

Lessons In Managing The Visitor Experience At The Klein Karoo National Arts Festival

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ABSTRACT

The event industry, in particular arts festivals, is one of South Africa's fastest growing tourism sectors in tourism industry. However, only minimal research has been done to identify factors that arts festival visitors view as important for a good festival experience. This study identifies the key success factors (KSFs) in managing visitors' experience at one of South Africa's most popular Afrikaans arts festival, the Klein Karoo National Arts Festival (KKNK). A questionnaire survey (n=443) and factor analysis was used to identify seven KSFs: Safety and personnel, Marketing and accessibility, Venues, Accommodation and ablution facilities, Activities and community, Parking and restaurants and Shows and stalls. Factors that KKNK visitors regarded as important to satisfy their needs and provide a special festival experience were: a wide variety of good and affordable shows and stall products, friendly informed staff, visible emergency and security services, and sufficient air-conditioned venues with good technical aspects. Parking and restaurants and Shows and stalls can be regarded as KSFs that are particularly applicable to South African arts festivals. The study also indicated that other stakeholders play an important role in visitors' experience.

Keywords: Klein Karoo National Arts Festival; Arts Festivals; Event Tourism; Management; Key Success Factors; Festival Experience; Customer Satisfaction; Factor Analysis

INTRODUCTION

Events are one of the most challenging and rapidly growing segments of the tourism industry. According to Shone and Parry (2004, p.2) and Westerbeek, Smith, Turner, Emery, Green and Van Leeuwen (2006, p. 5), events have long played an important role in human society, and consist of traditional celebrations, personal and local events, and historical and religious events. Events furthermore play an important role in attracting tourists to a specific place and thereby improving the economy of the local community (Shone & Parry, 2004, p. 2). Festivals and particularly arts festivals form part of event tourism (Shone & Parry, 2004:4) and, according to Jackson and O'Sullivan (2002, p. 326) and Bowdin, Allen, O'Toole, Harris and McDonnell (2006, p. 440), are one of the fastest growing forms of event tourism. Arts festivals can be defined as community themed events or celebrations to exhibit art forms and activities and as a hospitality experience for other communities (Kruger & Petzer, 2008, p. 113). Today they include a wide variety of genres, such as contemporary dance, popular music and visual arts (Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie, 2004, p. 4).

Law (2002, p. 143) states that the original aim of arts festivals was simply to give local artists the opportunity to perform and to educate the local community on the benefits the arts can have for them and their community. However, festivals today are also used to raise the image and profile of an area to attract more tourists (Law, 2002, p. 143). Festivals each have their own authentic and special qualities, especially those based on indigenous values, convenient hospitality and affordability, and theming and symbols for visitors (Yeoman et al., 2004, p.32). The following additional benefits are therefore associated with the hosting of arts festivals (Law, 2002,

p. 142; Shone & Parry, 2004, p. 53; Yeoman et al., 2004, p. 33; Bowdin et al., 2006, p. 37; Raj, Walter & Rashid, 2009, p. 80):

- Minimising the negative impacts of mass visitation;
- Fostering better host-guest relations;
- Lengthening tourist seasons, extending the peak season or introducing a new season;
- Improving the spirit and pride of the local community;
- Enhancing cultural traditions;
- Improving social and health amenities;
- Improving environmental quality;
- Improving local communities' lifestyles;
- Providing new activities;
- Offering an opportunity to meet new people;
- Forging new business or social relationships;
- Offering opportunities for entrepreneurs;
- Attracting tourists to towns and cities that do not have any other major attractions;
- Generating revenue and income for local communities; and
- Creating jobs.

