motivations for private funding in the context of dance NPOs, as revealed through qualitative insights and analysed in light of the literature, illustrate a strategic partnership between the arts and the corporate sector. Corporations seek to align their sponsorship activities with broader objectives, ranging from brand enhancement and societal impact to fulfilling CSR goals. Dance NPOs, aware of these motivations, strategically position their projects to align with corporate objectives, thereby securing funding that supports both their artistic endeavours and the sponsors' brand and CSR strategies. This alignment underscores the importance of understanding corporate motivations in securing and sustaining private funding for the arts.

5.7 Influence on Funding Strategies and Outcomes

The motivations of both government and private funders play a critical role in shaping the funding strategies and outcomes for dance NPOs. Government funding, driven by cultural and social objectives, requires NPOs to demonstrate their contribution to cultural preservation and societal development. Private funding, motivated by brand alignment and societal impact, necessitates that NPOs showcase their ability to offer branding opportunities and deliver tangible community benefits.

For dance NPOs like VDT and MIDM, navigating these motivations requires a delicate balance of aligning their artistic and social objectives with the strategic goals of their funders. This often involves adapting their funding proposals and project designs to resonate with the specific motivations of government and private funders, thereby enhancing their chances of securing the necessary financial support for their operations and projects. Thus, the motivations behind government and private funding decisions are complex and multifaceted, reflecting a blend of cultural, social, and economic considerations. Understanding these motivations is crucial for dance NPOs in developing effective funding strategies that align with the objectives of their diverse funding partners, ultimately influencing the sustainability and impact of their artistic endeavours.

5.8 Implications for the Arts Sector

The exploration of the interplay between government funding and private sponsorship within South African dance NPOs, specifically through the lens of VDT and MIDM, yields significant implications for the arts sector and dance NPOs. The nuanced understanding of funding dynamics, as revealed by this study, underscores the complexity of sustaining arts

organizations in the contemporary economic and cultural landscape. These findings carry critical insights for policymakers, arts managers, and stakeholders within the arts sector, informing strategies for funding diversification, stakeholder engagement, and policy formulation.

Firstly, the research highlights the precarious nature of reliance on government funding, characterized by fluctuations and uncertainties (VDT, 2023; MIDM, 2023). This dependency underscores the necessity for dance NPOs to adopt a multifaceted approach to funding, incorporating both government and private sources to mitigate risks associated with funding volatility. The strategic management of government funds, alongside efforts to attract private sponsorship, demonstrates the potential for a complementary funding model that balances public support with private investment (Letwaba, 2023; Virasamy, 2023). This approach aligns with Carroll and Stater's (2008) advocacy for revenue diversification as a means to enhance financial stability within the non-profit sector.

Furthermore, the study contributes to the discourse on crowding effects, challenging the binary notion of crowding-out and crowding-in effects by revealing a more complex relationship between government funding and private sponsorship (Kingma, 1989; Brooks, 2000a). The findings suggest that, under certain conditions and strategic approaches, government funding can serve to attract additional private resources, supporting the sustainability and growth of dance NPOs. This nuanced interpretation invites a re-evaluation of existing concepts on crowding effects, emphasizing the importance of contextual factors, organizational strategies, and stakeholder perceptions in influencing funding dynamics (Smith, 2003).

For policymakers and funders, these insights call for a reconsideration of funding allocation strategies and the development of policies that encourage a balanced and diversified funding model for the arts sector. Policies that foster strategic public-private partnerships and incentivize private sector engagement in the arts can amplify the impact of government funding, potentially crowding in additional support and enhancing the sector's sustainability (Chabalala, 2023; Wilkinson, 2023).

Arts managers and dance NPOs, on the other hand, can draw on these findings to refine their funding strategies and stakeholder engagement practices. By demonstrating the value and impact of their artistic endeavours, aligning projects with the strategic objectives of funders, and communicating effectively with stakeholders, dance NPOs can enhance their attractiveness to both government and private sponsors. This strategic alignment and communication is

crucial for navigating the complex funding landscape, leveraging the potential crowding-in effects of government support to secure a more stable and diversified funding base (Varbanova, 2013; Margarian, 2016).

In conclusion, this study's implications extend beyond the immediate context of South African dance NPOs, offering valuable insights for the broader arts sector. It underscores the need for a collaborative and strategic approach to funding, emphasizing the interdependence of government and private support in fostering a vibrant and sustainable arts ecosystem. As the sector navigates the challenges of the contemporary funding environment, the lessons drawn from the experiences of VDT and MIDM can inform strategies for resilience, sustainability, and growth. This research thus contributes to the ongoing discourse on arts funding, advocating for nuanced and adaptive funding strategies that recognize the complexity of the relationship between government funding and private sponsorship in sustaining the arts.