An arts festival that plays a significant role in expanding South Africa's arts and culture and contributes to the growth of the country's event industry is the Klein Karoo National Arts Festival (Klein Karoo Nasionale Kunstefees – KKNK) (Erasmus et al., 2010, p. 1). This festival, the largest arts festival in South Africa, is held annually during the April school holiday in Oudtshoorn in the Western Cape Province and attracts more than 1,000 artists performing and exhibiting in more than 200 productions and exhibitions over a period of eight days (Erasmus et al., 2010:1). The main aim of the festival is to promote the arts in Afrikaans (Hauptfleish, 2001, p. 173) and to have a positive impact on the host community by using the festival as a mass tourism attraction (Kitshoff, 2004, p. 237). Several genres of shows are hosted by the KKNK: drama, comedy, musical theatre, classical music, jazz, hard rock, cabaret, visual arts, theatre, circus performances, opera, African and World music and poetry, to name but a few (Erasmus et al., 2010, p. 1).

A problem facing this festival is that only 85,518 tickets for shows were sold in 2010, which is a decrease of 31,241 tickets, compared to 2009 (Erasmus et al., 2010, p. 2). It was this problem that prompted this study, because one way to deal with it is to identify and manage the key success factors (KSFs) that contribute to the experience that the festival creates (Appel et al., 2010, p. 5). KSFs are those factors that enable the managers of the festival to achieve their goals (Brotherton & Shaw, 1996, p. 114) while at the same time upgrading their skills, improving their working conditions and sharpening their vision for the future (Simon et al., 2008, p. 359). Besides ensuring that the festival achieves its goals, festival managers must also satisfy visitors' needs (Yu & Huat, 1995, p. 375; Leiper, 2004, p. 170). To do this they must first identify what visitors (or 'festinos', to use the term used by Saayman and Saayman, 2006, p. 212) rate as the factors that will offer an experience that will satisfy their needs. Managing the KSFs should lead to visitor ('festino') satisfaction and ultimately higher ticket sales. This study therefore aimed to determine the KSFs for the KKNK. The paper is structured as follows. The following section reviews the literature. The method of research is then described. This is followed by a description of the results, a discussion of the findings and their implications, and finally concluding remarks.

LITERATURE REVIEW

Management is the process where the organisation's resources are used to produce the necessary services or products to satisfy the client's needs (Page, 2003, p. 249). A review of the literature on festivals makes it clear that festivals are complex to manage since new ones are added to the events calendar annually, resources are not always readily available since it is difficult to attract sponsorships, and market needs are changing (Silvers, 2004, p. 41). Silvers (2004, p. 41), Matthews (2008, p. 347), Bowdin et al. (2006, p. 353) and Woodside and Martin (2008, p. 206) point out the various aspects that go to make up a festival and therefore need to be managed: the theme of the festival, entertainment, technical aspects, food and beverages, marketing, stalls, entrance fee, visitors, transport,

information, layout, accommodation, financial services, parking, community, staff, emergency and medical services, children, safety, ticket sales, directions, infrastructure and venues – to name but a few. All these aspects contribute not only to the success of the event but also to creating a high quality experience for the festinos. For the festival to be successful and sustainable, the managers should therefore ensure that they consolidate all their resources, knowledge of the different areas and management plans in the same direction (Bowdin et al., 2006:265), focusing their efforts on the basic functions of management namely planning, organising, leading and controlling (Murphy & Murphy, 2004, p. 50; Leiper, 2004, p. 175–179; Vallen & Vallen, 2005, p. 84; George, 2007, p. 173, Saayman, 2007, p. 71). They can only do this, however, if they understand the needs of festinos (Kruger, 2010) and know which aspects contribute to a high quality experience.

Taking the aforementioned into account, we need to discover what festinos consider will give them a good festival experience. According to management theory, managers need to evaluate the situation continuously if they are to stay abreast of change (Saayman, 2009, p. 214). Another reason they need to do this is that visitors to arts festivals have become more demanding: they have a higher level of disposable income, increasing time pressure and more festivals to choose from (Bowdin et al., 2006, p. 441). Visitor satisfaction is therefore a key issue in event management – it determines the survival of the festival in the long term. Shone and Parry (2004, p. 83) advise that the information obtained from the evaluation process should feed into a detailed management plan to ensure a successful, sustainable and profitable festival.

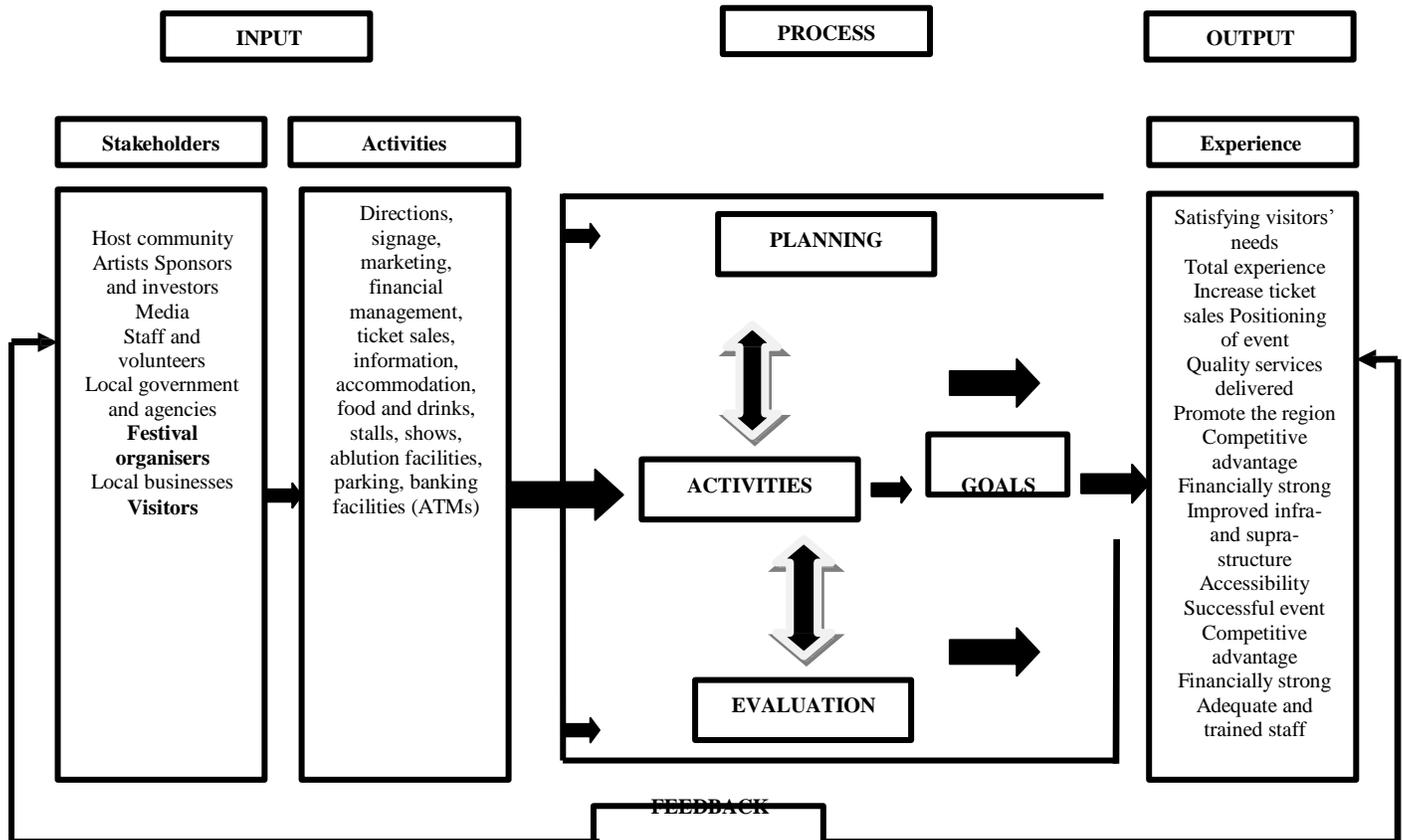


Figure 1: Relationship between planning and feedback

Source: Adapted from Thompson and Strickland (1999) and Saayman et al. (2010, p. 97)

The relationship between evaluation and planning is shown in Figure 1. There are three phases: input, process and output. Input involves various stakeholders – the visitor being probably the most important – and the activities that need to be managed for visitors to experience a smooth-running and enjoyable festival. The output

combines the various aspects in order to offer a festival that is competitive with other festivals, having high quality affordable shows and stalls, easily accessible attractions and well-trained and informed staff. Evaluation may be the final step in planning, but feedback is needed for the festival managers to ensure they achieve all their goals. They need today's feedback to plan not just for tomorrow but also for the next year's event. Whatever is planned needs to be evaluated, and these two concepts, planning and evaluation, should thus not stand alone (Saayman, 2009, p. 214). The feedback from the visitors to the KKNK is important for determining the success and sustainability of the festival – it is vital input for festival managers so they can improve the KKNK (Kruger, 2010).