5.9 Policy Recommendations

The findings of this study hold significant implications for the arts sector in South Africa and potentially beyond, highlighting the critical interplay between government and private funding in sustaining dance NPOs. These insights underscore the need for a nuanced approach to funding that acknowledges the unique dynamics of the arts sector, the diverse motivations of funders, and the strategic adaptability of NPOs.

1. **Enhanced Government Support**: Policy makers should consider increasing the consistency and transparency of government funding to dance NPOs. Establishing clear guidelines and criteria for funding can mitigate the uncertainty that currently surrounds government support, enabling NPOs to plan and execute their activities more effectively.

2. **Strategic Public-Private Partnerships**: Advocate for the development of strategic public-private partnerships that leverage the strengths and resources of both sectors. Such partnerships can enhance the sustainability of dance NPOs by providing them with a more diversified funding base and increasing their visibility and impact within communities. Furthermore, there is a need to facilitate partnerships between arts organizations and corporate entities through networking events, showcases, and forums that present the mutual benefits of arts sponsorship as well as encouraging arts

organizations to clearly define their missions and articulate strategic objectives, facilitating alignment with potential funding sources' strategic goals.

3. **Develop Strategic International Partnerships**: Encourage and support arts organizations in developing strategic partnerships with international theatres, festivals, and arts institutions. These partnerships can provide regular opportunities for international tours, co-productions, and artist exchanges, contributing to sustained international presence and financial stability. This can be done through the development of a comprehensive national arts export strategy that identifies key markets for South African arts and outlines steps to increase the visibility and marketability of South African productions abroad. This strategy should include market research, cultural trend analysis, and tailored marketing approaches for different regions. In addition, policy makers must advocate for policies that recognize the importance of cultural diplomacy in strengthening international relations. This includes policies that facilitate visas for artists, tax incentives for international income, and recognition of the arts as a key sector in diplomatic engagements.

4. **Regular Monitoring and Evaluation**: Form a task force comprising artists, arts administrators, social scientists, economists, and policymakers to develop a comprehensive metric for assessing the impact of arts projects. This task force should work collaboratively to ensure that the metric encompasses diverse perspectives and aspects of the arts' impact. The process would entail the development of both quantitative and qualitative indicators for each impact category as well as identifying and defining key impact categories that the metric will measure. These categories should include, but not be limited to, cultural impact, social impact, economic impact, educational impact, and individual well-being. By establishing a clear, comprehensive, and standardized metric for assessing the impact of arts projects, the value of the arts can be more effectively communicated, supporting the case for increased investment in the arts sector.

5. **Capacity Building for NPOs**: Implement capacity-building programs for dance NPOs to strengthen their fundraising and financial management skills. Offer training and resources in financial management tailored to the needs of arts organizations, focusing on budgeting, financial planning, and revenue management. Equipping NPOs with the

tools to navigate the complex funding landscape can enhance their sustainability and enable them to contribute more effectively to cultural development.

By implementing these policy recommendations, the goal is to build a more resilient and financially sustainable arts sector in South Africa, capable of navigating the challenges and opportunities of the funding landscape. This comprehensive approach emphasizes the importance of strategic alignment, international partnerships, impact assessment of the arts and proactive financial management in securing the future of arts organizations amidst changing funding dynamics.

CHAPTER 6: CONCLUSION

This study embarked on a comprehensive exploration of the financial ecosystems sustaining dance NPOs in South Africa, with a particular focus on VDT and MIDM in Johannesburg, South Africa. Through the lens of the crowding-in and crowding-out theory, the research aimed to answer the central question: "Does government funding crowd-out or crowd-in corporate sponsorship to dance NPOs?" This conclusion chapter synthesizes the findings related to the seven sub-questions posed to comprehensively address the main research question.

6.1 Historical Trend of Government Funding for VDT and MIDM

The analysis of government funding trends for VDT and MIDM from 2009 to 2019 revealed significant fluctuations. For VDT, the period from 2014 to 2019 marked a substantial reliance on government funding, constituting 72.49% of its total funding mix. Similarly, MIDM's funding landscape showcased a predominant reliance on government funding, accounting for 70.9% of its total funding. These trends highlight the critical role of government support in sustaining these organizations but also underscore the vulnerability introduced by the volatility of such funding. Changes in policy and economic conditions significantly impacted the availability and stability of government funds, as evidenced by the drastic funding fluctuations experienced by both organizations.