Knowing what the key success factors are is a necessity for festival managers (Thompson & Strickland, 1999:96). KSFs are action-orientated and event managers of festivals should see them as a high priority to ensure that all factors are included in the planning process to achieve the festival's goals and to keep up the management standards and quality so visitors' needs will be satisfied (Yu & Huat, 1995, p. 375; Leiper, 2004, p. 170). Awareness of the KSFs will achieve the following advantages for the festival (Van der Westhuizen, 2003, p. 210; Seetharaman, Sreenivasan & Boon, 2006, p. 689; Kruger, 2006, p. 62):

- Resources can be better allocated, hence operating costs of the festival will be reduced;
- The overall approach to the festival will be optimised;
- Better marketing can be done to target the correct market segment;
- Continuous improvements can be made to the festival;
- Appropriate goals and objectives will be chosen;
- Visitors' needs will be satisfied more regularly;
- A rewarding and memorable visitor experience will be created;
- Ticket sales should improve;
- Good products and services will be provided;
- Positive word-of-mouth recommendations will be received; and
- The festival will be sustainable in the long run.

For comparison with the present study, Table 1 lists some earlier studies and the KSFs they identified: awareness and marketing, improving infra- and supra-structure, security and safety, adequate and trained personnel, quality management, and accessibility and variety.

Table 1: Key success factors for festivals and events identified by previous studies

Authors	Products	Key success factors
McKercher, Wan & Tse (2006)	Short duration cultural festivals	1) Improve intrinsic tourist appeal, 2) Improve the effectiveness of markets used, 3) Improve awareness campaign, 4) Bundle and promote short- and long-term festivals as a distinct product to raise profiles of both types of festival.
Kruger (2006)	Critical success factors in managing a conference centre in South Africa.	1. Functional layout and providing the right variety of facilities, 2. Good marketing management, 3. Proper operational aspects in place, 4. Proper planning before any conference, 5. An attractive venue, 6. Human resource management.
Van der Westhuizen (2003)	Critical success factors for developing and managing a guesthouse.	1. Owner/manager establishes and upholds a high standard, 2. Human resource management shows courtesy to guests, 3. Owner-manager inspires, motivates and praises employees, 4. Self-sufficient owner-manager, 5. Good leadership qualities, 6. Ability to share positive information freely, 7. Provision of services and facilities that guests need, 8. High levels of hygiene, 9. Guests welcomed in personal manner, 10. Well-trained employees, 11. Attractive natural surrounding landscapes.
De Witt (2006)	Critical success factors for managing special events: The case of wedding tourism.	1. Strategic planning and performing SWOT analysis, 2. Operational services: high levels of hygiene, liquor licence, secure parking, variety of menus, accessible venue, 3. Human resource management; positive organisational behaviour, 4. Financial management: control of finances through financial operating systems, operating budget and break-even analysis, 5. Marketing aspects: market segmentation, market positioning and promotion, which includes personal selling, efficient public relations and advertising the venue.