6.2 Evolution of Private Corporate Sponsorship for VDT and MIDM

The evolution of private corporate sponsorship for VDT and MIDM over the same period demonstrated a strategic shift towards engaging with corporate sponsors. VDT's engagement with entities like the First Rand Foundation and its innovative revenue diversification strategies through international tours and for-profit endeavours exemplify a proactive approach to securing corporate support amidst fluctuating local funding landscapes. Similarly, MIDM successfully attracted consistent funding from leading corporate sponsors such as RMB and Anglo American, despite challenges related to the perceived value of contemporary dance.

6.3 Key Motivations and Considerations for Corporate Sponsors in Supporting Dance NPOs

The motivations for corporate sponsorship of dance NPOs are multifaceted. Corporate sponsors are driven by a blend of brand alignment, social responsibility, and societal impact. The emphasis on enhancing corporate visibility and fulfilling broader social responsibilities aligns with the motivations highlighted by scholars such as Metrick (2012) and Cliffe and Motion (2004). Sponsors seek to align their support with strategic objectives and CSR goals, leveraging sponsorships to foster brand loyalty and community engagement. This strategic alignment with corporate objectives underscores the importance of understanding and meeting the expectations of corporate sponsors to secure sustainable funding.

6.4 Strategic Allocation and Utilization of Government Funding by Dance NPOs

VDT and MIDM have employed strategic approaches to allocate and utilize government funding effectively. VDT emphasized the separation of creative and operational roles to maximize the utility of government funds while allowing artists to focus on creative processes. MIDM utilized government funding to create projects with lasting social impact, such as education, training and outreach programmes. These strategic approaches highlight the organizations' efforts to balance artistic integrity with financial sustainability, leveraging government support as a foundational element of their financial planning.

6.5 Perceived Crowding Effects of Government Funding on Private Support

Stakeholder perceptions of the crowding effects of government funding on private support revealed a nuanced relationship. While concerns about crowding-out effects were articulated, suggesting that the perception of adequate government support might dissuade private donors, instances of crowding-in effects were also evident. Government funding, under certain conditions, appeared to enhance the attractiveness of dance NPOs to private sponsors. This dual impact challenges the binary notion of crowding effects, suggesting that the relationship between government and private funding is complex and influenced by multiple factors, including organizational strategies and stakeholder perceptions.

6.6 Differences in the Funding Mix and Strategies of VDT and MIDM

The comparative analysis of VDT and MIDM revealed differences in their funding mixes and strategies. VDT's heavy reliance on government funding contrasted with MIDM's relatively balanced approach, which included significant corporate sponsorship. These differences reflect the distinct strategic approaches employed by each organization to navigate their funding landscapes. VDT's focus on international acclaim and for-profit endeavours, and MIDM's emphasis on community engagement and educational initiatives, illustrate varied strategies to achieve financial sustainability and resilience.

6.7 Implications of the Findings for the Arts Sector in South Africa and Beyond

The findings of this study have significant implications for the arts sector in South Africa and potentially beyond. The reliance on government funding, while critical, introduces vulnerabilities due to its inherent volatility. Therefore, a multifaceted approach to funding, incorporating both government and private sources, is essential to mitigate risks. The study underscores the importance of strategic management and revenue diversification, as advocated by scholars such as Carroll and Stater (2008). Additionally, the nuanced understanding of crowding effects invites a re-evaluation of existing concepts, emphasizing the importance of contextual factors and organizational strategies in influencing funding dynamics.

For policymakers, the findings highlight the need to foster strategic public-private partnerships and incentivize private sector engagement in the arts. Arts managers and dance NPOs can draw on these insights to refine their funding strategies and stakeholder engagement practices, demonstrating value and aligning projects with the strategic objectives of funders.

6.8 Conclusion

This study's exploration of the financial ecosystems sustaining VDT and MIDM provides a comprehensive understanding of the interplay between government funding and private corporate sponsorship. The nuanced relationship observed between these funding sources underscores the complexity of sustaining dance NPOs amidst fluctuating economic and policy landscapes. The findings advocate for a balanced and strategic approach to funding, emphasizing the interdependence of government and private support in fostering a vibrant and sustainable arts ecosystem. As the arts sector continues to evolve, the experiences of VDT and

MIDM offer valuable insights for other organizations seeking to navigate the complexities of funding dynamics, highlighting the critical importance of strategic management in fostering resilience, relevance, and sustainability in the arts.

In conclusion, this study takes the position that government funding, when strategically leveraged, does not crowd-out but potentially crowds-in private sponsorship for dance NPOs in South Africa. This finding emphasizes the importance of nuanced funding strategies that capitalize on the complementary nature of different funding sources. It invites policy makers, funders, and arts managers to consider the conditions under which government support can act as a catalyst for broader funding engagement. Future research should further explore the specific strategies that enable dance NPOs to maximize the crowding-in potential of government funding, contributing to a thriving and sustainable arts ecosystem.

REFERENCES

‘ABOUT US | Moving into Dance’ (no date). Available at: https://midance.co.za/about-us/ (Accessed: 02 May 2023).

‘Coming full circle | Creative Feel in conversation with Gregory Vuyani Maqoma’ (2023), 19 July. Available at: https://creativefeel.co.za/2023/07/coming-full-circle-creative-feel-in-conversation-with-gregory-vuyani-maqoma/ (Accessed: 4 March 2024).

Abrams, B.A. and Schmitz, M.D., (1984). The crowding-out effect of governmental transfers on private charitable contributions: cross-section evidence. *National Tax Journal*, *37*(4), pp.563-568.

Alexander, V.D. (2008). Cultural Organizations and the State: Art and State Support in Contemporary Britain: Cultural Organizations and the State. *Sociology Compass*, 2(5), pp. 1416–1430. Available at: https://doi.org/10.1111/j.1751-9020.2008.00133.x.

Amos, O.M., (1982). Empirical analysis of motives underlying individual contributions to charity. *Atlantic Economic Journal*, *10*, pp. 45-52.

Andreoni, J. (1990). Impure altruism and donations to public goods: A theory of warm-glow giving. *Economic Journal*, 100(401), pp. 464-477.

Andreoni, J., (1993). An experimental test of the public-goods crowding-out hypothesis. *The American economic review*, 83(5), pp. 1317-1327.

Andreoni, J. (2006). Philanthropy, *Handbook of the economics of giving, altruism and reciprocity*, 2, pp. 1201–1269. Available at: https://www.sciencedirect.com/science/article/pii/S1574071406020185 (Accessed: 8 February 2024).

Axiotis, A. (2015). From Sponsorship of, to Partnership with Arts and Culture: An Institutional Perspective. M.A. Sotheby’s Institute of Art - New York. Available at: https://www.proquest.com/docview/1848287228/abstract/30C8ED1F991845DDPQ/3 (Accessed: 1 November 2023).

Belfiore, E. and Bennett, O. (2008). *The social impact of the arts*. Hampshire: Palgrave Macmillan.

Bennett, A. (2001). *Cultures of popular music*. UK: McGraw-Hill Education. Available at: https://books.google.com/books?hl=en&lr=&id=pWvlAAAAQBAJ&oi=fnd&pg=PA1&dq=bennett+2001&ots=jH2eWNux7h&sig=qK0mJIwx64DY8g_THhtJgHyEeBs (Accessed: 17 March 2024).

Bergstrom, T., Blume, L., & Varian, H. (1986). On the Private Provision of Public Goods. *Journal of Public Economics*, 29(1), pp. 25-49.

Bilton, C. (2007). *Management and creativity: From creative industries to creative management*. Blackwell Publishing. Available at: https://wrap.warwick.ac.uk/60663/ (Accessed: 24 February 2024).

Borgonovi, F. (2006). Do Public Grants to American Theatres Crowd-out Private Donations? *Public Choice*, 126(3/4), pp. 429–451. Available at: http://www.jstor.org/stable/30026762 (Accessed: 17 September 2023).

Brooks, A.C. (1999). Do public subsidies leverage private philanthropy for the arts? Empirical evidence on symphony orchestras. *Nonprofit and Voluntary Sector Quarterly*, 28(1), pp. 32–45.

Brooks, A.C. (2000a). Is there a dark side to government support for nonprofits? *Public Administration Review*, 60(3), pp. 211–218.

Brooks, A. C. (2000b). Public Subsidies and Charitable Giving: Crowding out, Crowding in, or Both? *Journal of Policy Analysis and Management*, 19(3), pp. 451-464.

Brooks, A. C. (2003). Do Government Subsidies to Nonprofits Crowd Out Donations or Donors? *Public Finance Review*, 31(2), pp. 166-179.

Brooks, A. C. (2004). *Who really cares: The surprising truth about compassionate conservatism*. New York: Basic Books.

Bukvic, I.B., Mihaljevic, M. and Tokic, I. (2016). Financing the Theatre: The Role of Management and the State. *Ekonomski Vjesnik*, 29(1), pp. 125–142. Available at: https://www.proquest.com/docview/1802592295/abstract/F4700843C6840F6PQ/1 (Accessed: 30 October 2023).