Table 1: Continued

Authors	Products	Key success factors
Appel, Kruger & Saayman (2010)	Hotels	1) Organisational management, 2) Quality and customer satisfaction management, 3) Marketing and experience management, 4) Human resource management, 5) Purchasing management, 6) Risk and policy management, 7) Green management.
Groves (2003)	Sport and event management	1) Increased awareness, 2) Image enhancement, 3) Product trail or sales opportunities, 4) Hospitality opportunities.
Marais (2009)	Wine festival	1) Good facilities and management: adequate activities for children, accommodation, public facilities, parking, 2) Wine farm attributes: enough staff, good selection of affordable wine: 3) Effective marketing, 4) Route development: well-organised route with information and route map available, 5) Festival attractiveness: friendly festival family, well-managed enquiries, adequate security, value for money, 6) Entertainment: adequate variety, friendly staff, 7) Accessibility: comfortable wine farm facilities, clear directions to well-managed farms.
Getz & Brown (2006)	Wine tourism	1) Core destination appeal, 2) Core wine product, 3) Core cultural product, 4) Variety, 5) Tourist orientated.
Lade & Jackson (2004)	Regional festivals	1) Initial concept of the festival, 2) Ability of artistic director to develop a creative and unique programme each year, 3) Ability of organising management committee to respond appropriately to patrons' feedback, 4) Strong foundation, 5) Organiser's passion for the arts, 6) Good condition of the facilities, 7) Planning and management activities, 8) Community participation and involvement, 9) Marketing strategies.

To date only minimal research has been done on the KSFs for managing festivals in South Africa, especially arts festivals, and the only similar study was of a wine festival (Marais, 2009). The studies listed in Table 1 show that different tourism organisations and sectors do not have exactly the same KSFs, since they have different products, so one cannot duplicate the success of one event by applying its KSFs at another event. It must be noted that apart from the study by Marais (2009) the studies listed here were done from the supply side. Comparing Marais' findings with the others shows that visitors' views of what is important for a good festival experience differ from those of the managers.

METHOD OF RESEARCH

Quantitative research was conducted using a structured questionnaire to collect the data.

The questionnaire

The questionnaire was based on the works of Silvers (2004, p. 41), Kruger (2006), De Witt (2006), Bowdin et al. (2006, p. 353), Woodside and Martin (2008, p. 206), Matthews (2008, p. 2) and Marais (2009). It was divided into three sections. Section A captured the respondents' demographic information (gender, age, home language, occupation, city/town, province, number of visits to KKNK, days at KKNK, nights in Oudtshoorn, spending and genres of shows); Section B captured various aspects of the festival (respondents had to evaluate 52 statements on a five-point Likert scale: 1 = totally disagree, 2 = do not agree, 3 = neutral, 4 = agree and 5 = totally agree); and Section C captured travel motivations (respondents had to evaluate the importance of 21 reasons for attending the festival, also on a five-point Likert scale: 1 = not at all important, 2 = less important, 3 = important, 4 = very important, 5 = extremely important).

Sampling method and survey

The survey was conducted from 1 to 8 April 2010 using nine fieldworkers who were informed of the aim of the study and trained in interpreting the questions and capturing the right answers from the respondents. Questionnaires (N=500) were distributed to visitors at the KKNK over the period of eight days in various areas and venues of the festival. The respondents were informed of the aim of the study before they filled in the questionnaire. A quota-sampling method was used where targets were set for each fieldworker for each day and a minimum of 60

questionnaires had to be administered and completed each day. A total of 443 (n) questionnaires were returned. According to Israel (2009, p. 6), 398 respondents (n) out of a population of 100,000 (N) is a representative number and results in a 95% level of confidence with a $\pm 5\%$ sampling error. The 443 completed questionnaires were therefore more than adequate.

Statistical analysis

Microsoft® Excel® was used to capture the data, and SPSS (SPSS Inc, 2007) to analyse the data. A general profile was compiled of the respondents in the study sample, followed by a principal component factor analysis, using an Oblimin rotation with Kaiser normalisation performed on the 52 key success factors, to explain the variance-covariance structure of a set of variables through a few linear combinations of these variables. The Kaiser-Meyer-Olkin measure of sampling adequacy and Bartlett's test of sphericity were used to determine whether the covariance matrix was suitable for factor analysis. Kaiser's criteria were used to extract all factors with eigenvalues larger than one. All items with a factor loading above 0.2 were considered as contributing to a factor, whereas all items with factors loadings lower than 0.2 were considered as not correlating significantly with a factor. In addition any item that cross-loaded on two factors with factor loadings greater than 0.2 was categorised in the factor where it could be best interpreted. A reliability coefficient (Cronbach's alpha) was computed for each factor to estimate the internal consistency of each factor. All factors with a reliability coefficient above 0.6 were considered as acceptable in this study.