Business and Arts South Africa (2019) *Artstrack. No 8*. Available at: https://basa.co.za/research/artstrack-research/ (Accessed: 27 October 2023).

Business and Arts South Africa (2019) Artstrack. No 8. Available at: https://basa.co.za/research/artstrack-research/ (Accessed: 27 October 2023).

Byrnes, W.J. (2009). *Management and the Arts*. New York: Elsevier.

Carroll, D.A. and Stater, K.J. (2009). Revenue diversification in nonprofit organizations: Does it lead to financial stability? *Journal of public administration research and theory*, 19(4), pp. 947–966. Available at: https://academic.oup.com/jpart/article-abstract/19/4/947/885672 (Accessed: 8 February 2024).

Chang, C.F. and Tuckman, H.P. (1994). Revenue diversification among non-profits. *Voluntas*, 5(3), pp. 273–290. Available at: https://doi.org/10.1007/BF02354036.

Chong, D. (2009). *Arts management*. London and New York: Routledge.

Chong, D. (2010). *Arts management*. 2nd ed. New York: Routledge.

Cliffe, S. and Motion, J. (2004). Brand building through sponsorship: The role of image transfer. *Journal of Brand Management*, 11(6), pp. 409-420.

Cornwell, T.B. and Maignan, I. (1998). An International Review of Sponsorship Research. *Journal of Advertising*, 27(1), pp. 1–21. Available at: https://doi.org/10.1080/00913367.1998.10673539.

Creswell, J.W. (2009). *Research design: qualitative, quantitative, and mixed methods approaches*. 3rd ed. Los Angeles: SAGE.

Creswell, J.W. (2022). *A concise introduction to mixed methods research*. 2nd ed. Los Angeles: SAGE.

Daellenbach, K. (2012). Understanding the decision-making processes for arts sponsorship. *International Journal of Nonprofit and Voluntary Sector Marketing*, 17(4), pp. 363–374. Available at: https://doi.org/10.1002/nvsm.1432.

Department of Sport, Arts and Culture (1996). White Paper on Arts, Culture and Heritage. Available at: http://www.dac.gov.za/content/white-paper-arts-culture-and-heritage (Accessed: 27 October 2023).

DiMaggio, P. J. (1986). *Nonprofit Enterprise in the Arts; Studies in mission & constraint*. New York: Oxford University Press.

Dokko, J.K. (2009). Does the NEA crowd out private charitable contributions to the arts? *National Tax Journal*, 62(1), pp. 57-75.

Eikenberry, A.M. and Kluver, J.D. (2004). The Marketization of the Nonprofit Sector: Civil Society at Risk?' *Public Administration Review*, 64(2), pp. 132–140. Available at: https://doi.org/10.1111/j.1540-6210.2004.00355.x.

Fredericks, S.P.K. (2015). Funding for arts and culture in the new South Africa. Citeseer. Available at: https://citeseerx.ist.psu.edu/document?repid=rep1&type=pdf&doi=b04b0ba259a87502e6c1047fe89de5499641109c (Accessed: 27 October 2023).

French, J.E., 2015. VANPO Sustainability: The Impact of Requirements for Economic Sustainability on Visual Arts Non-profit Organizations in Johannesburg (Doctoral dissertation, University of the Witwatersrand, Faculty of Humanities).

Froelich, K. A. (1999). Diversification of Revenue Strategies: Evolving Resource Dependence in Nonprofit Organizations. *Nonprofit and Voluntary Sector Quarterly*, 28(3), pp. 246-268.

Gaylard, J. (2009). A review of the special company funding programme: a report for NAC. Available at: https://www.google.com/search?q=A+review+of+the+special+company+funding+programme+a+report+for+NAC+-+Joseph+Gaylard&sca_esv=571003301&rlz=1C1CHBD_enZA1058ZA1058&ei=untCZbfBDbuHhbIP9uqKKA&ved=0ahUKEwi3hrmjm6OCAxW7Q0EAHXa1AgUQ4dUDCBA&uact=5&oq=A+review+of+the+special+company+funding+programme+a+report+for+NAC+-+Joseph+Gaylard&gs_lp=Egxnd3Mtd2l6LXNlcnAiU0EgcmV2aWV3IG9mIHRoZSBzcGVjaWFsIGNvbXBhbnkgZnVuZGluZyBwcm9ncmFtbWUgYSByZXBvcnQgZm9yIE5BQyAtIEpvc2VwaCBHYXlsYXJkSABQAFgAcAB4AJABAJgBAKABAKoBALgBA8gBAPgBAeIDBBgAIEE&sclient=gws-wiz-serp (Accessed: 1 November 2023).

Gaylard, J. (2018). The South African Funding Landscape: Problems, Prospects and Propositions. Available at: https://www.google.com/search?q=joseph+gaylard+the+south+african+funding+landscape&rlz=1C1CHBD_enZA1058ZA1058&oq=joseph+gaylard+the+south+african+funding+landscape&gs_lcrp=EgZjaHJvbWUyBggAEEUYOTIHCAEQIRigATIHCAIQIRigAdIBCjE0OTA3ajBqMTWoAgCwAgA&sourceid=chrome&ie=UTF-8#ip=1 (Accessed: 6 November 2023).

Getzner, M. (2017). Public Funding for the Arts in a Changing Cultural and Economic Landscape. *Journal of Cultural Economics*, 41(1), pp. 21-40.

Gray, C. (2000). Local Government and the Arts. In: Gray, C. *The Politics of the Arts in Britain*. London: Palgrave Macmillan, pp. 157–180. Available at: https://doi.org/10.1057/9780333981412_8.

Harding, J. (2014). Factors influencing the financial sustainability of the non-profit sector in South Africa. Master's Thesis. University of Cape Town. Available at: https://open.uct.ac.za/handle/11427/6822 (Accessed: 1 November 2023).

Hill, L., et al. (2012). *Strategic Management: An Integrated Approach*. Cengage Learning.

Holden, J. (2006). Cultural value and the crisis of legitimacy. Demos London. Available at: http://www.artsbuildontario.ca/wp-content/uploads/2013/04/Cultural-Value-and-the-Crisis-of-Legitimacy-Why-culture-needs-a-democratic-mandate-John-Holden.pdf (Accessed: 3 November 2023).

Holden, J. (2008). State Support and Creative Freedom: Navigating the Public Funding of the Arts. *Cultural Trends*, 17(3), pp. 205-214.

Horne, C. S., Johnson, J. L., & Van Slyke, D. M. (2005). Do Charitable Donors Know Enough—and Care Enough—About Government Subsidies to Affect Private Giving to Nonprofit Organizations? *Nonprofit and Voluntary Sector Quarterly*, 34(1), pp. 136-149.

Hughes, P.N. and Luksetich, W.A. (1999). The relationship among funding sources for art and history museums. *Nonprofit Management and Leadership*, 10(1), pp. 21–37.

Johnson, C.E. (2019) Meeting the ethical challenges of leadership: Casting light or shadow. Sage Publications.

Johnson, J. et al. (2020). *Exploring strategy*. Pearson UK. Available at: https://books.google.com/books?hl=en&lr=&id=ieksEAAAQBAJ&oi=fnd&pg=PT25&dq=Johnson,+G.+(2010).+Exploring+Strategy.+Pearson+Education.&ots=XEAb0nLhg8&sig=5C0Ue1qlZFDYE_wiLtg6DiXFFBE (Accessed: 24 February 2023).

Jones, S. (2017). Diversification strategies in the nonprofit sector. *Voluntas: International Journal of Voluntary and Nonprofit Organizations*, 28(5), pp. 2203-2223.

Kingma, B. R. (1993). Portfolio Theory and Nonprofit Financial Stability. *Nonprofit and Voluntary Sector Quarterly*, 22(2), pp. 105-119.

Kingma, B. R. (1997). Public good theories of the nonprofit sector: Weisbrod revisited. *Voluntas: International Journal of Voluntary and Nonprofit Organizations*, 8(2), pp. 135-148.

Kingma, B.R. (1989). An Accurate Measurement of the Crowd-out Effect, Income Effect, and Price Effect for Charitable Contributions. *Journal of Political Economy*, 97(5), pp. 1197–1207. Available at: http://www.jstor.org/stable/1831892 (Accessed: 27 October 2023).

Kotler, P. and Scheff, J. (1997). Standing room only: Strategies for marketing the performing arts. *Harvard Business School Press*. Available at: https://www.scholars.northwestern.edu/en/publications/standing-room-only-strategies-for-marketing-the-performing-arts (Accessed: 24 February 2023).

Kreidler, J (1996). 'Leverage Lost: Nonprofit Arts in the Post-ford Era' in Motion Magazine, Available at http://www.inmotionmagazine.com/lost/html

Kriel, L, (2001). The State Theatre Dance Company and the shaping of contemporary dance in South Africa. *Historia*, *46*(1), pp. 159-188.

Lindsey, L.B. and Steinberg, R. (1990). Joint crowdout: An empirical study of the impact of federal grants on state government expenditures and charitable donations. Available at: chromeextension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.nber.org/system/files/working_papers/w3226/w3226.pdf (Accessed: 12 January 2023).