RESULTS

This section provides an overview of the profile of the respondents to the questionnaire survey at the KKNK and discusses the results of the factor analysis (the KSFs).

Profile of festival visitors

Table 2 shows that most respondents were Afrikaans women in their early forties from the Western Cape. They had a professional occupation and had attended the KKNK for six years. On average they stayed four days at the festival and three nights in Oudtshoorn, and spent an average of R4451.23 per group during the festival. When they attended shows, the genres they were most interested in were musical theatre, drama and comedies.

Table 2: Profile of visitors to the KKNK 2010

Category	Profile
Gender	63% female; 37% male
Average age	44 years
Home language	95% Afrikaans; 5% English
Occupation	21% Professional; 13% Self-employed; 11% Management; 10% Student
Province	58% Western Cape; 17% Eastern Cape; 14% Gauteng
Average no. of visits to KKNK	5.6
Average no. of days at KKNK	4.4
Average no. of nights in Oudtshoorn	3.8
Average spending	R4,451.23 per group
Preferred genres	25% Music theatre; 20% Drama; 16% Comedy

Results of the factor analysis

The pattern matrix of the principal axis factor analysis identified seven factors using an Oblimin rotation with Kaiser normalisation. These were given labels that each covered a set of similar characteristics. The items that made up each factor are shown in Table 3. These seven factors accounted for 55.4% of the total variance. All factors had relatively high reliability coefficients, ranging from 0.83 (the lowest) to 0.88 (the highest). All the items loaded on a factor with a factor loading greater than 0.2. The Kaiser-Meyer-Olkin measure of sampling adequacy of 0.94 also indicates that patterns of correlation are relatively compact and yield distinct and reliable factors (Field, 2005:640). Bartlett's test of sphericity also reached statistical significance ($p < 0.001$).

Table 3: Factor analysis results of the key success factors for managing the KKNK

Key success factors and items	Factor loadings	Mean value	Reliability coefficient
Factor 1: Safety and personnel		3.78	0.88
Staff appears professional	0.71		
Friendly and helpful staff	0.69		
Adequate number of staff members available during festival	0.68		
Staff are trained and informed to handle any queries about the festival	0.65		
Police and security are clearly visible on festival terrain	0.51		
Precautions are taken in terms of street children	0.40		
Good service at ticket sales	0.33		
Adequate safety precautions in place during festival	0.31		
Emergency services are visible	0.24		
Factor 2: Marketing and accessibility		3.57	0.85
Adequate marketing before and during the festival	0.20		
Correct information given through marketing	0.24		
Adequate information centres on festival terrain	0.77		
Adequate information boards on festival terrain	0.77		
Clear directions to halls, social venues and open-air theatres	0.61		
Halls are easy accessible	0.31		
Layout of festival terrain is good	0.26		
Factor 3: Venues		3.77	0.87
Correct information is captured on tickets	0.22		
Front-of-house service at shows is good	0.47		
Seats in halls are numbered correctly	0.46		
Adequate number of halls available	0.44		
Website is user friendly	0.44		
Adequate air-conditioning in halls	0.42		
Adequate number of seats in halls	0.40		
Adequate number of banks and mobile ATMs	0.35		
Good technical aspects during shows (lighting, sound etc.)	0.34		
Effective booking of tickets through the internet	0.21		
Factor 4: Accommodation and ablution facilities		3.50	0.88
Adequate ablution facilities	0.72		
Hygienic ablution facilities	0.68		
Affordable prices for accommodation	0.55		
Adequate accommodation facilities available	0.46		
Effective marketing of accommodation	0.42		
Good accommodation	0.41		
Factor 5: Activities and community		3.66	0.86
Adequate activities and products for children	0.25		
Adequate control over alcohol use	0.29		
Local community's contribution is visible at the festival	0.80		
Local community is involved in festival	0.80		
Affordable prices of transport services	0.40		
Children's activities are affordable	0.34		
Adequate transport services available for tourists	0.28		
Factor 6: Parking and restaurants		3.68	0.83
Good safety of vehicles in parking areas	0.57		
Adequate parking on and around festival terrain	0.54		
Adequate number of dustbins available on festival terrain	0.53		
Affordable prices at food providers	0.42		
Adequate food providers on the festival terrain	0.34		
Good food at food providers	0.25		
Factor 7: Shows and stalls		3.80	0.84
Wide variety of shows are available	0.53		
Good shows	0.52		
Products sold at stalls are affordable	0.39		
Affordable prices for shows	0.38		
Stall owners are friendly and supportive	0.35		
Good products sold at stalls	0.34		
Wide variety of stalls and shops available	0.32		
Total variance explained	55.4%		