Maboya, M. and McKay, T. (2019). The financial sustainability challenges facing the South African non-profit sector. Available at: https://repository.nwu.ac.za/handle/10394/35407 (Accessed: 17 March 2023).

Margarian, A. (2016). The strategic management of financial resources and the mission fulfillment of non-profit organizations. *Nonprofit Management & Leadership*, 27(1), pp. 123-139.

Metrick, E.A. (2012). Corporate Sponsorship of the Arts: Support for the Arts or a Refined Form of Product Placement? M.A. Sotheby's Institute of Art - New York. Available at: https://www.proquest.com/docview/1418028704/abstract/5D9B541A65714603PQ/1 (Accessed: 1 November 2023).

Mulino, D. (2016). Economic Impact of the Arts: Employment and Growth. *Journal of Cultural Policy*, 22(4), pp. 487-499.

Nedbank Private Wealth. (2022). The Giving Report V. Available at: https://www.nedbankprivatewealth.co.za/content/private-wealth-sa/south-africa/en/products-and-services/philanthropy/giving-report-v.html (Accessed: 1 November 2023).

O'Connell, J.L. (2008). South African contemporary dance funding: perceptions of choreographers in the contemporary dance industry, in relation to shifting funding frameworks. Available at: http://hdl.handle.net/10539/4977 (Accessed: 31 October 2023).

O'Hagan, J. and Harvey, D. (2000). Why Do Companies Sponsor Arts Events? Some Evidence and a Proposed Classification? *Journal of Cultural Economics*, 24(3), pp. 205–224. Available at: https://www.proquest.com/docview/197397153/abstract/4FF096F873034814PQ/1 (Accessed: 1 November 2023).

O'Connor, J. (2009). The Arts and Economic Growth: New Approaches to Measuring the Impact. *Journal of Arts Management, Law, and Society*, 39(2), pp. 111-120.

Okten, C. and Weisbrod, B.A. (2000). Determinants of donations in private nonprofit markets. *Journal of public economics*, 75(2), pp. 255–272. Available at: https://www.sciencedirect.com/science/article/pii/S0047272799000663 (Accessed: 4 March 2024).

Ostrower, F. (1995). *Why the Wealthy Give: The Culture of Elite Philanthropy*. New Jersey: Princeton University Press.

Ostrower, F. (2002). The arts as cultural capital among elites: Arts philanthropy and cultural consumption. *Sociological Theory*, 20(1), pp. 11-32.

Payne, A. A. (2009). Does Government Funding Change Behavior? An Empirical Analysis of Crowd-Out. *Journal of Public Economics*, 93(5-6), pp. 569-586.

Payne, A.A. (1998). Does the government crowd-out private donations? New evidence from a sample of non-profit firms. *Journal of public economics*, 69(3), pp. 323–345. Available at: https://www.sciencedirect.com/science/article/pii/S004727279800005X (Accessed: 8 February 2023).

Pfeffer, J, an. Salancik, G R. (1978). *The external control of organizations*. New York: Harper and Row

Pick, J. (2008). *Arts Administration*. New York: Routledge.

Republic of South Africa. 1962. Income Tax Act (No 58 of 1962). Government Gazette 29520. Pretoria: Government Printer.

Republic of South Africa. 1997. National Arts Council Act No. 56 of 1997. Pretoria: Government Printer.

Republic of South Africa. 1997. Nonprofit Organisations Act (No. 71 of 1997). Government. Gazette 18487. Pretoria: Government Printer. [Laws].

Republic of South Africa. New Companies Act (No 71 of 2008). Government Gazette 32121. Pretoria. Government Printer.

Roberts, R.D., (1984). A positive model of private charity and public transfers. *Journal of political Economy, 92*(1), pp. 136-148.

Rose-Ackerman, S. (1986). Altruistic Nonprofit Firms in Competitive Markets: The Case of Day-Care Centers in the United States. *Journal of Consumer Policy*, 9(3), pp. 291-310.

Samuel, G.M. (2016). Dancing the Other in South Africa. Available at: http://hdl.handle.net/11427/22781. (Accessed: 17 March 2023).

Schatteman, A.M., Bingle, B., (2017). Government Funding of Arts Organizations: Impact and Implications. *The Journal of Arts Management, Law, and Society* 47, pp. 34–46. https://doi.org/10.1080/10632921.2016.1255287

Shafritz Jr, J.M. (2018b). *Defining public administration: Selections from the international encyclopedia of public policy and administration*. New York: Routledge. Available at: https://books.google.com/books?hl=en&lr=&id=2VJPDwAAQBAJ&oi=fnd&pg=PT7&dq=Martin,+D.,+7,+17%3B+International+Encyclopedia+of+Public+Policy+and+Administration,+5&ots=4DqTwogGoq&sig=HusvId0RH3bjl2PVwh2X5mStIHQ (Accessed: 24 February 2023).