The factor scores were calculated as the average of all items contributing to a specific factor in order to interpret them on the original 5-point Likert scale (1 = totally disagree, 2 = do not agree, 3 = neutral, 4 = agree, 5 = totally agree). The following KSFs were identified (see Table 3).

Factor 1: Safety and personnel

This factor has a mean value of 3.78, which is the second highest, and a reliability coefficient of 0.88. Although this factor has not previously been identified as a key success factor in managing a festival specifically, other research has shown that security, crime issues, well-managed enquiries and adequate numbers of staff (Swart, 2005; Marais, 2009) are important for the success of events.

Factor 2: Marketing and accessibility

This factor has a mean value of 3.57, which is the second lowest, and a reliability coefficient of 0.85. The two items 'marketing' and 'accessibility' have not been identified as a combined key success factor in managing a festival or event, but 'marketing' alone has been thus identified by Gibson et al. (2003), Groves (2003), Lade and Jackson (2004), McKercher et al. (2006) and Marais (2009). 'Accessibility' was also identified by Marais (2009) as a KSF.

Factor 3: Venues

This factor has a mean value of 3.77 and a reliability coefficient of 0.87. Previous research by Marais (2005), De Witt (2006) and Getz and Brown (2006) has also identified 'venues' as a KSF at events.

Factor 4: Accommodation and ablution facilities

This factor has the lowest mean value of 3.50 and the highest reliability coefficient of 0.88. Studies by Van der Westhuizen (2003), Groves (2003) and Marais (2005) support this factor as a KSF in the management of a festival or event.

Factor 5: Activities and community

This factor has a mean value of 3.66 and a reliability coefficient of 0.86. It has previously been identified as a key success factor in the management of a festival or event (Gibson et al., 2003; Lade & Jackson, 2004; Lee & Daniels et al., 2004; Marais, 2005; Swart, 2005; Taylor, 2005; Tohmo, 2005; McKercher et al., 2006).

Factor 6: Parking and restaurants

This factor received a mean value of 3.68 and the lowest reliability coefficient of 0.83. Parking has also been identified by De Witt (2006) as a KSF when organising wedding events. As the literature reviewed here does not identify 'restaurants' as a key success factor, it can be considered particularly important to arts festivals such as the KKNK.

Factor 7: Shows and stalls

This factor has the highest mean value of 3.80 and a reliability coefficient of 0.84, making it the factor that the largest number of respondents agreed on and identified as important for the success and sustainability of the KKNK and to create a special experience for visitors. As *Shows and stalls* are particularly important KSFs for arts festivals specifically, there were no similar findings in the literature reviewed here.

FINDINGS AND IMPLICATIONS

Overall, the study confirmed that KSFs differ from one event to the next, depending on the type, size, scope and purpose of the event. The results also suggested the following findings and implications.

Shows and stalls topped the list as the most important KSF for managing the experience of visitors to the KKNK. It can also be seen as the essence of an arts festival: visitors to an arts festival want to choose from a variety of high quality, affordable shows with well-known performers. The same principle applies to stalls where visitors want to buy original and quality handmade local crafts. Festival organisers need to ensure that stall owners comply with specific guidelines applied to prevent imported fake goods. In the absence of similar research at other arts festivals, it is difficult to make any comparisons. However, this finding should be seen as the starting point for managers in organising an arts festival. It is also the basis that festivalgoers use when they decide to buy tickets.

The respondents rated safety and good service as the second most important factor. A study by Getz (1997) showed that safety and security is paramount for visitors and tourists alike and has become a key aspect of events, although none of the other studies listed in Table 1 rated this aspect very important. Visitors at festivals are easy targets for petty thieves since there are many people moving from one venue to the next and it gives these thieves ample time to steal. This implies that there should be a visible police presence and security in and around the festival grounds. This again shows that the visitor's perspective may differ significantly from the manager's. Good service has, however, been identified as a success factor in previous studies and can be seen as a common denominator in tourism related research. Training of event staff can thus be seen as a very important contributor to the quality of experiences that visitors will have.

Respondents also made it clear that venues, and services at the venues, play an important role in their festival experience. They want to be assured that there will be sufficient venues, and that the venues will be properly air-conditioned and have the required technical aspects. Festival managers need to take note: arts festivals cannot be hosted just anywhere. Facilities need to be plentiful and must offer a high standard of comfort. The only other study reviewed here that addresses the issue of venues is Kruger's (2006) on KSFs of conference centres.

The issue of manager control is important. The study showed that the festival manager has direct control over some KSFs but not all. Accommodation, restaurant services and pricing, for example, are the responsibility of others. Importantly, these aspects that the manager cannot directly control were also seen as factors contributing to the visitor's overall experience. The manager should therefore have a good working relationship with all stakeholders in the local tourism industry, as Figure 1 suggests. These stakeholders need to understand that their pricing policies and services are contributing to visitors' experience. Another important point is that the local community should be involved. This is a surprising finding, as this is the first study from a demand side that has indicated the important role of the community. Community involvement contributes towards a positive attitude towards the festival and local residents are then more hospitable towards visitors since they also benefit from hosting the festival.

The results of the study showed that, from the point of view of research methodology, it is important for researchers to have sufficient knowledge of the various aspects involved in hosting a particular event since these aspects affect the outcome of the research. As observed above, events differ considerably, so the more specific the knowledge the better the results.

Interestingly, this study to some extent contradicted events planning theory and research from a supply side, since the respondents rated accessibility and marketing as not very important. One could argue that since these respondents were already at the festival they would not rate marketing as very important. And they might not rate accessibility as very important since most of them are regular visitors to this festival and thus familiar with the layout. However, it is still important to research these factors, as the number of festivals in the country is on the increase and these factors will be important for the new festivals.

CONCLUSION AND RECOMMENDATIONS

The aim of this study was to determine the key success factors for managing the Klein Karoo National Arts Festival (KKNK), because ticket sales have decreased significantly. The review of the literature showed that by identifying KSFs one can devise a plan of action in order to offer festivalgoers a good experience. The visitor is a very important stakeholder, so it is important to ascertain what the visitor considers important. The results identified seven KSFs as important in the management of the KKNK: *Safety and personnel, Marketing and accessibility,*

Venues, Accommodation and ablution facilities, Activities and community, Parking and restaurants and Shows and stalls. The first five factors were all supported by previous research. The last two, *Parking and restaurants* and *Shows and stalls*, were identified as specific to or particularly important for arts festivals. *Shows and stalls* was, as might be expected, the most important factor. Community involvement was, unusually, rated important from the visitor perspective.

This study, the first of its kind on arts festivals in South Africa, makes three contributions. It adds to the literature on festivals and reveals KSFs that may attract visitors to an arts festival. It identifies seven specific KSFs, some that corroborate and some that contradict previous research on the KSFs of festivals and arts festivals specifically, and groups the components of these KSFs so as to make them distinct factors that may be helpful in managing national arts festivals in South Africa. Finally, it shows that KSFs differ for different festivals or events indicated in Table 1 discussed in the literature review.

The authors recommend that this research be expanded to identify and analyse KSFs for other markets with other travel motivations. The KSFs for managing a national arts festival from the supply side should also be considered. More research of this nature will be useful not only to the field of event management but also to researchers and to visitors who hope for an enjoyable and worthwhile experience.

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