Smith, T.M. (2003). The effect of NEA grants on the contributions to nonprofit dance companies. *The Journal of Arts Management, Law, and Society*, 33(2), pp. 98–113.

Smith, T.M. (2007). The Impact of Government Funding on Private Contributions To Nonprofit Performing Arts Organizations. *Annals of Public and Cooperative Economics*, 78(1), pp. 137–160. Available at: https://doi.org/10.1111/j.1467-8292.2007.00329.x.

South African Cultural Observatory (2019) How much government funding is available for the cultural sector in South Africa? Available at: https://www.southafricanculturalobservatory.org.za/download/comments/666/fae0b27c451c728867a567e8c1bb4e53/Government+funding+of+CCIs (Accessed: 27 October 2023).

South African Cultural Observatory (2020). Measuring private sector support for the CCI. Available at: https://www.southafricanculturalobservatory.org.za/download/comments/706/9c82c7143c102b71c593d98d96093fde/Measuring+private+sector+support+for+the+CCI (Accessed: 27 October 2023).

Tuckman, H. P., & Chang, C. F. (1991). A Methodology for Measuring the Financial Vulnerability of Charitable Nonprofit Organizations. *Nonprofit and Voluntary Sector Quarterly*, 20(4), pp. 445-460.

Van Graan, M. (2005). Cultural industries, arts, culture and creative arts first paper: Towards an understanding of the current nature and scope of the creative industries in the Western Cape. Department of Economic Development and Tourism, Provincial Government of the Western Cape.

Varbanova, L. (2013). Strategic Management in the Arts. Routledge.

Warr, P. G. (1982). Pareto Optimal Redistribution and Private Charity. *Journal of Public Economics*, 19(1), pp. 131-138.

Warr, P. G. (1983). The Private Provision of a Public Good is Independent of the Distribution of Income. *Economics Letters*, 13(2), pp. 207-211.

Waterman, J. (2009) Moving Moments in National Government Funding Policy: An Evaluation of Sustainability in National Arts Council (NAC) Three-year Funded Dance Companies. Available at: https://www.google.com/search?q=Moving+Moments+in+National+Government+Funding+Policy%3A%0D%0AAn+Evaluation+of+Sustainability+in+National+Arts+Council+%28NAC%29%0D%0AThree-year+Funded+Dance+Companies&sca_esv=571003301&rlz=1C1CHBD_enZA1058ZA1058&ei=mXBCZamGFLumhbIP5JqSuA0&ved=0ahUKEwjptv7UkKOCAxU7U0EAHWSNBNcQ4dUDCBA&uact=5&oq=Moving+Moments+in+National+Government+Funding+Policy%3A%0D%0AAn+Evaluation+of+Sustainability+in+National+Arts+Council+%28NAC%29

%0D%0AThree-
year+Funded+Dance+Companies&gs_lp=Egxnd3Mtd2l6LXNlcnAilgFNb3ZpbmcgTW9tZW
50cyBpbiBOYXRpb25hbCBHb3Zlcm5tZW50IEZ1bmRpbmcgUG9saWN5OgpBbiBFdmFs
dWF0aW9uIG9mIFN1c3RhaW5hYmlsaXR5IGluIE5hdGlvbmFsIEFydHMgQ291bmNpbCA
oTkFDKQpUaHJlZS15ZWFyIEZ1bmRlZCBEYW5jZSBDb21wYW5pZXNIAFAAWABw
AHgBkAEAmAEAoAEAqgEAuAEDyAEA-AEC-AEB4gMEGAAgQQ&sclient=gws-wiz-
serp#ip=1 (Accessed: 1 November 2023).

Weisbrod, B. (1988). The nonprofit economy. Cambridge, MA: Harvard Univ. Press. 1998. The nonprofit mission and its financing. Journal of Policy Analysis and Management

Weisbrod, B. A. (1998). The Nonprofit Mission and Its Financing: Growing Links Between Nonprofits and the Rest of the Economy. In *To Profit or Not to Profit: The Commercial Transformation of the Nonprofit Sector*. New York: Cambridge University Press.

Yin, R. K. (2009). How to do better case studies. In: Bickman, L. and Roj, D, J. eds. *The SAGE Handbook of Applied Social Research Methods*. 2nd ed. Los Angeles: SAGE, pp. 254–282.